

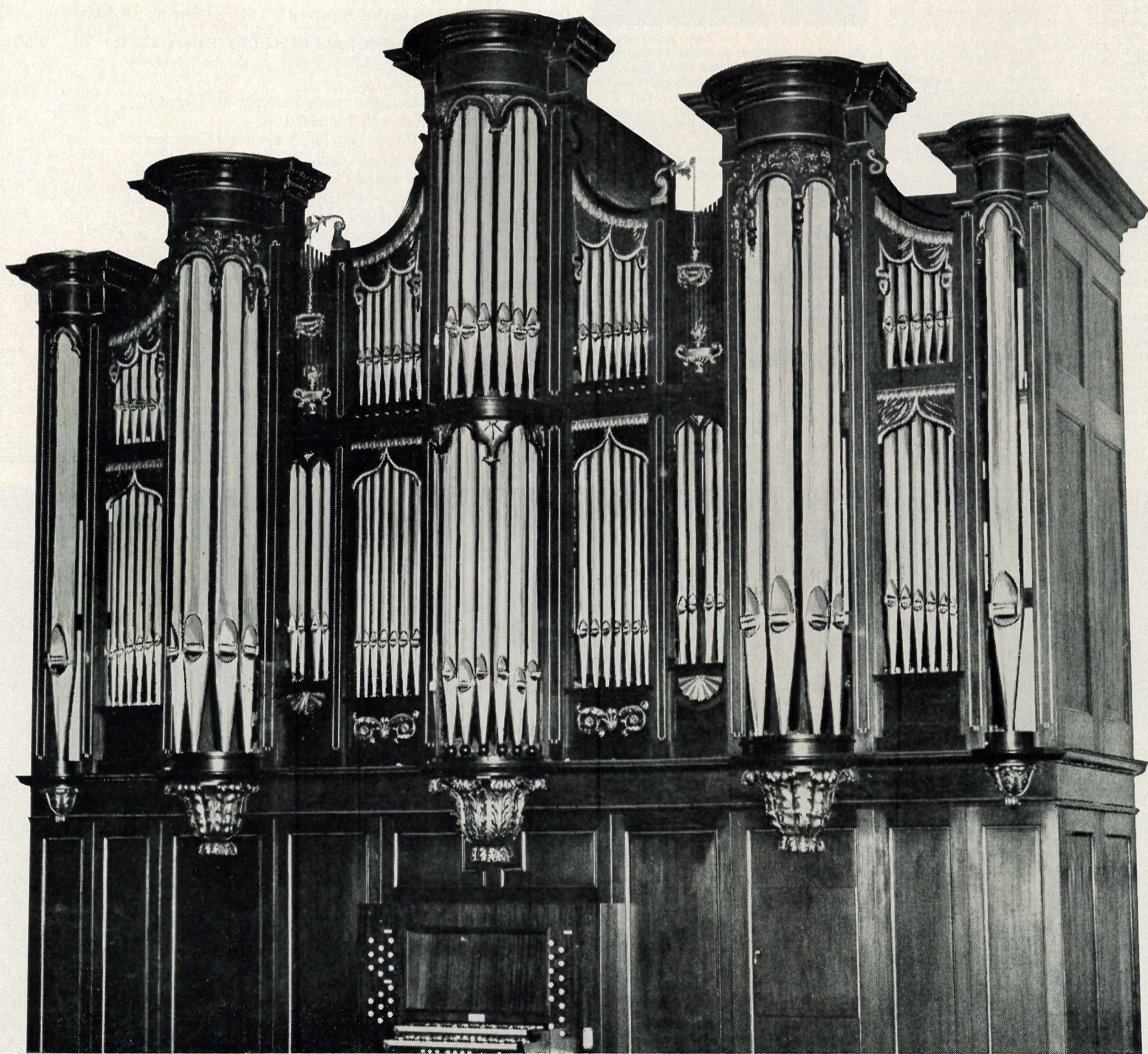
THE DIAPASON

AN INTERNATIONAL MONTHLY 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-Fifth Year, No. 10—Whole No. 658

SEPTEMBER, 1964

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TWO-MANUAL ISSUE

**BECKERATH 2-MANUAL
STARS AT RCCO ANNUAL**

CONRAD GRIMES IS ORGANIST

Large Gallery Installation at First
Presbyterian of Winnipeg —
Noehren Plays Opener

The First Presbyterian Church, Winnipeg, Man., Canada has installed a large two-manual and pedal mechanical action organ built by Rudolf von Beckerath, Hamburg, Germany. The organ, installed in the rear gallery, was planned by Donald Mackey of Montreal and Mr. von Beckerath. The organist and choirmaster, Conrad Grimes, played a program for the RCCO convention in August.



Nixon S. Bicknell has been appointed organist and choirmaster of the First Congregational Church, Montclair, N.J., succeeding Donald McDonald, who heads the music at Church Church, Methodist, New York City. Mr. Bicknell leaves Central Presbyterian Church, Montclair where he has served for more than 11 years.

A graduate of Westminster Choir College, Mr. Bicknell studied organ with Alexander McCurdy and conducting with John Finley Williamson. He has done graduate work at Union Seminary school of sacred music, studying organ with Robert Baker. He plans further study there.

Mr. Bicknell was also organist and choirmaster at Temple Menorah, Bloomfield, N.J.; on the faculty of Columbia High School, Maplewood, N.J. and for four years also administrator at Central Church. In 1959 he was appointed director of the Montclair Chorale. A native of Oklahoma, Mr. Bicknell is married and has three children.

HAROLD TOWER, veteran organist who served churches in Chicago, Grand Rapids and Akron, leaves this month for a Mediterranean trip and Italy, his eighth such trip and his fifth since retirement.



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5. Soul, Adorn Thyself with Gladness (Holy Communion)
6. O How Blest Are Ye (Death, Burial)
7. O God, Thou Faithful God (general)
8. Lo, How a Rose E'er Blooming (Christmas)
9. My Heart Is Filled with Longing (Eternity, Lent)
10. O Sacred Head, Now Wounded (Death, Eternity, Lent)
11. O World, I Now Must Leave Thee (Death, Burial, Eternity)

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1. O Dearest Jesus (Vol. II No. 2)
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3. O How Blest Are Ye (Vol. II No. 6)
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SIDE 1		SIDE 2	
1. BE GLAD NOW, ALL YE CHRISTIAN MEN Great: Bourdon 8', Nachelorn 2'	1. S. Bach	1. VOLUNTARY IN D Great: Prinzipal 8', Oktave 4', Great: Triangel 8' as solo	W. Byrd
2. BE GLAD NOW, ALL YE CHRISTIAN MEN Great: Full scope Trumpet 8'	1. Pachelbel	2. I AM BLACK BUT CAMEL Great: Bourdon 8', Swell: Leinwand 8', Gamba-Celste 8', Pedal: Sub Bass 16', Gedackt 8'	M. Dreyer
3. FROM HEAVEN ABOVE TO EARTH I COME Great: Bourdon 8', Swell: Langflöte 16', Pedal: Triangel 8'	1. Pachelbel	3. THREE HYMNS Swell: Angell, Organist	M. Dreyer
4. CONCERTO IN G Great: Triangel 8'	G. F. Handel	4. CORTAGE AND LITANY Swell: William Watts, Organist	
5. MY HEART IS FILLED WITH LONGING Great: Dolzen 8', Dolzen-Celste 8', Swell: Krummhorn 8'	John Bull Kerubeyn		

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**CATHARINE CROZIER BACK
FROM LONG EUROPEAN TOUR**

Catharine Crozier returned Aug. 16 from a ten-week tour of recitals and radio broadcasts in England, Scandinavia and on the Continent. She appeared at several European music festivals, including St. Albans, Antwerp and Bruges. This fall she will limit her American touring to one month, opening in Norfolk, Va., with a recital Oct. 13 for the AGO Chapter. She also will give recitals in Ypsilanti, Mich., Fort Wayne, Dallas and Abilene, Tex., and will give both a recital and workshop in Washington, Berea, Ohio, Hastings, Nebraska and Houston. The dates of her appearances will be listed in the recital calendar.



Donald Shelhorn has been appointed choir-master and organist of Trinity Episcopal Cathedral, Cleveland, Ohio. He has a master's degree from Oberlin Conservatory where he studied organ with Grigg Fountain and for five years was a member of the Oberlin College Choir under Robert Fountain. After a tour of duty with the United States Army, he earned a master's degree in organ from Yale University school of music. He was a member of the Yale Glee Club and assistant director on its European tour in 1958. He was organist and choir-master at the Church on the Green, New Haven, and director of the Women's Choral Society of New Haven.

In 1960 Mr. Shelhorn became associate organist and tenor soloist at Christ Church Cathedral, Indianapolis. He has toured with the Robert Shaw Chorale and with the Cleveland Orchestra Chorus at the Casals Festival. Most recently he has been associate director of music and organist with Robert Shaw at the First Unitarian Church, Shaker Heights, Ohio.

DR. D. LINCOLN HARTER, vice-president of Wagner College, Staten Island, N.Y. has been appointed special assistant to Dr. Lee Hastings Bristol, Jr., president of the Westminster Choir College; he will also serve as visiting lecturer in a general lecture course.

**CHORAL READING SESSION
TO BE HELD BY CARL FISCHER**

Samuel Walter, Richard Westenburg, John Sterling and William Simon will direct a reading of new anthems Sept. 29 at Christ Church, Methodist, New York City. A varied program is being planned to include music of many publishers, easy to difficult, with emphasis on the fall and winter seasons of the church year. Write for invitations to: Wesley Bartlett, Carl Fischer Music Service, 120 Claremont Ave., New York, N.Y. 10027.

**AMERICAN ORGANIST TAPES
RECITAL FOR FRENCH RADIO**

Janice Milburn, First Baptist Church, Ann Arbor, Mich., in Europe on leave for several months, recorded a program of compositions of Jean Langlais May 2 for broadcast by Radio Diffusion Francaise, and the following day played an organ mass in Ste. Clothide. She played a recital June 23 in the Reading University Summer Festival of Arts. She returned to Ann Arbor in August.

THE DIAPASON

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FRANK CUNKLE
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Business Manager

SEPTEMBER, 1964

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CONVENTION TELLERS GETS PERMANENT HOME

JENSEN PLAYED AT ART GALLERY
New St. Katherine of Sienna Church
in Wayne, Pa. Will Use Organ
Unenclosed in Balcony

The 17-voice Tellers which Wilma Jensen played with instrumental ensemble as an event of the national convention in Philadelphia will become an unenclosed gallery organ in the new Catholic Church of St. Katherine of Sienna, Wayne, Pa. The instrument was conceived for the Great Hall of the Philadelphia Museum of Art and primarily for ensemble with instruments. The intention was to develop tonally a modest instrument which could interpret the gamut of early to contemporary. Before the final design was set, it was determined that the Wayne church would prove ideal for a final installation. Ground was broken in July for the new church to seat 1,000 and within a year the organ will be installed; an enclosed section for the *hauptwerk* will have a two-stop *erzähler*.

This convention organ proved also to be an ecumenical instrument. By request the mechanism was built in time for the Protestant National Council of Churches conclave last December in the Philadelphia Municipal Auditorium where it accompanied choirs and the hymn singing of nearly 9,000 voices. Installation was accomplished by a condensed version of the Museum layout, with the organ built on three platforms in the basement and brought by lift truck and elevator for erection on the Auditorium floor at the conclusion of basketball games.

The Tellers' factory-made pipes were voiced on three-inch pressure with the exception of the open-toed pipes of the *positiv* which were on two and a half inches. The vast area of the Great Hall with a ceiling height of 88 feet necessitated increasing the three-inch pressure to three and a half. The design and tonal work was handled by Howard S. Okie, Jr. of the eastern office of Tellers.

HAUPTWERK

Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Trompete 8 ft. 17 pipes
Krummhorn 8 ft. 61 pipes
Trompete 4 ft. 12 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Koppel 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Spitzquinte 1½ ft. 61 pipes
Zymbel 3 ranks 183 pipes

PEDAL

Subbass 16 ft. 32 pipes
Prestant 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Nachthorn 4 ft. 32 pipes
Rohrpfeife 2 ft. 32 pipes
Trompete 16 ft. 32 pipes
Trompete 8 ft. 12 pipes
Trompete 4 ft. 12 pipes

THREE LANGLAIS AMERICAN STUDENTS HONORED AT PARIS

The Paris Schola Cantorum has granted diplomas to three of Jean Langlais' American pupils: Richard Woods, Alain Hobbs and Ann Labounsky who graduated with highest honors. The final recital required the performance of an ancient work, a contemporary work, and a lecture on a Gregorian chant or chorale with an improvisation on the particular subject.

KANSAS CITY CHAPEL ORGAN BUILT BY BENNETT

ST. PAUL SCHOOL OF THEOLOGY

Small Instrument Designed to Show
Pipe Organ Can Meet Electronic
Price Competition

A two-manual organ has been completed for the chapel of the St. Paul School of Theology, Methodist, Kansas City, Mo. The builder is C. J. Bennett, Kansas City, Kans., the organist is Thomas Atkin. The organ is unenclosed and is used for daily chapel services.

The organ was built to show that a useful pipe organ could be built that will offer wide possibilities in church use, at a moderate price, to compare favorably with an electronic instrument. With a strategic place in the seminary life the organ can accomplish this purpose.

ACTUAL STOPS

Gemshorn 8 ft.
Mixture 3 ranks
Flute unit 16 ft., 8 ft., 4 ft.
Principal unit 8 ft., 4 ft., 2 ft.

MANUAL I

Gemshorn 8 ft.
Gedeckt 4 ft.
Principal 2 ft.

MANUAL II

Stopped Flute 8 ft.
Principal 4 ft.
Mixture 3 ranks

PEDAL

Subbass 16 ft.
Principal 8 ft.
Flute 8 ft.



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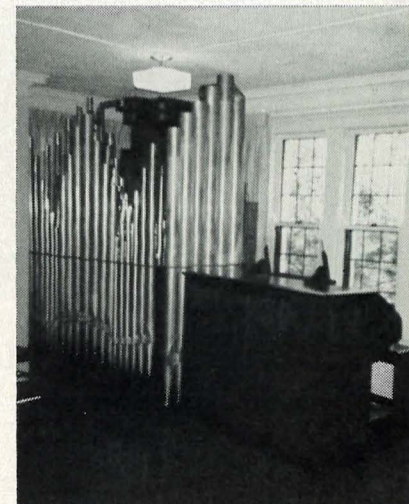
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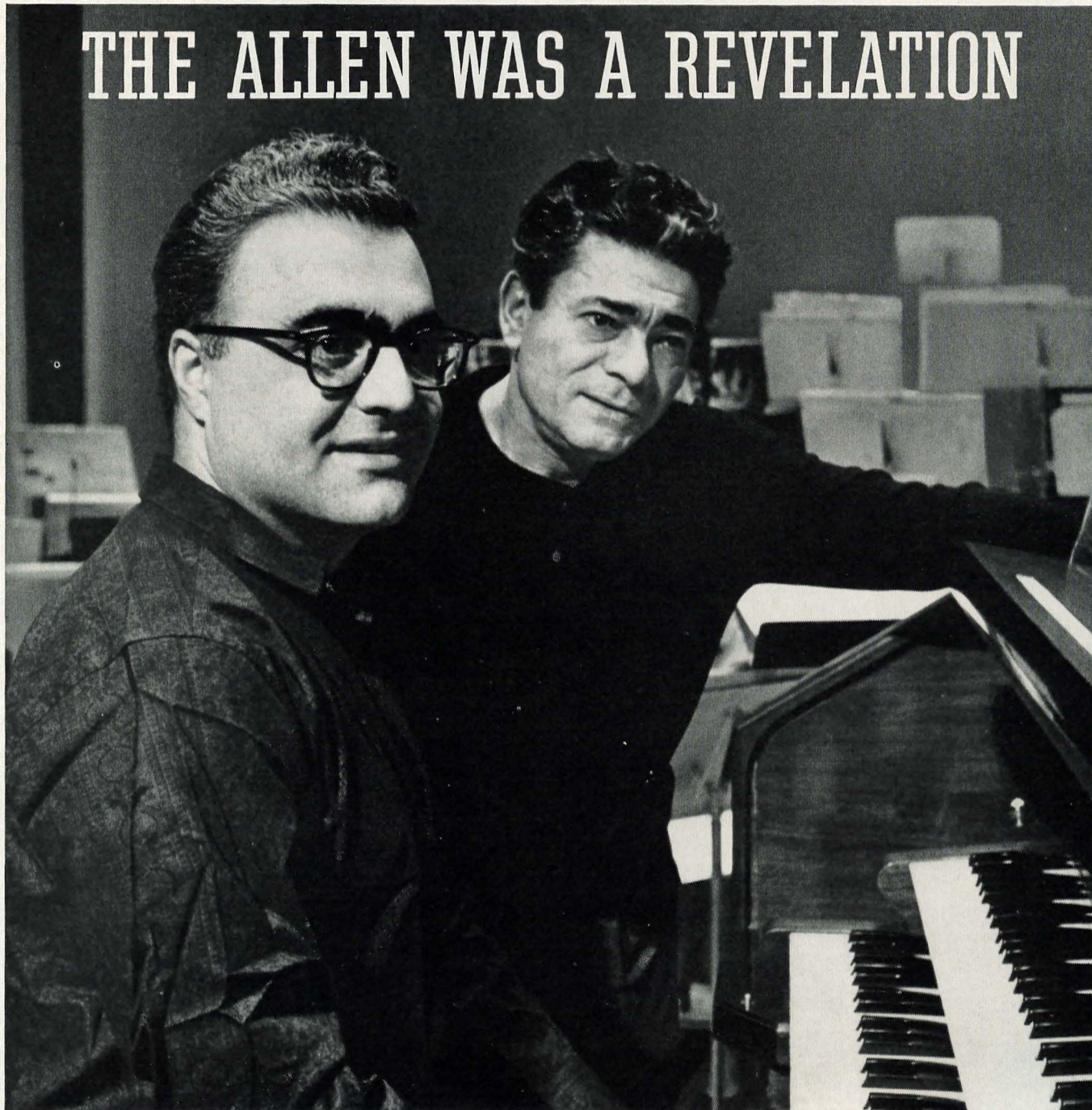
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THE ALLEN WAS A REVELATION

Soloist Zamkochian shown at the Allen console with Maestro Solomon

Berj Zamkochian, Boston Symphony organist, gave a memorable performance on a Classic Allen of Poulenc's G Minor Organ Concerto.

Izler Solomon was conductor of the Indianapolis Symphony in its first organ concerto performance in the spacious new Clowes Memorial Hall on the campus of Butler University.

How did it go?

"Zamkochian is a fine musician," said Henry Butler in The Indianapolis Times. "He was playing a fine instrument, an Allen electronic organ."

Walter Witworth of The Indianapolis News wrote of "Allen, a new kind of electronic instrument that sounds surprisingly like a church pipe organ. . . Apparently it is capable of every kind of registration."

Corbin Patrick of The Indianapolis Star said, "The music itself was challenging, and the organ quite a revelation."

This is more evidence of the quality of this distinguished organ. With each passing day, the Allen of Great Concerts broadens the reputation it established

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For Mixed Voices with Soprano, Tenor and Baritone Solos.
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Time of performance: 35-40 minutes
- A CHILDREN'S NATIVITY DESMOND RATCLIFFE 1.50
A Play in Two Scenes for Unison Voices and Piano.
Time of performance: 30 minutes.

CHRISTMAS ANTHEMS

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

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TWO CHRISTMAS CAROLS (1. Love Came Down. 2. Bright Star) J. S. MATTHEWS .20
THE WISE KINGS THREE C. MEANS .25
I SAW THREE SHIPS (Adult and Youth Choirs) arr. J. OSSEWAARDE .25
WE WILL SING A NEW SONG R. B. REED .20
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SOULS OF MEN (HYMN ANTHEM) arr. D. RATCLIFFE .22
SEARCH, PROVE MY HEART W. G. DARST .25
TWO SHORT ANTHEMS E. H. THIMAN .25
1. Teach Me, O Lord. 2. Almighty and Everlasting God.
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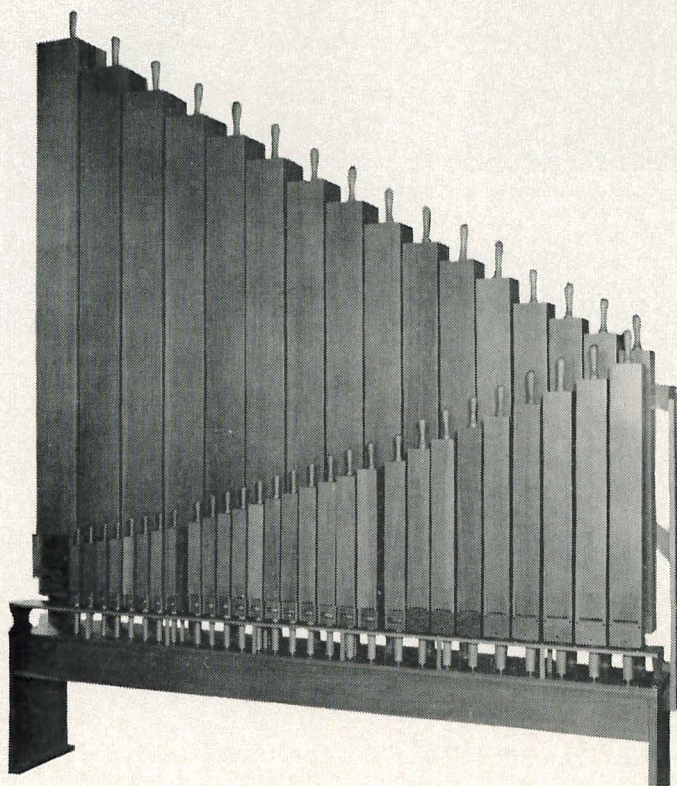
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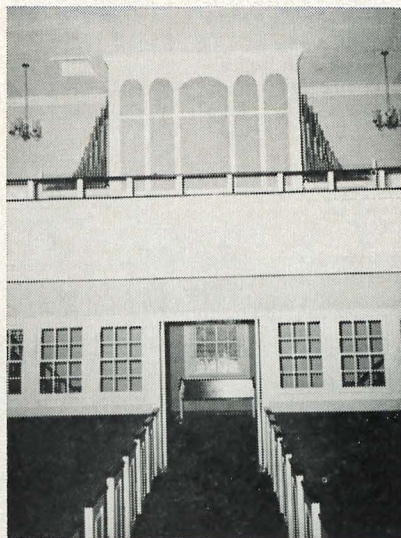
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PASTOR SERVES AS ORGANIST

Gallery Installation at Immanuel Church is Work of American Institute of Organ Building

The American Institute of Organ Building, Paterson, N. J., has built a two-manual organ for the Immanuel Church of Christ, Souderton, Pa. The instrument is installed in the center of the balcony with the console and choir in the front of the church. The Rev. R. Merrick serves as pastor and organist.

GREAT

- Prinzpal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Dolce 8 ft. 49 pipes
Oktav 4 ft. 61 pipes
Superoktav 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL

- Gedeckt 8 ft. 61 pipes
Viol Pomposa 8 ft. 61 pipes
Viol Celeste 8 ft. 49 pipes
Prinzpal 4 ft. 61 pipes
Lieblichflöte 4 ft. 12 pipes
Nasat 2 3/4 ft. 61 notes
Klein Gedeckt 2 ft. 12 pipes
Trompette 8 ft. 61 pipes
Menschenstimme 8 ft. 61 pipes
Tremulant

PEDAL

- Untersatz 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 notes
Prinzpal 8 ft. 32 notes
Bordun 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Oktav 4 ft. 32 notes
Lieblichflöte 4 ft. 32 notes

INSTALL MUDLER-HUNTER IN EASTON, PA. CHURCH

2-MANUAL IN FIRST METHODIST

Summer Installation Was Completed by Philadelphia Firm in City in Eastern Pennsylvania

Mudler-Hunter of Philadelphia has installed a two-manual instrument in the First Methodist Church, Easton, Pa. Work was completed in the summer months.

GREAT

- Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Tremulant

SWELL

- Rohr Flöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viol Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Schalmei 4 ft. 68 pipes
Tremulant

PEDAL

- Gemshorn 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Quint 5 1/2 ft. 32 notes
Octave 4 ft. 12 pipes
Choral Flute 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Trompet 8 ft. 32 notes

Peaker on Recitals

"We also have many performers who play this music with authority, taste and skill, thereby building once again respect for the organ as a musical medium, through the literature composed for it."

This admirable sentence from Dr. Clarence Mader's letter (July 1964 p. 22) should be committed to memory. It is, I suspect the real text of this article. At our last dinner in Toronto, the members of the RCCO discussed the question of visiting recitalists. One party urged retrenchment for financial reasons, the other championed inspiration for the members, and both had reason behind them. Yet, we had just concluded sadly that the members don't attend very much, and you can't get inspiration vicariously. While some folk looked down at their coffee cups in embarrassment (and Saturday weddings are not the only reason for absence) I thought of the effect on the public of a capital performance, and anticipated Dr. Mader's yet unpublished letter.

Being organist of St. Paul's where the recitalists play I was asked for an opinion. I fumbled it, hence the following paragraph. For 20 years our own Advent and Lenten recitals have paid well and here are some of the reasons! Careful selection of music with something familiar each time; nicely printed programs in a folder with notes and dates; assisting choirs a *cappella* in the distant gallery; also instrumental soloists in the chancel; an unvarying time, Saturdays at 4 p.m. and a duration of one hour only; cheerful ushers whose demeanor puts a halo around each collection plate; and, for advertisement, display ads and pictures in the papers, radio announcements, cheap copies of the program everywhere and, most important, personal invitations by myself and friends. I have sometimes thought ruefully that this business of promotion and performance puts me in the class of the barker before a circus tent, who shouts his head off, then rushes inside to get into the act — but it pays off!

Costly? Yes! Better spend \$500, clear \$10 and play for 2,000 people than spend \$50, clear \$10 and play for 200 people. Quite apart from the music and the glorious church, innocent folk come to St. Paul's, gape at the crowds respectfully, and are so impressed they return a week later with their uncles. In short, "Cast thy bread upon the waters" liberally and 'twill come back buttered.

Now, back to the RCCO and visitors. Dr. Robert Baker enthralled us, musicians and laity alike with a magnificent recital. Incidentally, he spent more time at St. Paul's organ than anyone ever did. Another man with a famous name comes, takes a desultory look at the console and plays too much early music — the sort we must respect! A third curtly refuses to listen to the tubas from the nave and deafens us, while his successor (whom I respect profoundly) spends too long in the Museum and ends with an English Sonata, to which Polonius' words apply "This is too long."

Back to the CCO dinner at which a member arose and enthused about Virgil Fox and a recital where there was standing-room only and tumultuous applause. This is just the thing we are all looking for, isn't it? All the same, I agree with those critics who deplore V.F.'s amiable habit of telling us how to breathe, after which we stand up and make fitters of a hymn, but like those critics, I envy him his splendid ability. Who hasn't heard him play Come Sweetest Death with all the tremulants fanning like angels' wings and felt with Elijah "It is enough, O Lord, now take away my life", yet when Bach or Reger follows "E'en the ranks of Tuscany can scarce forbear to cheer." Turning to another undoubted virtuoso I pray that Bull will toss Ellsasser for a loop when the gentleman comes to Heaven.

Some other time I want to talk about organists' conventions and what is, to me, a surfeit of recitals. Let me ask one question: At their conventions, do plumbers plumb all day, do tailors tail endlessly, are funeral directors committed to a series of grave spectacles, do doctors attend dozens of "theatre" parties on TV while eminent surgeons remove other peoples' insides . . . incidentally?"

CHARLES PEAKER

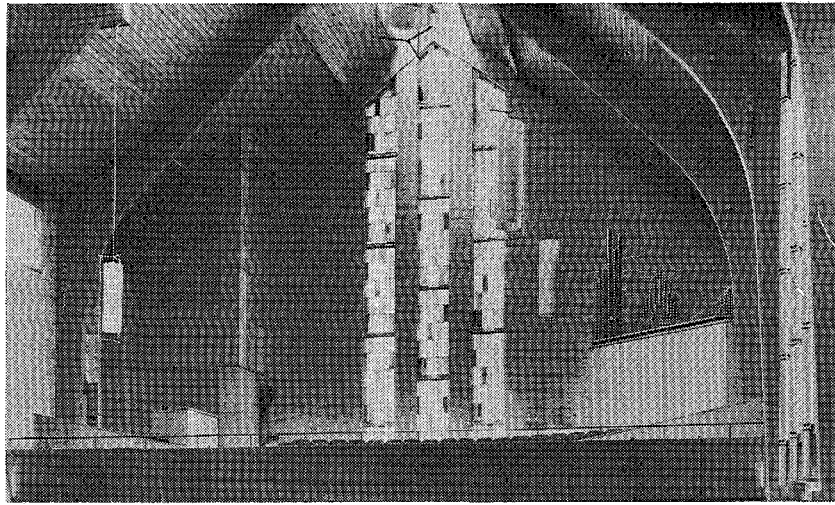
**PIPES REPLACE RUINED
ALLEN AT TEXAS CITY**

JOHN LASSIG BUILDS 2-MANUAL

**Thomas Donner, Jr. Organist, Serves
as Consultant, Plays Dedicatory
at First Presbyterian**

A 16-rank pipe organ built by John Lassig, Bellaire, Tex., has replaced an Allen destroyed by last year's hurricane waters in the First Presbyterian Church of Texas City.

Thomas B. Donner, Jr., organist of the church for 11 years, was consultant on the design and played the dedication recital. The church which seats 300 was completed in 1960.



**DECORAH, IOWA, HOME
OF NEW WICKS ORGAN**

REAR GALLERY INSTALLATION

**Heinrich Fleischer Designs 27-rank
Instrument for the Decorah
Lutheran Church**

The two-manual 27-rank Wicks organ in the Decorah, Iowa Lutheran Church was designed by Dr. Heinrich Fleischer, University of Minnesota. Installed in the gallery of the new edifice close to the arched wooden ceiling, the instrument takes full advantage of a favorable acoustical climate. Dr. Fleischer played the dedicatory recital of this sizable two-manual.

GREAT
Gemshorn 16 ft. 49 notes
Principal 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Gemshorn 2 ft. 61 notes
Mixture 3 ranks 183 pipes

SWELL
Geigen Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Aeoline 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 1/2 ft. 19 pipes
Piccolo 2 ft. 5 pipes
Tierce 1 1/2 ft.
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Oboe 8 ft.
Clarinet 8 ft.

PEDAL
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Gemshorn 8 ft.
Still Gedeckt 8 ft.
Gemshorn 4 ft.
Flute 4 ft.
Trompette 8 ft.
Clarion 4 ft.

GREAT
Principal 8 ft. 61 notes
Gedeckt 8 ft. 61 notes
Rohrflöte 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spitzlöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes 21 tubes

SWELL
Gedeckt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Flauto Traverso 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremulant

PEDAL
Sub Bass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 32 notes
Bass Flute 8 ft. 32 pipes
Quint 5 1/2 ft. 32 notes
Octave 4 ft. 32 pipes
Blockflöte 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Trombone 16 ft. 32 pipes

**RUTH BAMPION QUILTS POST
AFTER TENURE OF 21 YEARS**

Ruth Bampton has resigned from her position at the Polytechnic School, Pasadena, Cal. where she has taught choral and piano music for 21 years. Nationally known for her publications in the educational field, she will move to Claremont, Cal. to engage in substitute organ playing and teaching. Her publications for young children, youth groups and teaching materials number about 100.

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Choral Prelude on "Georgetown" .. .75

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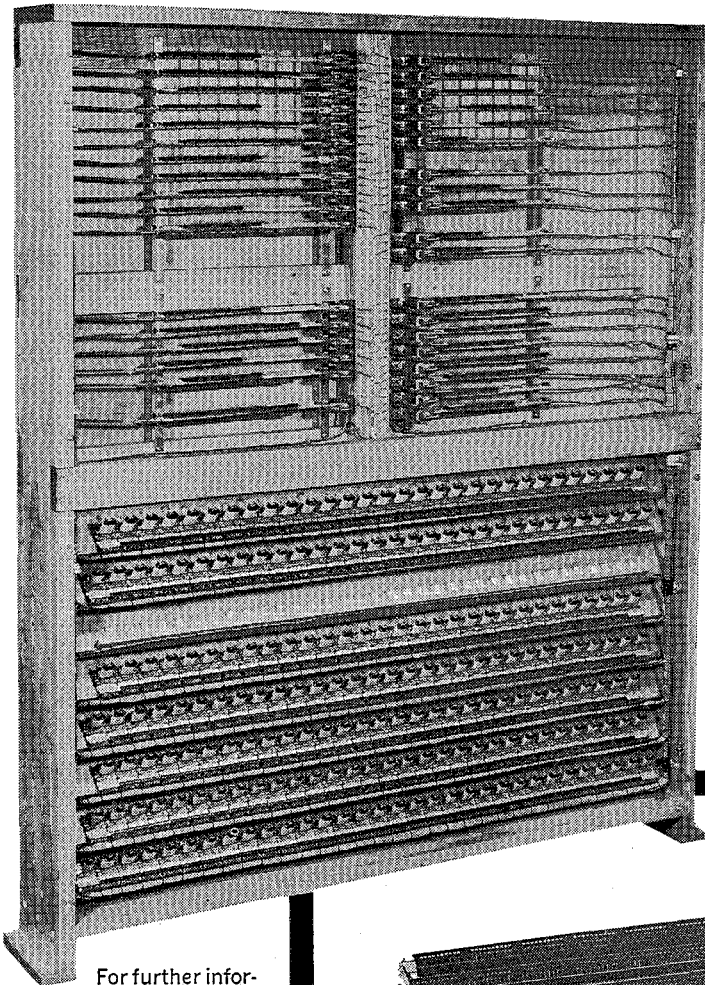
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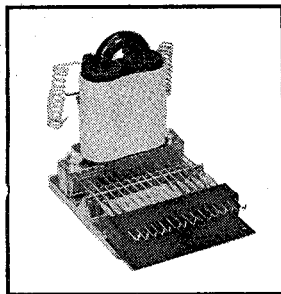
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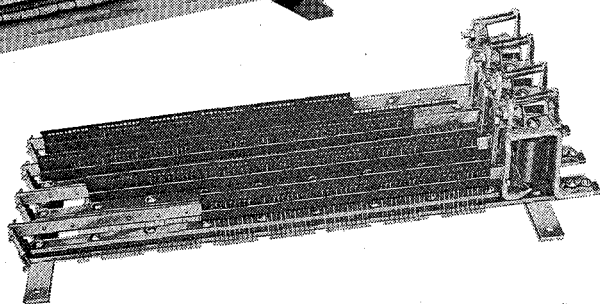
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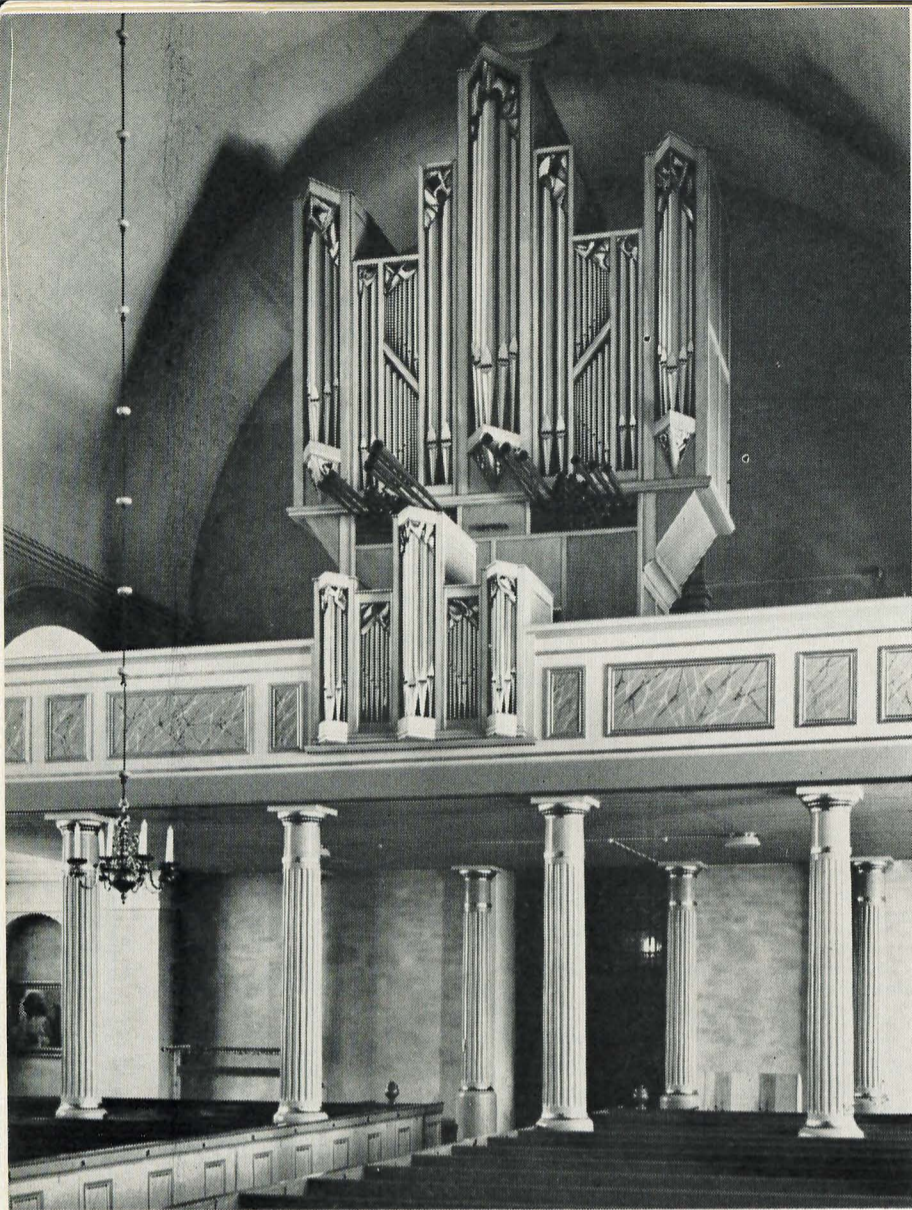
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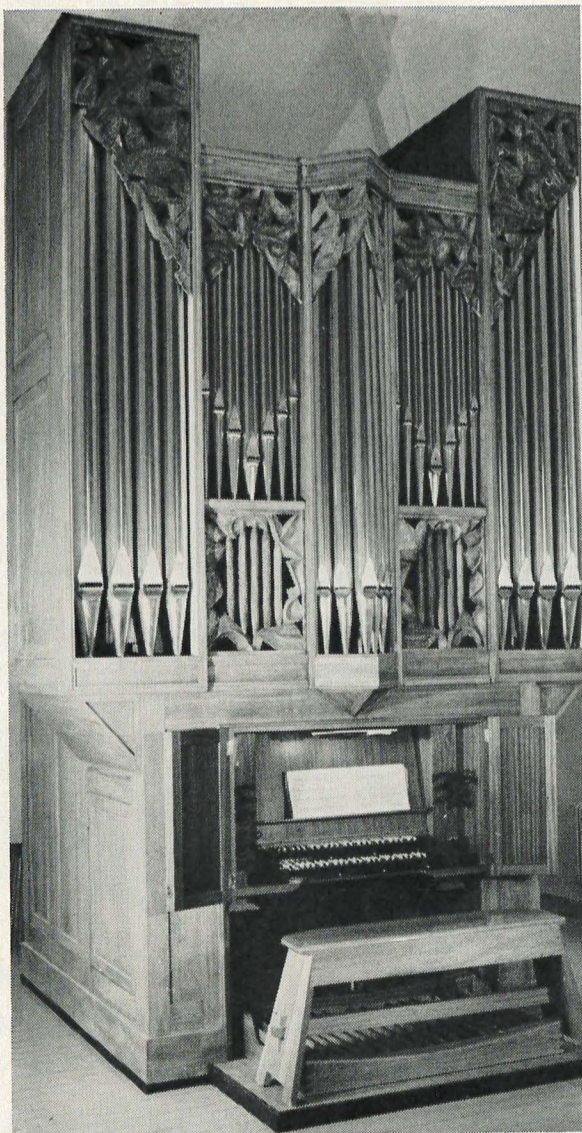


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Above: Hammarburg two-manual in Boda Church seems about to take off on an angel flight. Below: more typical Hammarburg in 13th century Valsjo Church in Southern Sweden.



Modern

Swedish Two-Manuals

Material provided by JACK OLANDER

The modern completely mechanical two-manual organ has become the standard installation in the Swedish church. Many of these are non-expressive. Swedish builders have come into their own since the war, gradually meeting the competition of larger Danish builders. Nine principal Swedish builders have banded into a Swedish Organ Builders Guild which includes such excellent craftsmen as Grönlund, the Brothers Moberg, Magnusson and Nils Hammarberg. Standards are very high both in pipework and in case work. There is a strong feeling among these builders for unity of sight and sound: a case should make one able to anticipate the sound the instrument will produce. The credo of this group of builders says: "Quality is no chance occurrence; organ builders must not only want but be able to achieve quality."

The state church of Sweden thinks along these same lines. Very exacting standards must be met to obtain approval of designs for new organs. The electronic instrument is completely unknown in Swedish churches.

Like many American builders the major Swedish builders have a large backlog of orders and delivery is sometimes a matter of five years. This poses a major problem in the competition with large Danish and Dutch builders.

As in Swedish furniture, ornament is returning to Swedish organ cases which for all their basic honesty and solidity display a lightness and grace.

There is a strong feeling that a typically Swedish instrument is evolving, differing perhaps even fundamentally from the organs of Northern Germany, Holland and Denmark. Swedish organists are showing more and more preference for their own organs — a sure indication that something truly native is being achieved.

Two typical stoplists of modern Swedish two-manual trackers, both by Hammarberg are given:

1963 Hammarberg in 13th century Valsjo Church in Southern Sweden:

HUVUDVERK

Rorflöjt 8 ft.
Principal (facade) 4 ft.
Koppelflöjt 4 ft.
Waldflöjt 4 ft.
Mixture 4 ranks
Regal 8 ft.

SVALLVERK

Gedackt 8 ft.
Spetselöjt 4 ft.
Principal 2 ft.
Nasat 1 1/3 ft.
Sesquialtera 2 ranks
Scharf 2 ranks

PEDAL

Gedacktpommer 16 ft.
Gedackt 8 ft.
Flöjt 4 ft.
Fagott 16 ft.

1963 Hammarberg in Boda Church

HUVUDVERK

Principal 8 ft.
Rorflöjt 8 ft.
Fugara 8 ft.
Oktava 4 ft.
Traversflöjt 4 ft.
Oktava 2 ft.
Sesquialtera 2 ranks
Mixture 4 ranks
Spansk Trumpet 8 ft.

RYGGPOSITIV

Gedackt 8 ft.
Kvintadena 8 ft.
Principal 4 ft.
Rorflöjt 4 ft.
Waldflöjt 2 ft.
Nasat 1 1/3 ft.
Scharf 3 ranks
Regal 8 ft.

PEDAL

Subbas 16 ft.
Principal 8 ft.
Borduna 8 ft.
Flöjt 4 ft.
Nachthorn 2 ft.
Alikvot 2 ranks
Posaune 16 ft.



Basic 8-stop Grönlund practice organ is good example of small, practical Swedish organs.

Future issues of THE DIAPASON will summarize the history of the organ in Sweden and discuss and picture both old and new organs of varying sizes.

The first modern Swedish tracker organ in America was recently completed at the Abbott Academy, Andover, Mass. Built by Nils Hammarberg of Gothenburg, the organ is built on a single slider chest and uses a 1/4 h.p. motor to generate its 2 1/2 inch wind pressure.

MANUAL 1

Gedackt 8 ft.
Principal 4 ft.
Gemshorn 2 ft.
Mixture 2 ranks

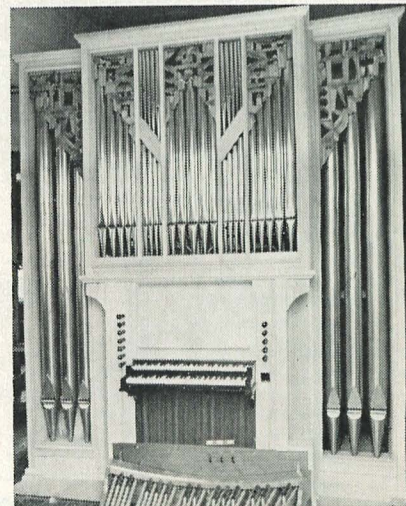
MANUAL 2

Röhrflöte 8 ft.
Koppelflöte 4 ft.
Principal 2 ft.
Sesquialtera 2 ranks
Scharf 2 ranks

PEDAL

Gedacktpommer 16 ft.
Gedackt 8 ft.
Trumpet 4 ft.

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Crozier and Noehren to Star at Conclave: Door Prizes Offered

That midwinter conclave that the Chicago Chapter got so all-fired-up about at the national convention in Philadelphia is taking shape now and before long the whole program will be announced. In the meantime, we can let a few cats out of the bag: two major stars will be Catharine Crozier and Robert Noehren, prime favorites of organists on both sides of the Atlantic. There are two or three considerable surprises that we plan to hold out on for a while.

Of course a conclave can't hope to compete with a national convention and the one in Chicago Dec. 28, 29 and 30 won't even try. It will have its own emphases, its own qualities, its own style. Even in the matter of door prizes, we don't plan to counter the Möller at Philadelphia with a five-manual Aeolian-Skinner. (We have not even asked this builder to contribute one!) Instead, in modesty and with the most scholarly of intentions, the host chapter offers a useful and valuable but more modest door prize which every organist would like to win; a brand new 10-volume set of the third printing of *Grove's Dictionary of Music and Musicians* will go to the lucky member picked out of a hat at the final banquet (alas! not by Sir William McKie!). To get into that hat all a member has to do is to mail his \$15 registration fee to reach: Dwight Davis, AAGO, ChM, 575 Washington Street, Gary, Ind. on or before Nov. 15. Two members of one family get a cut-rate \$25; students with ID cards need pay only \$10. Even after Christmas shopping that kind of a fee won't strain the purse-strings too much. And what a wonderful idea for a Christmas gift!

The official hotel will be Chicago's Palmer House, State St. at Monroe. Make your own reservations there for a special conclave rate or select the Pick-Congress, the Conrad Hilton or any other favorite hotel. And start putting aside a bit in the piggy-bank.



Alec Wyton, MA (Oxon) FRGO, ChM, FAGO, FRCCO, organist and master of the choristers at New York's Cathedral Church of St. John the Divine and newly elected president of the American Guild of Organists, was elected a Fellow of the Royal Academy of Music June 25 by the Directors. This signal honor entitles President Wyton to add FRAM to his already imposing list of degrees and certificates and signifies the ever closer fellowship between British organists and their American colleagues.

Monmouth

The Monmouth Chapter held its annual planning meeting July 13 at the Evangelical Lutheran Church of the Atonement, Asbury Park, N. J. Dean Barbara F. Mount presided over the meeting. Since this is the beginning of the 50th year it was decided to plan chapter activities around the golden anniversary with a special guild service and an organist-clergy banquet to be the highlights. The following were appointed to head newspaper publicity in their areas: Margaret Hugus, Freehold; Pauline Schoening, Red Bank; Olga Lewis, Manasquan; Lilyan Connolly, Belmar; Lawrence Salvatore, Asbury Park. Charles Hill was appointed head of publicity for radio station WJLK, Asbury Park. Mrs. Everett Antonides, the only active charter member of Monmouth, announced she had just completed her 50th year as a church organist and will retire this fall from the First Presbyterian Church, Belmar. Arthur Reines, host, served refreshments

Vermont

The executive committee of the Vermont Chapter met July 18 at the Norwich Inn for a business meeting and dinner. Dean Katrina Munn presided. The prize composition contest, won this year by Harriette Slack Richardson, will be held again next year and the Rev. Herbert Sanderson, Vergennes, will be asked to continue as chairman of the contest. R. Gilman Stockwell, dean of the New Hampshire Chapter, announced that the regional convention will be held under the auspices of the New Hampshire Chapter, date to be set later. Chapter programs for the coming year were discussed and a tentative schedule outlined. All will be reported in THE DIAPASON. The appointment of Frank G. Hensel of Stowe as registrar to succeed Agnes McLean, resigned, was approved by the committee. The group then enjoyed a dinner and social period in the veranda dining room of Norwich Inn.

FRANK G. HENSEL

GALA SUMMER OUTING

The Santa Barbara, Cal. Chapter held its annual summer outing July 3 at the home of Ardis Higgins, sub-dean, in Montecito. Colleagues and their families and guests first enjoyed swimming in the pool and then shared a festive barbecue on the gaily decorated terrace overlooking the coastal valley and the Pacific Ocean beyond.

Following dinner the hostess described her tour of 1963 during which she visited ministers of education of many of the African nations. She displayed a collection of authentically garbed African dolls, a collection of unusual crosses worn by the Coptic Christians of Ethiopia and an even rarer collection of beautiful hand-crafted Coptic Bibles.

African musical instruments were distributed for examination and trial performance including several drums from the Congo, gourd rattles, a stringed Masenka from Ethiopia, a Masenka from Nigeria and a lyre-shaped resonating belly-harp from Liberia. Other instruments from Ghana and Southern Rhodesia were included.

The occasion honored the chapter's newly elected council: Roger Nyquist, dean; Mrs. Higgins, sub-dean; William J. Beasley, treasurer and Mrs. John Walser, secretary.

BROOKES M. DAVIS

Chico

The July 22 meeting of the Chico Chapter was a swimming-dinner party held at the home of Margaret Wilden. The nominating committee offered a list of candidates and an election of officers for the coming year was held. Robert Glover, dean, led a discussion of plans to make next season's meetings informative and interesting. Various methods of interesting young piano students in organ study were also discussed.

EDNA M. SCHWERMANN

Staten Island

The Staten Island Chapter barbecue was held June 28 at the home of Mrs. Peter Gippa. Josephine Tagliamonte and Madelyn Gloge assisted the hostess. Members were able to meet these new officers at the barbecue: Kathryn Kietzman, dean; Irwin W. Miller, sub-dean; John Hicks, secretary; Reginald Greet, treasurer; Ralph Clauson, registrar; Henry Erickson and Marjorie DeLamater, auditors; Sigrid M. Lunde, Jean Kumm Watson, Mrs. Peter Schwimer, Edna Clauson, Dorothy Olsen, Edward Morand and Harald C. Normann, executive committee.

GEORGE SHARRETT

July 1 council meeting to which each chapter dean was invited. We hope your dean was among those present.



Organ Historical Society Convention

reported by JOSEPH BLANTON

The four-day ninth annual national convention of the Organ Historical Society was held in the area of Washington and northern Virginia June 30 through July 3, with headquarters at Truro Episcopal Church in Fairfax. This convention addict, a veteran of many meetings of architects, organists, historians, Legionnaires and an unmentionable political party, has never experienced one with such superb preliminary research, planning, organization and execution. It was a peripatetic convention, moving about in an area of some 5,000 square miles from the Potomac almost to the James and from the foothills of the Blue Ridge Mountains to the Tidewater country. Had the Army of the Potomac had the generalship and logistics know-how of Chairman Cleveland Fisher and his able lieutenants, it would never have lost the battles of Fredericksburg and Chancellorsville.

After a morning given over to registration and a business meeting, Tuesday afternoon was spent in Washington Cathedral and its environs. The opening event was a stirring recital on the great organ in the choir by Paul Callaway, FAGO, cathedral organist. Following a tour of the cathedral to see and hear its other organs demonstrated by Fellows of the College of Church Musicians, we gathered in the Bishop's Garden to hear an exciting recital on the Kibbey Memorial Carillon by Ronald Barnes, cathedral carillonneur and president of the Guild of Carillonneurs in North America. Thence we strolled through the Washington heat to 18th-Century Rosedale house, some three blocks north of the Cathedral Close, where a variety and abundance of refreshments were served by the Rev. Dr. and Mrs. Leonard Ellinwood and their gracious helpers.

Tuesday evening, the only three-manual tracker-action organ remaining in the Washington area, an 1891 Hook & Hastings in St. Joseph's Roman Catholic Church, was ably demonstrated in a recital by Robert Stigall of Charlotte, N.C.

On Wednesday, six old organs were visited, all of them in Washington except for the 1851 Henry Erben in Immanuel Presbyterian Church, McLain, Va. Although Bob Roche rendered an impromptu program on the Steere & Turner of 1879 in the Church of the Immaculate Conception (not to be confused with the later shrine of that name in Brookland, D.C.), the only formal organ recital of the day was by Kenneth Powell of Oberlin on the 1893 Hutchings in St. Mary's Roman Catholic Church.

We had lunch in the cafeteria of the Library of Congress before viewing the Library's special and permanent exhibits of music scores, manuscripts, Stradivari instruments, old flutes and such. In the evening we dined in the recently completed Museum of History and Technology of the Smithsonian Institution where, from our tables, we could look across the greensward to the Wash-

ington Monument. There was a packed schedule for the post-dinner period beginning with a visit to the keyboard instruments in the Museum of Natural History preliminary to a concert in the auditorium presented in honor of the OHS.

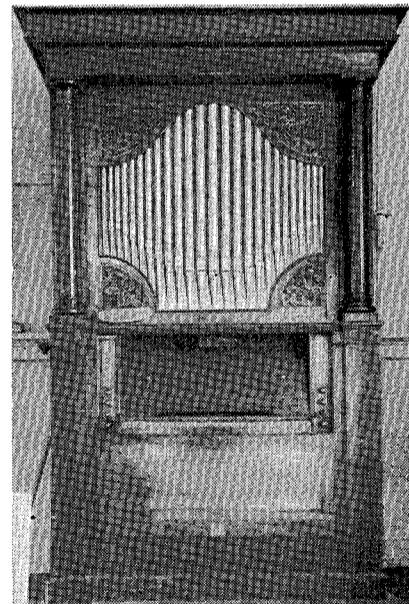
The performers were the Little Chorus of Washington and several instrumentalists; two museum harpsichords dating from 1693 and 1745 were used. This enjoyable program was followed by a showing of the OHS educational slide-tape, *The Organ in America from 1700 to 1900*. (AGO committees would do well to book this for 1965 regional conventions.)

Thursday's events began with a recital by William Watkins. AAGO of Washington, in the 1880 Hook & Hastings in Grace Methodist Church in Manassas; before we left town, Cleveland Fisher demonstrated his 1840 William H. Davis organ. Had anyone started a third Battle of Manassas, it probably would not have gone the way of the first two for we Southerners were completely surrounded by Demyankes. Of the 72 registered for the convention, most were from north of the Mason-Dixon Line, and some were from away off, like Mr. and Mrs. Bratt from Boise, Mrs. Tremmel from Denver, and Dr. Ackerman from Lakefield, Ont.

Even though Cleve played Dixie on his "Willie Davis," no battle lines were drawn so we proceeded peacefully in the air-conditioned buses to Warrenton where we had lunch and heard organs of 1890 and 1912. The next stops were to visit an organ dating from 1875 near Remington and then a beautiful little Tannenberg of 1800 in Hebron Lutheran Church near Madison.

After a good parish supper served by the women of St. Paul's Episcopal

1819 Hilbus in St. John's Church, Broad Creek, Md.

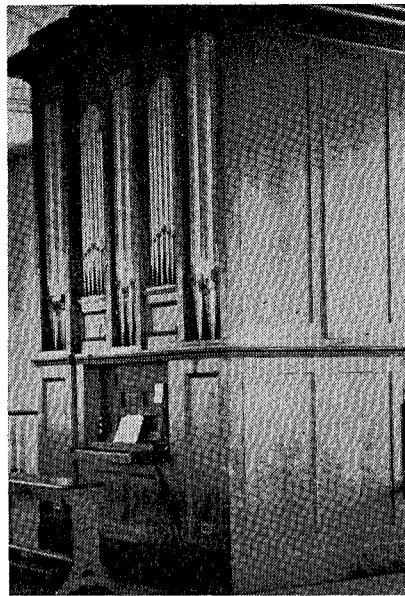


Church in Haymarket, we attended a program of early English music for organ, soprano and strings given in the church. Richard Roecklein of Chevy Chase, Md., was at the organ and Millicent Swift of Manassas was soloist.

The entire morning of the concluding day was given over to organs in Alexandria, the most historic of which was the 1849 Erben in the Old Presbyterian Meeting House. After lunch, the caravan crossed the Potomac on the new Woodrow Wilson bridge for our only sally into Maryland. In pre-Revolution St. John's Episcopal Church at Broad Creek, we examined a little organ built in 1819.

Below La Plata, we re-crossed the Potomac to that part of Virginia, rich in early history, known as the Northern Neck, for visits to the English organ of the 1840's in St. Peter's Episcopal Church in Oak Grove and the 1848 Stevens organ in St. Peter's Episcopal Church in Port Royal.

There was never a let-down in this convention and the concluding evening was a fitting climax. At Old Fork Church, near Richmond, we were served

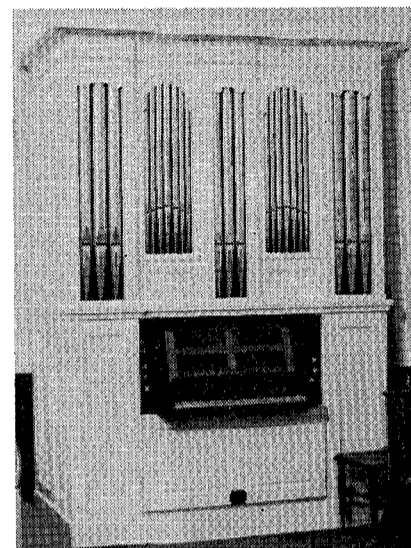


1849 Erben in Old Presbyterian Meeting House, Alexandria, Va.

by Ray Ackerman, David Crofford, Tom Finch, Brian Jones, President Don Paterson, Bob Roche and Ken Simmons. The historic organs on the tour covered the entire 19th Century and the first third of the 20th; they vividly portrayed the steady deterioration of organ building from the standpoint of tonal structure and case design through the period represented. The little Tannenberg exhibited a tight cohesion and economy in its tonal structure and a real understanding of cabinet design by its builder. There was nothing sudden about the decline exemplified in these organs for even some of the late 19th-Century instruments retained a degree of integrity rarely encountered in organs built a few decades later. There was a gradual sloughing off of mixtures, mutations and other upper work until the limit was reached in the 1912 Möller in the Warrenton Presbyterian Church; its manual divisions contained nothing but 8 ft. stops and the pedal consisted of a single 16 ft. Bourdon. These organs displayed a parallel decay in quality of casework.

Several of the organs on the tour had been renovated by Mr. Fisher and where it was feasible, he had judiciously enriched and brightened the tonal form.

Any good convention is enhanced by the memories of the incidentals one carries away. Some from the OHS convention which come to mind at the moment are the impromptu choral singing at the door of St. Paul's in Haymarket between supper and concert; Madeline Gaylor's rendition of *In the Blue Ridge Mountains of Virginia* as the bus hove into sight of that range; Tom Cunningham's little girl and boy following him around; the young La-Haise brothers serving as acolytes at the Benediction in St. Mary's Church; my bus ride in the seat next to pretty Beverly Newton; Dave Crofford's elucidation of the symbolism of the Washington Monument; the ungodly blasts from the mighty Wurlitzer in the Alexandria Arena; the nostalgia of revisiting scenes of my childhood; and more vivid than any others, Cleveland Fisher's delightful drollery as he pointed out the places of interest along our various routes.



1855 Berger in Fork Church, Hanover County, Va.

a parish supper as delicious as it was bountiful. The serving table was laden with a variety of savory dishes and it appeared to be as heaped with food when we left the hall as when we arrived. (We did not see it after the choir boys had descended upon it.)

When we entered the church for the Evensong service, it was still daylight and through the open windows we could see only the tall silent trees; there was not a house in sight. The Georgian Colonial building, erected in 1735, is simple and stately, and the organ case, although more than a century later than the church, harmonizes with the austere interior. The service was sung by the gentlemen and boys of the choir of the Episcopal Church of St. James the Less of Ashland under the direction of James M. Acosta who also played the organ. As the final notes of the recessional hymn, *Ye holy angels bright*, died away, there was a hush throughout the church as though everyone there had experienced something much deeper than the benedictory service of a convention.

The organs which were not used in recitals and concerts were demonstrated

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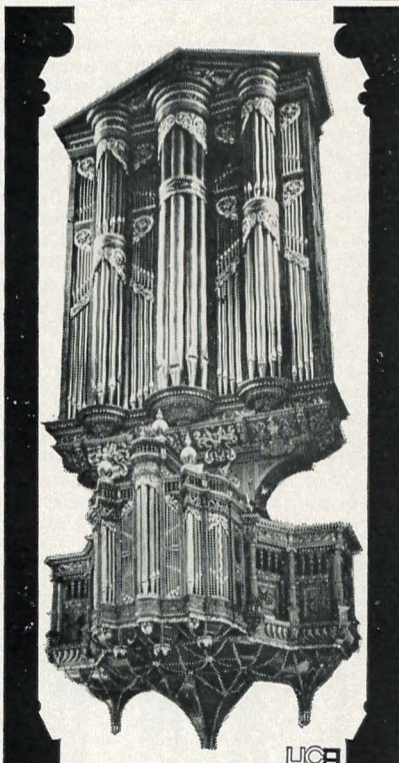
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All correspondence should be directed to the acting general secretary

London

The annual meeting of the London Centre was held June 13 at St. Paul's Cathedral. Prior to the business session architect Wilfrid Lamb showed pictures of contemporary European churches. Officers for the 1964-65 season are: Wayne Belton, chairman; John McIntosh, first vice-chairman; Alex Clark, second vice-chairman; Barrie Cabena, past-chairman; Frank Rabjohn, treasurer; Donald Rake, assistant treasurer. Additional members of the executive: Lansing MacDowell, Helen Poole, with Norma Alexander as acting secretary. The nominating committee consisted of George Black, Eileen Gordon and Mr. Cabena. Refreshments arranged by Kathleen Branigan and Patricia Ironside concluded the evening.

GORDON ATKINSON

Vancouver

The June 27 meeting of the Vancouver Centre took the form of a sung evensong and organ recital in St. James' Anglican Church. The music of the service included the evening canticles in A flat by Gibbons and the anthem Haste Thee, O God by Batten, sung by a men's choir of St. James' and a few organists from the centre. The recital which followed was played by David Rogers, Charles Russ, Alexander Esler and John White. The program is listed in the recital section. Following the recital refreshments were served in the Georgia Coffee Gardens.

GORDON W. ATKINSON

WHEELER DIRECTS WESTERN NY DIOCESE CHOIR CAMP

The ninth annual choir boy camp of the Episcopal diocese of Western New York was held June 28-July 4 in Allegany State Park. Sponsored by the music commission of the diocese, the director this year was Gerald Wheeler, FRCO, Ottawa, Canada. Boys from 12 parishes sang daily rehearsals, culminating in a service of choral evensong at St. Stephen's Church, Olean, N.Y. A commissioned anthem for treble voices, I am the Good Shepherd, written by Thomas Matthews, Tulsa, Okla., was sung for the first time at the service. The Rt. Rev. Lauriston L. Scaife, Bishop of Western New York, presented the awards.

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NEW KEATES IS OPENED IN FORT ERIE CHURCH

AT CENTRAL AVENUE UNITED

Elaine Pudwell, Regular Organist, Plays Opener. Howard Jerome Also Heard in Recital

A new two-manual organ built by the Keates Organ Company Ltd., Acton, Ont., has been installed in Central Avenue United Church, Fort Erie, Ont. The pipework of the great is fully exposed, with the swell immediately behind it, and surrounded by an artistic case.

The instrument was dedicated May 24 with Elaine M. Pudwell, organist of the church, presiding at the console. A recital May 27 was given by Howard Jerome, ACCO, Hamilton, Ont. Both events filled the church to capacity.

GREAT

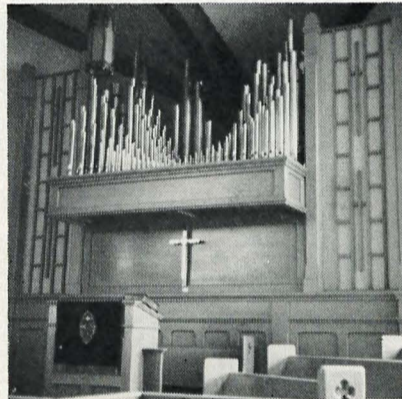
Principal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Chimes 25 tubes

SWELL

Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Trompet 3 ft. 61 pipes
Tremulant

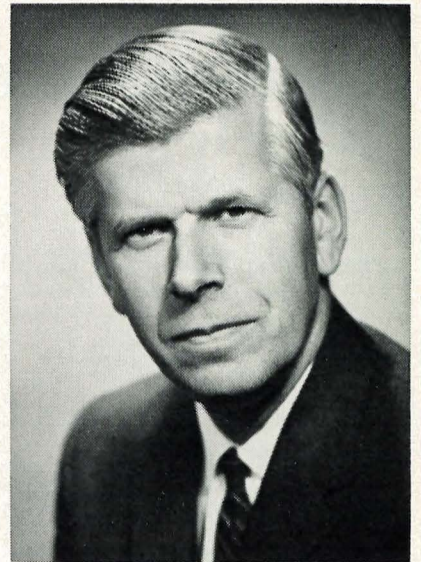
PEDAL

Bourdon 16 ft. 32 pipes
Gedackt 16 ft. 12 pipes
Bass Flute 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Super Octave 2 ft. 12 pipes
Trumpet 16 ft. 12 pipes



APPOINT RAGAN TO THEORY STAFF OF GUILMANT SCHOOL

Bronson Ragan, FAGO, has joined the theory faculty of the Guilmant Organ School. He will be in charge of the final preparations for Guilmant students for the AGO examinations. In addition to his work at Guilmant he has been a faculty member at the Juilliard School of Music since 1938, a faculty member of the Manhattan School of Music, organist and choir-master of the Church of the Holy Trinity, all in New York, and organist of Temple Beth-El, Jersey City.



John M. Hodgins has been appointed organist and choir-master at St. Peter's Episcopal Church, Albany, N.Y. as of Sept. 1. Born and educated in Toronto, he graduated from the Royal Conservatory of Music. He also holds the LTCL degree.

Mr. Hodgins was a faculty member of the Royal Conservatory of Music for many years and is a member of the board of examiners. He has travelled extensively as an adjudicator and has conducted many choral clinics.

For 18 years he has been organist and choir-master at Grace Church On-the-Hill, Toronto. His choir has attained an international reputation and in 1960 his boys choir was invited to sing daily services in Westminster Abbey for three weeks.

In 1962 Mr. Hodgins received a Canada Council grant for further study in England. There, under the guidance of Dr. Gerald Knight, director of the Royal School of Church Music, and Sir William McKie of Westminster Abbey, he studied the English choir school system.

The Chapel Choir of the Bishop Strachan School has also been under Mr. Hodgins' direction for 15 years and has gained an international reputation through concerts, radio, television and recordings. The choir has toured Britain twice, giving concerts in important cities and great cathedrals.

HILL, NORMAN AND BEARD ORGAN AT KENTVILLE, N. S.

IN UNITED BAPTIST CHURCH

Gallery Installation in Canadian Church — Russell Green Plays Opening Recital

A new two-manual organ by Hill & Son, Norman and Beard, London, England has been installed in the United Baptist Church, Kentville, N. S., Canada. The organ is placed in the east gallery with great and pedal divisions on the north side and swell on the south side. A detached console faces the choir.

The opening recital was played May 24 by Russell Green, Acadia University, Wolfville, N. S.

GREAT

Dulciana 16 ft. 73 pipes
Open Diapason 8 ft. 73 pipes
Principal 8 ft. 61 pipes
Dulciana 8 ft.
Octave 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes

SWELL

Hohl Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celestes 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Quint Mixture 183 pipes
Fagotto 16 ft. 61 pipes
Cornopean 8 ft. 61 pipes

PEDAL

Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Dulciana 16 ft.
Principal 8 ft. 32 pipes
Flute Bass 8 ft. 32 pipes
Fifteenth 4 ft.
Spitz Flöte 4 ft. 32 pipes
Fagotto 16 ft.

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British Association Has Big Convention

The 39th congress of Britain's Incorporated Association of Organists was held Aug. 17-21 at Liverpool. Dr. Harry Lowery is president. Nearly 120 official delegates from about 60 separate associations in Northern, Southern and Scottish sections joined their officers and many guests for four very full days of concerts, lectures, meetings and recitals.

The first day's concert by the Royal Liverpool Philharmonic under the direction of Sir Adrian Boult included Noel Rawsthorne in Handel Concerto 10 and Caleb Jarvis in the Poulenc Concerto. The ladies of the Philharmonic choir were heard in Holst's *The Planets*.

The Aug. 19 recitals by Dr. Jarvis and Mr. Rawsthorne are listed in the recital pages. Alan Wicks entitled his lecture *Music or Murder in the Cathedral*. The official picture and the annual dinner were also Wednesday events.

Thursday was an all-day outing to North Wales. Leslie Paul's recital at Bangor Cathedral is listed in the recital pages.

Friday was largely a recital day. We list programs by C. Lawrence West, Timothy Lawford, James Pinder, Robert C. Davies and J. Gilbert Curtis in recital pages. The closing meeting featured music by the choir of Holy Trinity Church, Wavertree under the direction of Alan W. Topping.



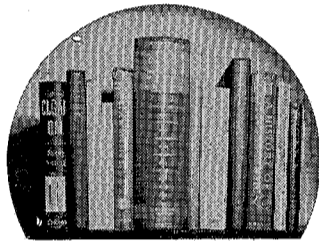
Gerre Hancock, FAGO, organist and choir director of Christ Church, Cincinnati, Ohio, has joined the Lilian Murtagh Concert Management roster. Prior to his Cincinnati appointment Mr. Hancock was assistant organist at St. Bartholomew's Church, New York City. At the time of his Cincinnati appointment these columns detailed his educational and professional background.

Mr. Hancock was a featured recitalist at the Philadelphia convention and also was chosen as AGO recitalist at the centenary of the Royal College of Organists in London in July.

SUFFIELD, CONN. CHURCH WILL HAVE NEW AUSTIN

REPLACES A REBUILT JOHNSON

Second Baptist will be Part of Plan
to Return Colonial Flavor
to Town of Suffield



New Books

Many books have recently come to our attention. Some are definitely in our field; others of a more general musical content are decidedly useful in our work.

Surely every forward-looking church musician will want to read Erik Routley's *Twentieth Century Church Music* (Oxford University Press). Dr. Routley's visits to this hemisphere have acquainted many of us with his knowledge, his understanding and his wisdom. This new book contains material for many a lively discussion; the chapters on the "pop" invasion of British church music are excellent. We hope this book can have the widest possible readership.

After the Routley book a little pamphlet from Concordia may seem a bit ivory tower. But Konrad Ameln's *The Roots of German Hymnody of the Reformation Era* is a scholarly little book, well illustrated and with a good bibliography. Incidentally, one is reminded by it that Luther's aims in reaching "the people" were not too unlike some of the current controversial ones.

A new instruction book, *Introduction to Organ Playing* by Richard Enright is published by Abingdon Press. Following traditional fundamentals, Dr. Enright is meticulously detailed in his explanations of each operation involved. The organization of each "lesson" is carefully thought out and planned for the smoothest possible growth. In the hands of even a fairly good teacher this book would seem to us to assure a sound technical foundation. The music study material is well designed to assure parallel growth of musicianship and taste. We like the thoroughness of the approach.

Two reference works have reached us. A second edition of *The Concise Oxford Dictionary of Music* continues to seem to us about the best of small handy reference books on music (Oxford University Press, of course). Gardner Read's manual on *Music Notation* (Allyn and Bacon) is presumably intended as a textbook, with exercises at the end of each chapter. Most of us will use it rather to find exact answers to puzzling questions in a difficult area. Any time spent in such study will prove a good investment.

Our first attractive carol collection for 1964 is *The Orange Carol Book* arranged by Mervyn Horder (Westminster Press). The little book is a satisfactory collection of 53 of the best-loved carols. — FC

A large two-manual organ will shortly be built by Austin Organs of Hartford, Conn. for the Second Baptist Church in Suffield, Conn. The new instrument will replace the historic old William Johnson organ, opus 196, built for the church in 1866 and which has occupied a very large case in the center of the pulpit platform. The organ has long since been electrified. It is hoped that it may be moved to another location and restored by some interested party.

The church has long felt the need for more choir space and a console location from which the organist might conveniently direct the choir. Suffield, an old Connecticut town, will bring its business district back to a more colonial flavor. Second Baptist Church, with its large white front porch columns, will be part of this project.

The interior is being re-done, with careful use of colonial panels and moldings to provide a large chancel choir loft. The new organ will be high across the front of the church over the baptistry with only an acoustic cloth screen separating its speaking portions from the church.

GREAT

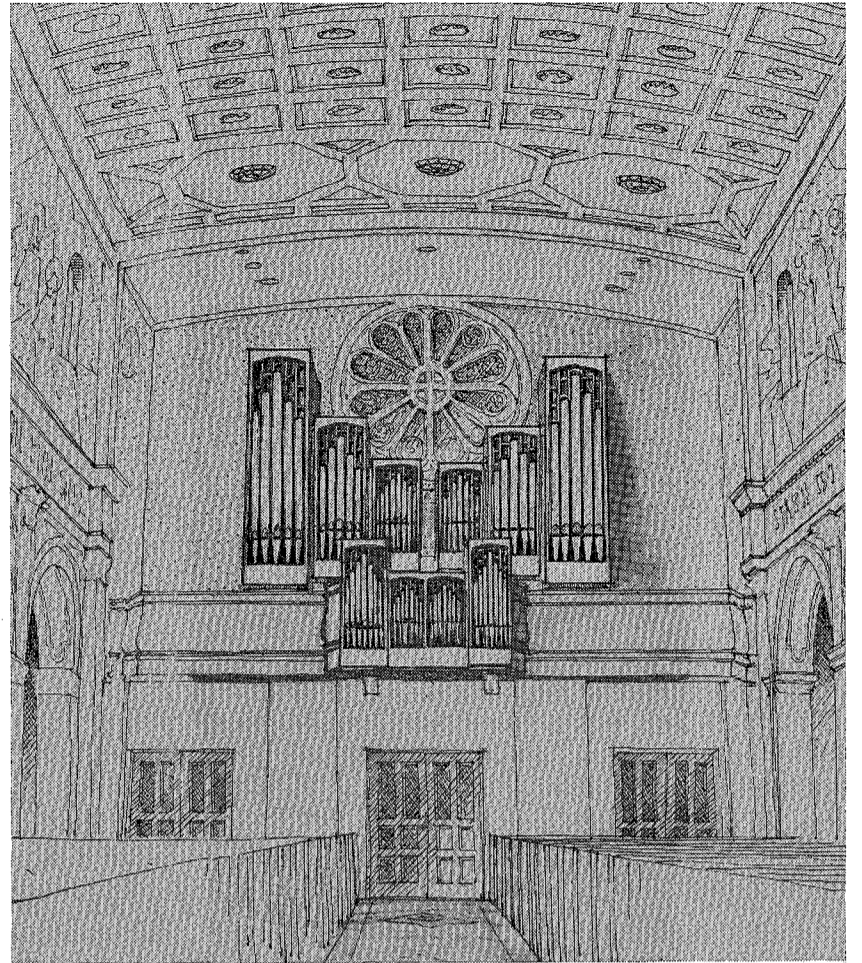
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Quintflöte 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 41 pipes
Chimes (prepared)

SWELL

Viola 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Spitzflöte 4 ft. 68 pipes
Flageolet 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 68 pipes
Rohr Schalmei 4 ft. 68 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft.
Rohrgedeckt 8 ft.
Choralbass 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Rohr Schalmei 4 ft.



Church of Our Lady of Sorrows

Toronto, Ontario

MECHANICAL ACTION ORGAN

GREAT ORGAN

	feet	pipes
1 Principal	8	56
2 Rohrflöte	8	56
3 Octave	4	56
4 Waldflöte	4	56
5 Nasat	2 2/3	56
6 Superoctave	2	56
7 Mixture V	1 1/3	280
8 Trompette	8	56

POSITIV ORGAN

9 Holzgedackt	8	56
10 Salicional	8	56
11 Principal	4	56
12 Rohrquintade	4	56
13 Gemshorn	2	56
14 Siffelöte	1	56
15 Sesquialtera II	2 2/3	112
16 Scharf IV	1	224
17 Musette tremulant	8	56

PEDAL ORGAN

18 Untersatz	16	32
19 Octavbass	8	32
20 Pommer	8	32
21 Choralbass	4	32
22 Nachthorn	2	32
23 Rauschpfeife III	2	96
24 Fagott	16	32
25 Klarine	4	32

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TO HISTORIC CHURCH**

ORIGINAL CASE (1803) RESTORED

St. Paul's Chapel, Trinity Parish;
Electro-Pneumatic Mechanism
for Stops, Combinations

The Schlicker Organ Co., Buffalo N. Y. has completed an entirely new two-manual organ for St. Paul's Chapel, Trinity Parish, New York City. The rear-gallery installation replaces a rebuild by Aeolian-Skinner. The mahogany case dating from 1803 has been restored and contains speaking pipes of 90% tin.

Slider chests with tracker key action and electro-pneumatic stop action are employed and a combination action has been provided. The Hauptwerk occupies the upper portion of the case, with the positiv below it and the pedal at the sides. Wind pressure is two inches throughout.

St. Paul's Chapel is the oldest public building in Manhattan, dating from 1766. It is presently being restored as closely as possible to its original state. The organist of the chapel is John Upham.

HAUPTWERK

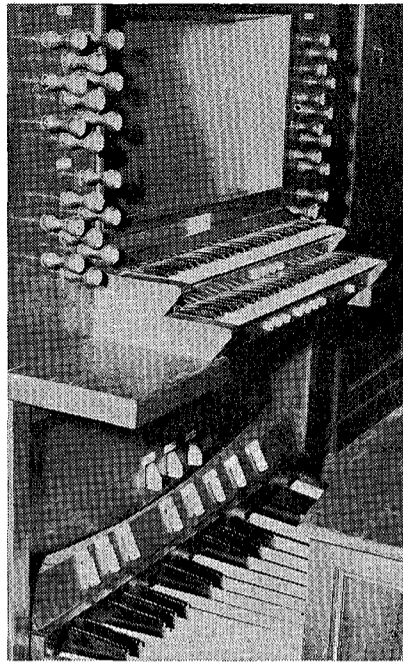
- Quintadena 16 ft. 56 pipes
- Principal 8 ft. 56 pipes
- Rohrgedackt 8 ft. 56 pipes
- Octave 4 ft. 56 pipes
- Spitzflöte 4 ft. 56 pipes
- Quint 2 1/2 ft. 56 pipes
- Octave 2 ft. 56 pipes
- Terz 1 1/2 ft. 46 pipes
- Mixture 4-5 ranks 278 pipes
- Trompette 8 ft. 56 pipes

POSITIV

- Holzgedackt 8 ft. 56 pipes
- Principal 4 ft. 56 pipes
- Rohrflöte 4 ft. 56 pipes
- Gemshorn 2 ft. 56 pipes
- Klein Nasat 1 1/2 ft. 56 pipes
- Siffelöte 1 ft. 56 pipes
- Scharff 3 ranks 174 pipes
- Krummhorn 8 ft. 56 pipes

PEDAL

- Subbass 16 ft. 30 pipes
- Principal 8 ft. 30 pipes
- Flachflöte 8 ft. 30 pipes



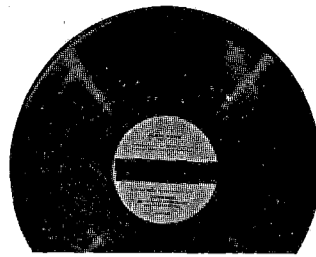
- Choral bass 4 ft. 30 pipes
- Nachthorn 2 ft. 30 pipes
- Mixture 3 ranks 90 pipes
- Fagot 16 ft. 30 pipes
- Schalmei 4 ft. 30 pipes

**WORKS FOR ORGAN, ORCHESTRA
BASIS OF STOCKTON SERIES**

The complete works for organ and orchestra of Handel and Mozart in 14 recitals began Aug. 9 in the Haggin Museum of Art, Stockton, Cal. with Fred Tulan at the organ and clavichord, and conducting members of the Stockton Symphony Orchestra.

Each program will also feature a contrasting concerted work by a contemporary composer, the following having been programmed: Harris, Copland, Piston, Kohs, Hindemith, Macero, Bingham, Poulenc, Lockwood, Dupré, Langlais, Casella, Jongen and Barger.

The first program appears in the recital section and future programs will be listed in the monthly calendar.



New Records

Two records have reached us which are of major interest. Cambridge Records has issued a disk by Gustav Leonhardt of works by Froberger. Side A contains five organ pieces — three toccatas, a fantasie and a capriccio. Side 2 has works for harpsichord — two suites, two toccatas, a ricercare and Blancrocher Tombeau. The organ is the famed Schnitger at Zwolle, the harpsichord an 18th century French one. The performances are impeccable. What to us is Mr. Leonhardt's too constant attention to minute detail to the extent of distracting one's attention from the overall flow of music probably will not affect most other listeners in the same way. And we found this less insistent on the harpsichord side. The engineering is excellent too.

The Anglican Book Centre in Toronto has made available a kind of demonstration or example record of Music of the Anglican Liturgy of Canada. Its purpose is to serve "as a guide to the music of the 1962 Prayer Book." John M. Hodgins directs members of the choir of Grace Church on-the-Hill, Toronto; Roma Page Lynde provides discreet organ support. Side 1 contains Music for the Holy Communion, largely Merbecke, plus Evensong Canticles and Psalms. Side 2 gives us Music of Mattins to standard Anglican chant tunes. The clean precise diction, the good tone and balance certainly make this an ideal model for other choirs to follow. — FC

VIRGINIA CHEESMAN directed a junior choir workshop Aug. 17-21 at St. Peter's Evangelical Lutheran Church, Allentown, Pa.; a study of stained glass windows was correlated with art and crafts work led by Rodney De Haven.

**MAKE MOBILE INSTRUMENT
FOR KALAMAZOO COLLEGE**

WILLIAM MOLLEMA IS BUILDER

Organ Will be Used in Five Locations
in New Fine Arts Building —
Dedication Last June

William J. Mollema has completed a 22-rank instrument for Kalamazoo College's new Fine Arts building. Composed of five moveable dollies, the instrument is completely mobile and will be used in five locations in the new building; the theater, the recital hall, the entrance foyer, the instrumental room and its own practice room. All wind and cables unplug to facilitate moving of the instrument.

The pedal division, as the focal point of the three pipework dollies, boasts a spiral of reed pipes. All pipework is exposed in the instrument speaking on 2 1/2 inches of wind.

The instrument was used for the first time June 13 when the building was dedicated in part by the performance of a Cantata for Organ and Chorus composed by Dr. Lawrence Smith of the music faculty.

MANUAL 1

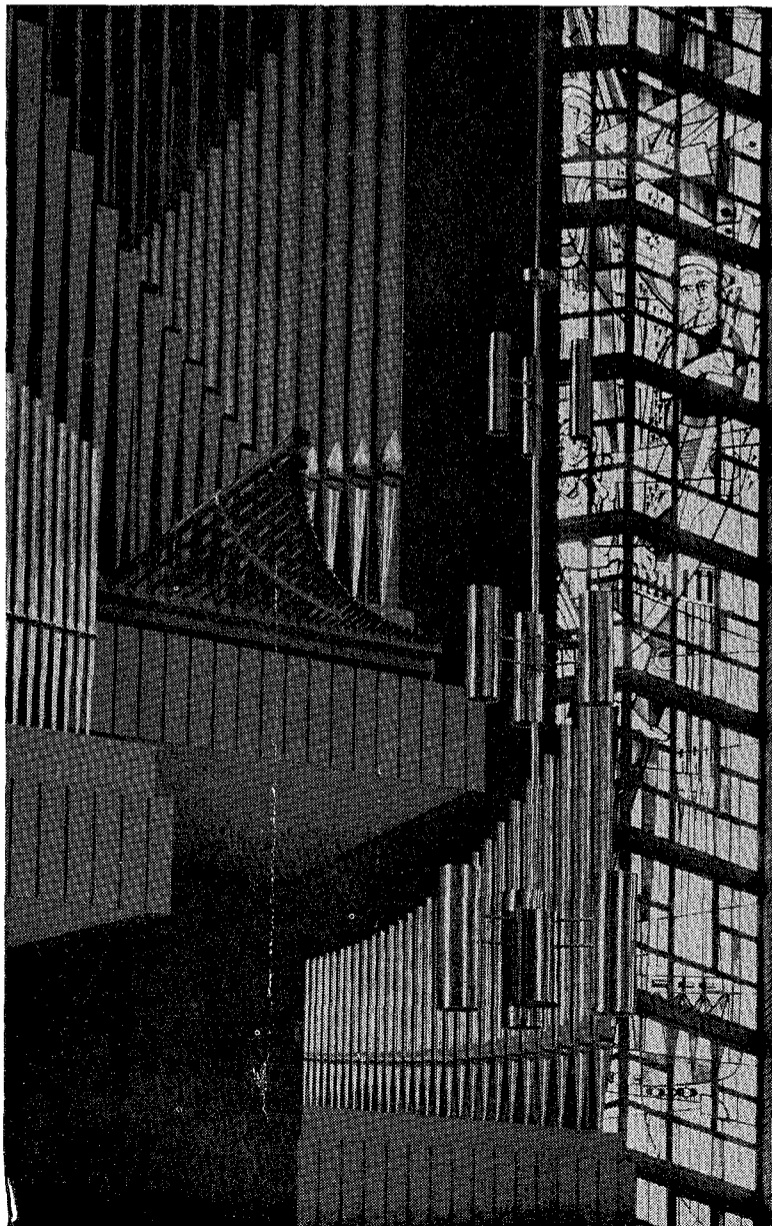
- Principal 8 ft. 61 pipes
- Koppelflute 8 ft. 61 pipes
- Rohrflute 4 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Nazard 2 1/2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Clarion 4 ft. 61 pipes

MANUAL 2

- Bourdon 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Cornet 2 ranks 122 pipes
- Rohrschalmey 8 ft. 61 pipes

PEDAL

- Gedeckt 16 ft. 32 pipes
- Gedeckt 8 ft. 12 pipes
- Choral Bass 4 ft. 32 pipes
- Mixture 2 ranks 64 pipes
- Fagotto 16 ft. 32 pipes
- Fagotto 8 ft. 12 pipes



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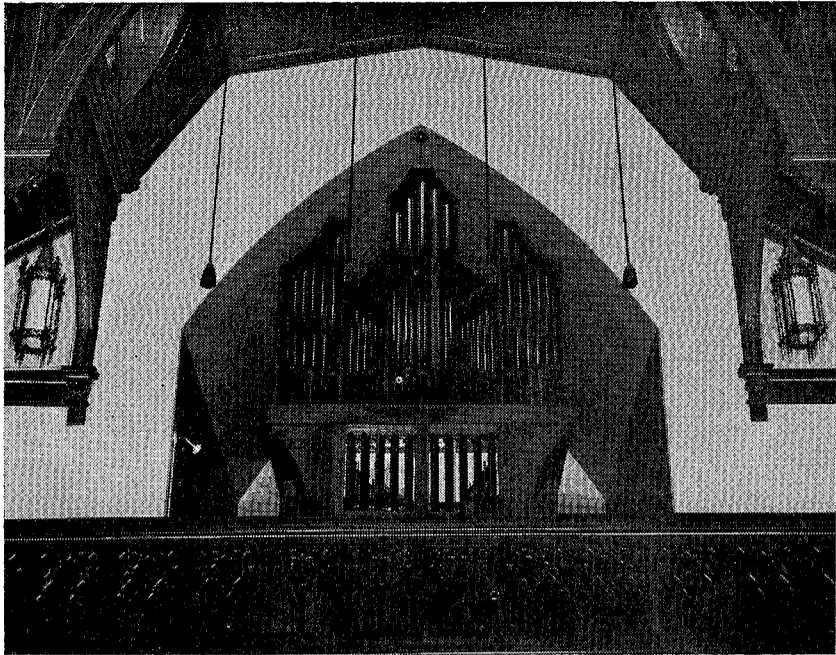
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**CASAVANT MECHANICAL
ACTION ORGAN IN CHAPEL**

FREE-STANDING IN REAR GALLERY

Motherhouse of Sisters of Sacred
Heart of Jesus, Kenwood, N. Y.

— Oberwerk Is Expressive

A new Casavant organ was installed in 1963 in the Motherhouse chapel of the Sisters of the Sacred Heart of Jesus, Kenwood (Albany), N.Y. Free-standing on the rear gallery of the chapel, the instrument is completely encased and has a total of 16 stops and 20 ranks of pipes divided into great, oberwerk and pedal. The oberwerk is located immediately above keyboards and is expressive, the shutters being mechanically operated (direct linkage) by a balanced pedal. Both the key and stop actions are mechanical.

Here again, the Canadian firm was guided by the principles developed by the famous organ builders of the classical period. Open-toe voicing and nickel-less pipework on low wind pressures are used throughout. The pressures are as follows: great, 50mm.; oberwerk, 45mm.; and pedal, 58mm. The key action is remarkably light and sensitive.

HAUPTWERK

Prinzipal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Quintadena 8 ft. 56 pipes
Oktav 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Mixture 4 ranks 224 pipes

OBERWERK

Gedackt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Quintflöte 1½ ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Regal 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 32 pipes
Oktavbass 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Fagott 16 ft. 32 pipes

FREE RECORDINGS

On January 21, 1964, Shawnee Press organized a choir of boys and girls called the Shawnee Youth Choir, and the choir has since recorded thirteen of the anthems from YOUTH PRAISES, a series of 4 new choral collections for the treble choir, written by Wihla Hutson and Luigi Zaninelli.

The boys and girls who sang for these recorded performances came from the adjoining towns of Stroudsburg and East Stroudsburg, Pa., and they had never sung together previously as a choir. Under the direction of Dr. Earl Willhoite, the Shawnee Youth Choir rehearsed and recorded the thirteen anthems in Grace Lutheran Church, E. Stroudsburg, Pa., using pipe organ accompaniment, in a weekly series of nineteen 1½ hour sessions.

From previous experience, we believe that there is great value to be gained from your hearing the *actual choral sound* of music you are considering purchasing.

Therefore, we have taken some of the anthems these youngsters recorded, in unison, two and three parts, and put them on a 7" LP album. This album is yours, free, if you use the coupon below to request a set of the four YOUTH PRAISES books on 30 day approval, or if you place a quantity order for any of the YOUTH PRAISES books.

Mail the coupon today. Your music will be sent by return mail, and we will enclose the 7" LP record album at no extra charge. (This offer of a free record album expires September 30, 1964.)

Review these books now, and *be ready* for that first rehearsal in September.

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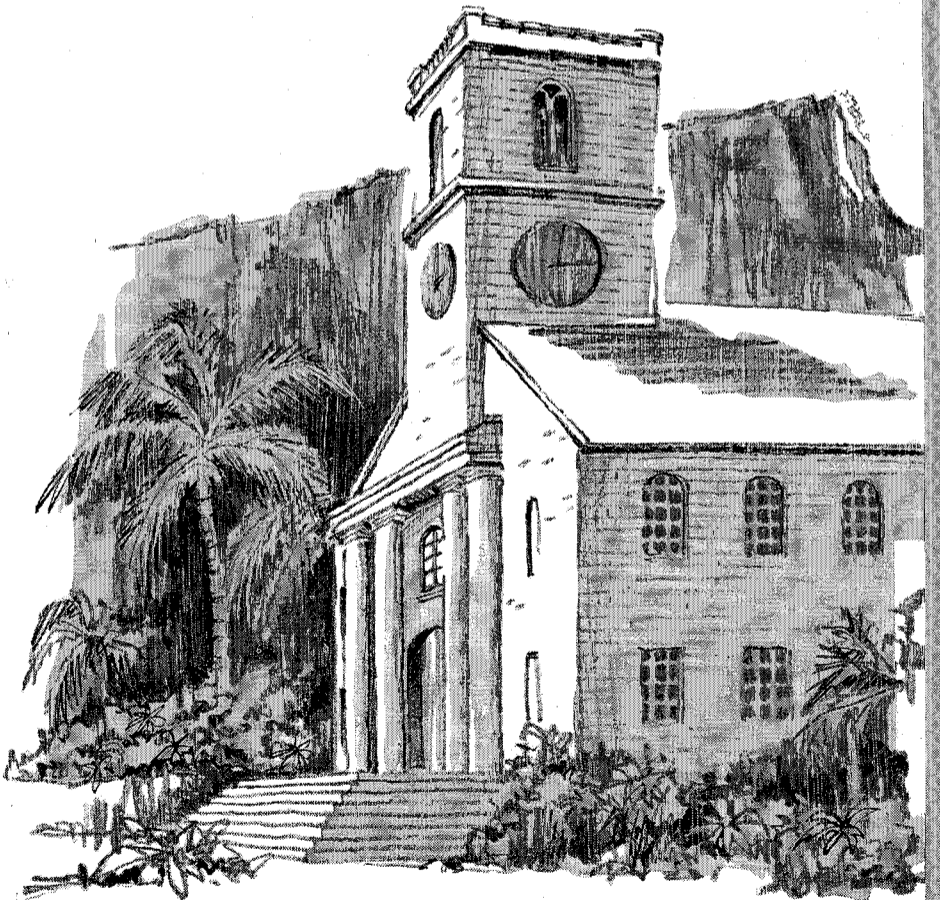
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STANLEY GLARUM

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JANE MARSHALL

We Come Unto Our Father's God
SATB — .25 — CM 7356

CARL F. MUELLER

Praise, My Soul, the King of Heaven
SATB — .25 — CM 7382

EVERETT TITCOMB

O Give Thanks Unto the Lord
SATB a cappella — .25 — CM 7407

ALEC WYTON

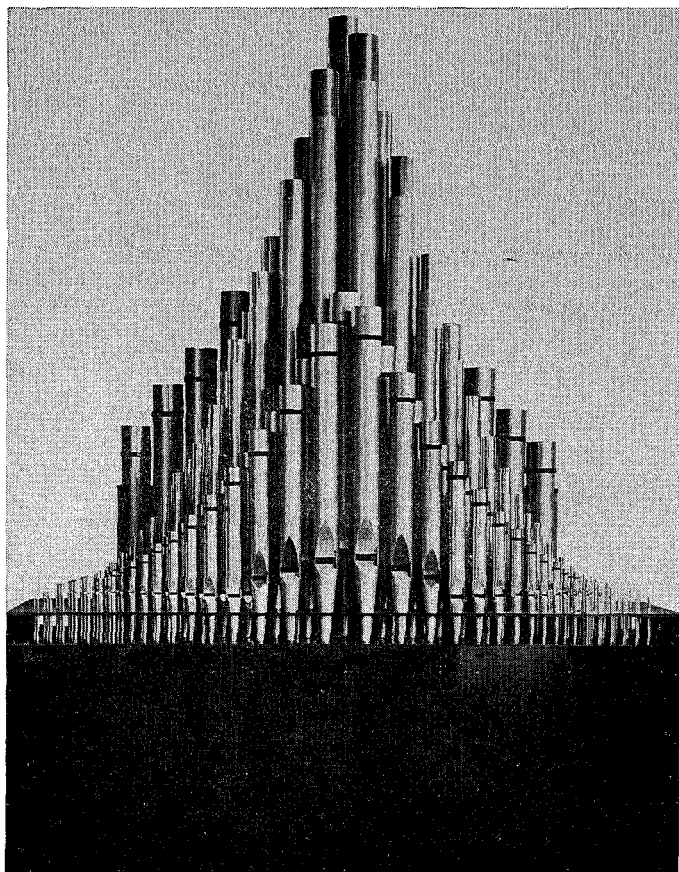
An Endless Alleluia
SATB — .25 — CM 7374

GORDON YOUNG

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"THREE GENERATIONS OF ORGAN BUILDING"

SEPTEMBER

		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. 11

Marianne Webb, St. Thomas Church,
New York City

12

Thomas Dunn choral workshop, St.
James Cathedral, Chicago
Rodney Hansen church music semi-
nar, St. James Church, New London,
Conn.

13

Marianne Webb, St. Thomas Church,
New York City

14

Marilyn Mason, St. George's Hall,
Liverpool, England

Reginald Foort, theatre organ, Elm
Skating Club, Elmhurst, Ill.

15

Gerre Hancock, Northminster Presby-
terian, Indianapolis, Ind.

20

Virgil Fox, Protestant Cadet Chapel,
US Air Force Academy, Colorado

George M. Williams, St. James Meth-
odist, Chicago

22

Frederick Swann, Centenary Metho-
dist, Winston-Salem, N.C.

25

Frederick Swann, RLDS Auditorium,
Independence, Mo.

27

Lee Dettra, St. Paul's Methodist,
Lancaster, Pa.

Dorothy Addy, string ensemble, First
Methodist, Wichita, Kans.

Elmer F. Blackmer, Weaver Chapel,
Wittenberg U, Springfield, Ohio

E. Power Biggs, First Baptist, Syra-
cuse, N.Y.

29

Samuel Walter, Richard Westerburg,
John Sterling, William Simon anthem
reading session, Christ Church Metho-
dist, New York City

Oct. 2

Charles H. Finney, FAGO, Wesley
Chapel, Houghton, N.Y.

E. Power Biggs, plus class, St. An-
drew's Episcopal, Arlington, Va.

4

David Craighead, Kenmore Methodist,
Buffalo, N. Y.

Jerald Hamilton, Grace Methodist,
Decatur, Ill.

Jean Langlais, Holy Trinity Lutheran,
Lancaster, Pa.

Marilyn Mason, Central Presbyterian,
Des Moines, Iowa

Richard Peck, Westminster Presby-
terian, Greenville, S.C.

Jon Spong, MIT Chapel, Cambridge,
Mass.

Morgan Simmons, First Methodist,
Evanston, Ill.

6

Jean Langlais, Congregation Keneseth
Israel, Elkins Park, Pa.

7

Jean Langlais, St. Thomas Church,
New York City

Donald McDonald, Lansdowne, Pa.
Baptist

9

Jean Langlais, St. Paul Church, Cam-
bridge, Mass.

Frederick Swann, Trinity Episcopal,
San Francisco, Cal.

Ted Alan Worth, Southern Baptist
Seminary, Louisville, Ky.

E. Power Biggs, symphony, Grand
Rapids, Mich.

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**TOLEDO FIRM BUILDS
FOR MARION, OHIO CHURCH**

DESIGNED BY JULIAN BULLEY

Instrument for Calvary EUB Church
to be finished in Spring 1965
Mrs. J. W. Baker, Organist

Calvary EUB Church, Marion, Ohio, has contracted with the Toledo Pipe Organ Company for a new two-manual organ to replace the Votteler-Holtkamp-Sparling which has served for 50 years. Phillip Wendell, for the congregation, and Mrs. J. W. Baker, organist, have planned the installation, to be completed in the spring of 1965.

Care will be taken to provide fundamental diapason tone of weight, warmth, and color characteristic of fine English organs. Wind sound and sharpness in these ranks will be avoided. Upperwork and reeds will provide brilliance in the versatile design. The tonal scheme was prepared by Daniel F. Pilsecker.

GREAT

Contra Gemshorn 16 ft. 49 notes
Principal 8 ft. 61 pipes
Rohrflute 8 ft. 61 pipes
Gemshorn 8 ft. 73 pipes
Gemshorn Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Spillflute 4 ft. 61 pipes
Gemshorn 4 ft. 61 notes
Quint 2 3/4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes
Tremulant

SWELL

Hohlflute 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitz Principal 4 ft. 61 pipes
Quint Flute 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Mixture 3 ranks 183 pipes
Fagot 16 ft. 49 notes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremulant

PEDAL

Principal 16 ft. 56 pipes
Subbass 16 ft. 12 pipes
Contra Bass 16 ft. 12 pipes
Octave 8 ft. 32 notes
Hohlflute 8 ft. 32 notes
Gemshorn 8 ft. 32 notes
Super Octave 4 ft. 32 notes
Gemshorn 4 ft. 32 notes
Flute 4 ft. 32 notes
Posaune 16 ft. 12 pipes
Trumpet 8 ft. 32 notes
Clarion 4 ft. 32 notes
Hautbois 4 ft. 32 notes



Members of the faculty and staff of the Fourth (Sewanee) Province Church Music Conference held July 14-23 at Monteagle, Tenn. are shown above. Left to right they are: Grover Oberle, Norfolk, Va.; Richard White, Memphis Tenn.; the Rev. Massey H. Shepherd, Jr., Berkeley, Cal.; Thomas Alexander, Chattanooga, Tenn.; Sam Butt Owens, Birmingham, Ala.; Everett O'Neal Jr., Signal Mountain, Tenn. and Jack Edwin Rogers, Jacksonville, Fla.

In attendance were 74 organists, choirmasters, choristers and clergy from 12 states, representing 18 dioceses of the Episcopal Church. Next year's conference will be held July 13-22 at the same site.

**ODELL REBUILDS ORGAN
IN BROOKLYN CHURCH**

POSITIV FROM GREAT OR SWELL

St. Mark's Instrument by Same Builder
Re-Designed — Clarence Johnson is Director of Music

St. Mark's R. C. Church, Brooklyn, N. Y. recently completed a project for the tonal revision and implementation of the organ and changes and improvements in the operating facilities including the installation of modern all-electric action components. J.H. & C.S. Odell & Company, the original builders of the instrument, carried out the project at their plant in Yonkers, N. Y.

Voicing of the new stops to provide a neo-classic flavor, in popular demand today, along with the expert revoicing of the other stops to produce a cohesive, versatile ensemble suitable for the performance of all periods of organ literature, was supervised by William H. Odell. Installation and tonal finishing was accomplished by James W. Hopkin and George C. Odell.

GREAT

Diapason 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Octave Quint 2 3/4 ft. 61 pipes
Capped Horn 8 ft. 61 pipes

SWELL

Bourdon 16 ft. 73 pipes
Salicional 8 ft. 73 pipes
Vox Celestis 8 ft. 61 pipes
Gedeckt 8 ft. 73 pipes
Principal 4 ft. 73 pipes
Rohr Flute 4 ft. 73 pipes
Nazard 2 3/4 ft. 61 pipes
Oboe 8 ft. 73 pipes
Vox Humana 8 ft. 61 pipes
Tremulant
Cathedral Chimes 20 bells

POSITIV

(playable on swell, great and pedal by means of a selector device).
Blockflute 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Flageolet 1 ft. 61 pipes

PEDAL

Sub Bass 16 ft. 32 pipes
Bourdon 16 ft.
Diapason 8 ft.
Still Gedeckt 8 ft.
Super Octave 4 ft.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Liturgical Trumpet 8 ft. 61 pipes

SWELL

Nasonflöte 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Rohr Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Contra Fagott 16 ft. 68 pipes
Bombarde 8 ft. 68 pipes
Clairon 4 ft. 68 pipes

PEDAL

Resultant 32 ft.
Contrabass 16 ft. 32 pipes
Bordun 16 ft. 44 pipes
Principal bass 8 ft. 44 pipes
Gedeckt 8 ft.
Super Octave 4 ft.
Choral Bass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Contra Fagott 16 ft.
Bombarde 8 ft.
Rohr Schalmel 4 ft. 32 pipes

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**GLOECKLER BEING BUILT
FOR RESEDA, CALIFORNIA**

PIPE ORGANS, INC. TO INSTALL

Trinity Lutheran Church Will Have
Large 2-Manual—American Classic
Design—Chancel Installation

The new Gloeckler pipe organ for Trinity Lutheran Church, Reseda, Cal. is scheduled for completion in early Spring 1965. The church is of contemporary construction and organ placement is in the rear of the chancel behind the altar. The console will be located at the left side of the nave, facing the choir.

The organ was designed by John C. Beaudrie, tonal director of the Gloeckler Division of Pipe Organs, Inc., in consultation with Kenneth L. Wright, vice-president and general manager and with Gertrude Bloor, organist of the church. The instrument will feature low-pressure traditional voicing with emphasis on the American Classic concept of tonal execution. The completed organ will contain 32 stops, all of which (except for woods and zinc basses) will be of 70% tin.

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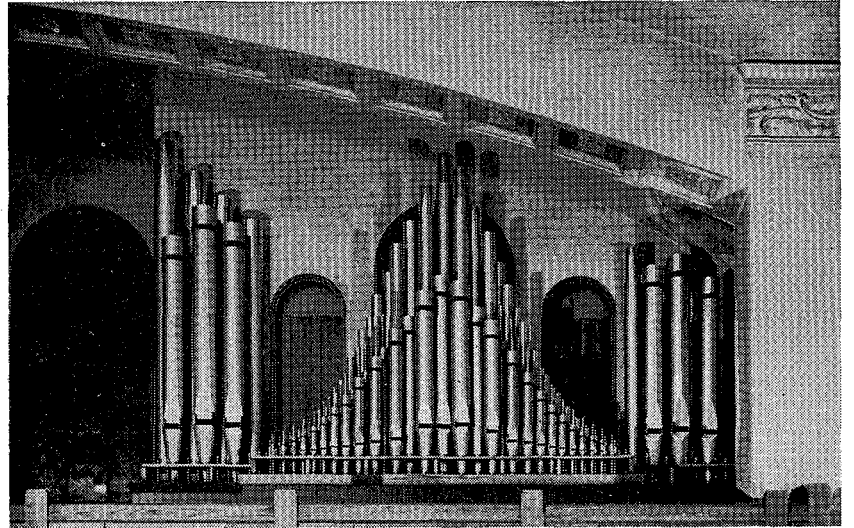
Your inspection of our facilities is invited

and an opportunity is extended to see, hear and play

the pipe-voiced Saville electronic organ. The studio organ

has the following specifications:

Great		Contra Posaune	16'
Quintaten	16'	Contra Fagott	16'
Principal	8'	Tromba	8'
Dolcan	8'	Clarion	4'
Dulzgedeckt	8'	Swell	
Prestant	4'	Rohrfloete	8'
Zingendgedeckt	4'	Viola Pomposa	8'
Super Principal	2'	Viole Celeste	8'
Siffloete	1'	Spitzfloete	8'
Trompette	8'	Spitzfloete Celeste	8'
Pedal		Principal	4'
Contrebass	16'	Koppelfloete	4'
Bordun	16'	Rohrnazard	2 2/3'
Quintaten	16'	Blockfloete	2'
Principalbass	8'	Terz	1 3/5'
Gedeckt Pommer	8'	Larigot	1 1/3'
Octave	4'	Bombarde	8'
Choral Bass	4'	Hautbois	8'
Nachthorn	2'	Krummhorn	8'
Contra Bombarde	32'	Clairon Harmonique	4'



PO-CHEDLEY INSTALLS IN DIOCESAN SEMINARY

TWO-MANUAL UNIT IN GALLERY

Company Celebrates 50th Year of
Service in Lake Area — Low-
pressure Voicing Featured

Po-Chedley & Son, Inc., celebrating their 50th year of service to the general Western New York, Northwestern Pennsylvania and Ontario area, recently completed the installation of a new two-manual seven-unit pipe organ in the Chapel of the Diocesan Preparatory Seminary, Buffalo, N. Y.

The design was prepared for the rear gallery installation by Robert B. Po-Chedley in consultation with the Very Rev. Msgr. Henry S. Kawalec and features pipework of contemporary low-pressure voicing with part of the instrument functionally exposed and part expressive. The specification includes 9 ranks on 43 registers as follows:

EXPOSED

Prinzflöte 8 ft. 4 ft. 2 ft. 85 pipes
Rohrflöte 8 ft. 4 ft. 73 pipes

EXPRESSIVE

Holzflöte 8 ft. 4 ft. 2 1/2 ft. 85 pipes
Gemshorn 8 ft. 4 ft. 1 1/2 ft. 92 pipes
Gemshorn Celeste 8 ft. 4 ft. 61 pipes
Mixtur 3 ranks 183 pipes
Hautbois 16 ft. 8 ft. 4 ft. 85 pipes
Bordun 16 ft. 12 pipes

JEAN LANGLAIS ARRIVING FOR SIXTH AMERICAN TOUR

Jean Langlais will arrive in New York on the SS France Sept. 30. He will open his sixth American tour in Lancaster, Pa., with a recital Oct. 4 at the Evangelical Lutheran Church of the Holy Trinity. He will play Oct. 7 at St. Thomas Church in New York sponsored by the New York City AGO Chapter.

The tour, now almost solidly booked, will include master classes at the University of Michigan, Hope College, Elon College, Albion College and for AGO Chapters in New Orleans and Reading, Pa. Mr. Langlais will return to France Dec. 9. The complete list of appearances for each month will be carried in each month's calendar pages.

INSTRUCTION BOOK for BEGINNING ORGANISTS

by David N. Johnson

This complete, new, instruction book for beginning organists will be available September 1, price to be determined. Write to Augsburg Publishing House for additional information or for approval copy. Dr. Johnson is associate professor of music and college organist at St. Olaf College, Northfield, Minnesota.

New

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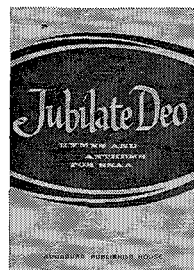
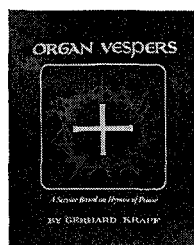
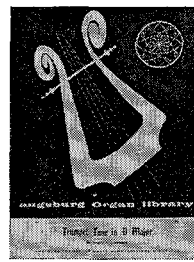
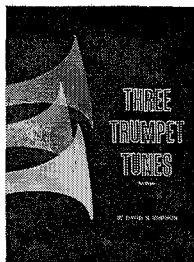
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CHURCH MUSIC CLINIC

Plan to attend Augsburg's 10th Annual Church Music Clinic at Central Lutheran Church, Minneapolis, Minnesota.

Friday, January 8 — ORGAN CLINIC

David N. Johnson presents his new *Instruction Book for Beginning Organists* — plus a new and interesting repertoire for church organists.

Saturday, January 9 — CHORAL CLINIC

Featuring Weston Noble, Leland Sateren, and others, lecturing and presenting new choral music.

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ST. PAUL'S EPISCOPAL CHURCH

Mechanical Action Restored — 32 Ranks, Mostly New with Some Registers Reconstructed

The 1883 Hilborne Roosevelt organ in St. Paul's Episcopal Church, Stockbridge, Mass. was rebuilt with additions by Richard M. Geddes of Winsted, Conn. The organ stands in a transept gallery of the single-aisle stone church adjacent to the Tanglewood music festival site.

The specification was drawn by Thomas P. Frost, organist, with E. B. Gammons, consultant, and Mr. Geddes. New pipework predominates with selected original pipes reconstructed and revoiced. Voicing and finishing are by Mr. Geddes. Differences in volume of individual ranks are reduced and pressures to the manuals are moderated.

The original sliderchests and manual tracker action are preserved and restored. The pedal utilizes new chests with expansion chambers.

GREAT

Gedecktpommer 16 ft. 58 pipes
Principal 8 ft. 58 pipes
Rohrflöte 8 ft. 46 pipes
Octave 4 ft. 58 pipes
Quintade 4 ft. 58 pipes
Flachflöte 2 ft. 58 pipes
Nasat 1½ ft. 58 pipes
Mixture 3-4 ranks 208 pipes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 36 pipes

SWELL

Gedeckt 8 ft. 58 pipes
Gemshorn 8 ft. 58 pipes
Gemshorn Celeste 8 ft. 49 pipes
Principal 4 ft. 58 pipes
Koppelflöte 4 ft. 58 pipes
Octave 2 ft. 58 pipes
Sesquialter 2 ranks 92 pipes
Scharf 3 ranks 174 pipes
Krummhorn 16 ft. 46 notes
Krummhorn 8 ft. 58 pipes
Tremolo



W. Thomas Smith has been granted a year's leave of absence from the Lutheran Church of the Atonement, Syracuse, N.Y. for organ and choral study at the Westphalia Church Music School, Herford, Germany. Organ study will be done with Arno Schönstedt.

Mr. Smith has his AB degree from Syracuse University where organ work was done with Will O. Headlee. Tuition for the years study is being given by the Lutheran Church of the Atonement.

PEDAL

Bourdon 32 ft. 30 notes
Subbass 16 ft. 30 pipes
Gedeckt 16 ft. 30 notes
Principal 8 ft. 30 pipes
Holzgedeckt 8 ft. 30 notes
Choralbass 4 ft. 30 pipes
Gedecktpommer 4 ft. 30 notes
Waldflöte 2 ft. 12 pipes
Mixture 3 ranks 90 pipes
Posaune 16 ft. 30 pipes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Krummhorn 4 ft. 30 notes
Kornett 2 ft. 24 pipes

**CHURCH ORGAN CO. BUILDS
FOR SCOTCH PLAINS, N. J.**

ALL SAINTS EPISCOPAL CHURCH

Jardine Pipework Revoiced, Re-used Exposed Great Division Featured in Rebuild

Church Organ Company, Nixon, N. J. has completed a 13-voice organ in All Saints Episcopal Church, Scotch Plains, N. J. The instrument was originally a Jardine tracker that had been electrified and supplied with a detached console many years ago.

All pipework, with the exception of the pedal bourdon and the new reed and mixture, is from the old Jardine. Flue pipes were revoiced and new all-electric windchests and console provided. Formerly enclosed with the swell organ in a single chamber off the chancel, the great division and pedal choralbass are now exposed.

GREAT

Principal 8 ft. 61 pipes
Flute 8 ft. 61 pipes
Salicional 8 ft. 61 notes
Octave 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Fifteenth 2 ft. 24 pipes
Mixture 3-4 ranks 221 pipes
Trompette 8 ft. 61 notes

SWELL

Gedeckt 8 ft. 68 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Principal 4 ft. 68 pipes
Flute Harmonic 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Flageolet 2 ft. 12 pipes
Larigot 1½ ft. 5 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Bass Flute 8 ft. 12 pipes
Salicional 8 ft. 32 notes
Choralbass 4 ft. 32 pipes
Choralbass 2 ft. 12 pipes
Trompette 8 ft. 32 notes
Clarion 4 ft. 32 notes

**1964
CHORAL**

SATB

Apostle's Creed	Bodycombe	.30
Christian's Prayer	Nosse	.25
Come Let's Be Merry	Smith	.30
God Be Merciful Unto Me	Bodycombe	.30
Good Christian Men, Rejoice And Sing	Lovelace	.25
How Excellent Is Thy Name	Posegate	.25
John F. Kennedy March	Mitchell	.30
Lord Is Nigh Unto Us All	Roff	.30
Now Sing We Noel	Yahres	.30

SATB With Bells

I Heard The Bells On Christmas Day	Curry	.30
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SA

Christmas Eve	Keese	.25
Little Prayer, Be On Your Way	McWhertor	.25

SSA

Because A Bird Sang	Sr. Camille-Marie	.25
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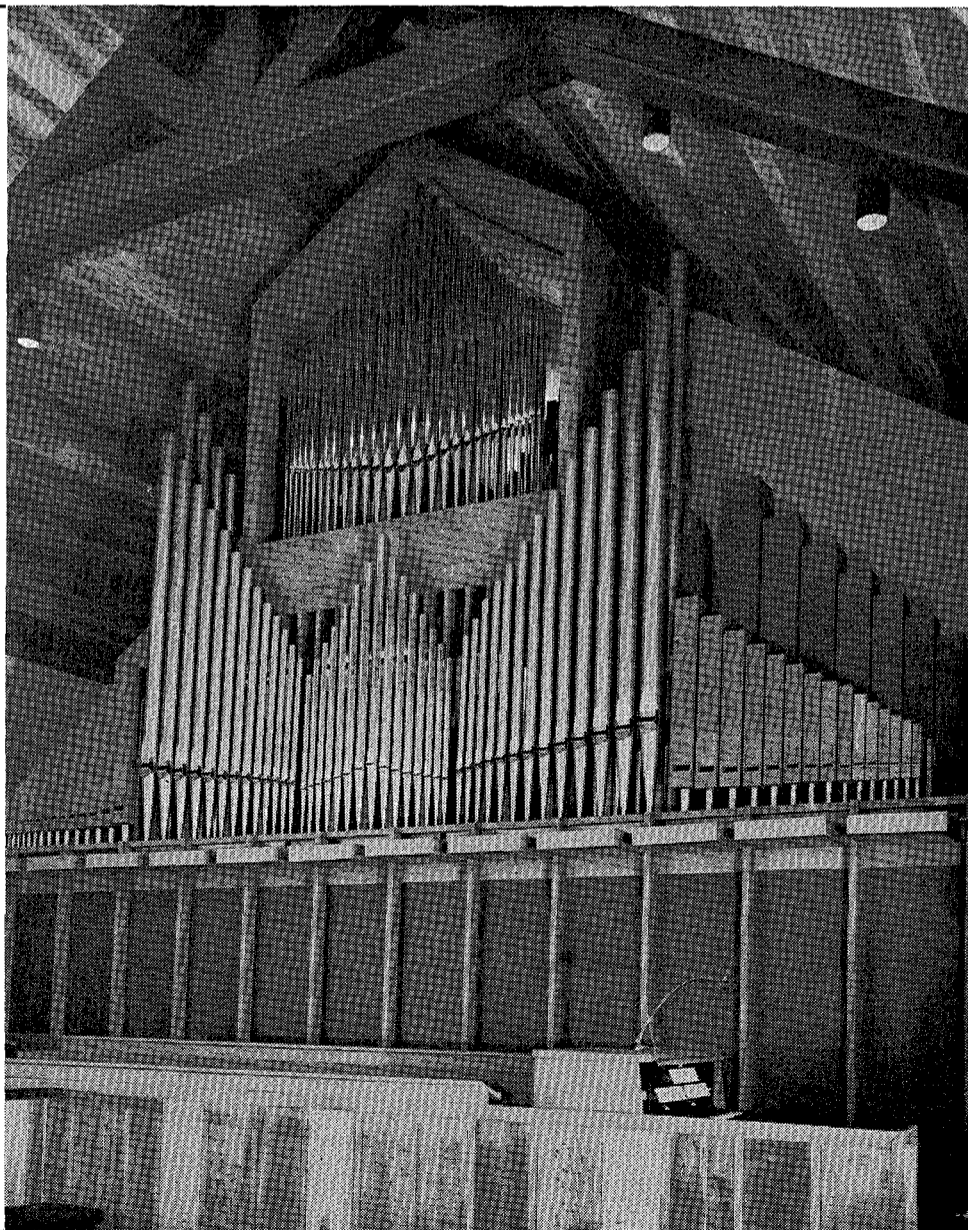
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Newton Centre, Massachusetts
Arthur H. Block, Pastor



Charles Tournemire

an appreciation by FLOR PEETERS

25 years after his death

Charles Tournemire was born at Bordeaux Jan. 22, 1870. Descended from a family of organists, he gave evidence from his childhood of an irresistible attraction for the profession he was later to bring distinction and success. Don't you recall that when barely four he took pleasure in touching scores, in strewing clefs on them and then settling down among them as a good companion? From the age of 11, having won a prize at the conservatory of his native city, he made his first appearances as an organ accompanist. In 1886 he entered the National Conservatory at Paris where for three years he was to enjoy the blessing of organ lessons from "Father Franck", lessons which had as their object as much instrumental technique as improvisation and composition. Young Tournemire established with the master a closer contact on the occasion of the particular lessons he received. In this intimacy the pupil could appreciate to their fullest extent the pedagogic fervor, the fatherly kindness, the unbounded indulgence of this great man. He learned from him his organist's trade, without doubt, but he understood from his example that art is both a calling and an apostleship in the service of the Almighty. The death of César Franck struck a cruel blow to Tournemire's filial love.

In order that the emergence of the new professor of the organ class — Charles-Marie Widor — could seem brilliant, the wound made in the disciple's heart had only to take more time to heal.

Quickly Tournemire gained a reputation as a great virtuoso and his many tours in different European countries confirmed his success. Gabriel Pierné had succeeded Franck as titular organist of the famed Cavillé-Coll of the Basilica of Ste. Clotilde in Paris. In 1898, the post becoming vacant again on the resignation of Pierné, Tournemire set out to assume it following a competition in which 30 candidates competed and in which he won first place. For more than 40 years until his death he followed the finest career as a liturgical organist of which any artist could dream. From this period also dates his entry into the faculty of the National Conservatory of Paris with rank of professor of chamber music and his active participation in the musical life of the French capital.

The death of Tournemire robbed France of an inspired composer and organist, a citizen eminent as much in regard to culture as to human personality. An extraordinarily gifted artist, his work made him a forerunner and a mystic whose talent never failed. His students sang the praises of his sprightly goodness and his unflinching kindness. At his home the fellowship was something more than the empty, hollow word. At times he submitted to unfairness rather than reveal it. In contact with this upright man, one felt carried away by enthusiasm. The emptiness and the meanness of our century remained ineffectual against his youthful idealism, the serenity of his talent, the nobility and beauty of his artistic concept. Those who heard him speak of his "revered master César Franck" would recall the emotion of his utterance. They would recognize the splendor of the soul of the disciple who, disregarding his own success, his own undeniable individuality, sought to attribute his own excellence to his old master, long since departed. Such nobility of spirit compels admiration! The booklet which he dedicated to Franck is a veritable organists' bedside book. The contents tell of the intimacy which bound him to the celebrated musician; the tone is that a son uses to speak of his beloved father. (*César Franck* by Charles Tournemire — Librairie Delagrang, Paris.)

Admirable teacher, Tournemire, precious as a friend, molded as much in France as abroad a galaxy of disciples. His insight, always in evidence, sup-

ported the efforts of the good student, detected the indication of a dawning conviction, caused talent to grow up disciplined with exquisite delicacy by the personality of the apprentice composer. This method, made up entirely of encouragement and advice, created the artist and killed off the mere surface talent. Witty talker and vivid storyteller, he recalled the anecdotes of his artistic life with an inimitable zest, the stories of his many travels, his visits to the French Gothic cathedrals. The words flowed as from a spring, always fed by this exuberant and rich temperament with the simplicity and ease which suited an artistic nature of inexhaustible resources.

Pieces for organ incontestably dominate the composer's complete works. Although the present study is concerned especially with the musical production of the organist, the artistic labor of Charles Tournemire was clothed in forms so diverse that a survey of all his works deserves to be studied. The list is surveyed in *Grove's Dictionary of Music and Musicians, The International Cyclopaedia of Music and Musicians* and several other music reference works. A check of this list will convince the reader of the spiritual aspect of the composer's inspirations. Besides organ music the compositions include many songs, piano music, chamber music, eight symphonies, several large works for combined orchestra, choirs, etc., four large works for the theater and some prose writings. But we are concerned here with the organ works:

Tournemire's first attempts at writing for the organ were pieces *de genre*: *Andantino*, opus 2 (Leduc), *Sortie*, opus 3 (Leduc), *Offertoire*, opus 10 (Gounin) and *Pièce Symphonique*, opus 16 (Schola Cantorum). Appearing later: *Suite of pieces* op. 19 to 24 (Noël) and 40 *pieces for harmonium*, opus 21 (Janin).

Triple choral, opus 41 (Schola Cantorum): This first important work for organ carries the dedication: "To the memory of my revered master, César Franck" and came to light only in 1910. Written in the cyclic form it constitutes indeed a posthumous homage which the disciple piously pays to the composer of the Three Chorales.

L'Orgue Mystique — op. 55, 56, 57.

It was not until 1927 that this monument of the organist's art appeared. A period of 17 years passed between the publication date of the *Triple Chorale* and that of *L'Orgue Mystique*. The composer neared his 60th year and it was in his later years that he wrote for the organ his most outstanding works. He seemed to have reached more than maturity, of being in full possession of his subject, to surrender to the people at large his concept of liturgical art and hand down to generations to come this musical masterpiece. The work numbers 51 sections or offices for all Sundays of the church year and is divided into three principal groups: Christmas, Easter and Pentecost. Each office comprises: 1. a prelude; 2. an offertory; 3. an elevation; 4. a communion and 5. a postlude or finale.

Frescobaldi in Italy and Titelouze in France in the 16th century had been the last to show the traditional role of the organ in the worship service, followed in the 17th century by Grigny and Couperin. To Charles Tournemire goes the honor and credit of having restored the high calling of the church organist in creating anew a brilliant literature inspired exclusively by the Roman Catholic liturgy.

This principal work lets one appreciate the artistic conception and grasp the style of the composer, so distinctive and always so personal. And to make our account clearer, we establish a first comparison. What is striking in the writing of Vierne is the spontaneousness of the effect which it produces on the listener. The contact is direct, the line stays simple and the emotion follows naturally and without effort, even with laymen. Tournemire, on the other hand, addresses himself

to a cultivated sensitiveness, understanding and spiritual. He demands musical initiative and constant attention. Moreover, this latter way of conceiving music is not new, and numerous are the masters — old as well as modern — who surrendered their thoughts only to the ready and thoughtful listener. We cite as examples: Okeghem, Josquin des Pres or Palestrina, Brahms and Bruckner, Roussel and Hindemith. Regarding Tournemire's opinion on the subject of the role of the liturgical organist, he set it forth himself in the course of an interview he granted to Norbert Dufourcq in the course of a radio concert. We quote: "Very strictly based on the liturgy, that is to say being so inspired by the splendor of the liturgical text as well as the Gregorian line which are like airy and mobile paraphrases of the motionless structure of the cathedrals". (J. K. Huysmans). "In a word, it is suitable each Sunday to comment on the worship service by means of improvisations or compositions suitable to the day's texts. The musical forms which I prefer to use are: prelude, fugue, chorale and the form of forms, the great Beethoven-type variations". And to support this thesis further he proposed it anew in the preface of the work: "Plainsong, truly inexhaustible source of mysterious, resplendent lines, plainsong, triumph of modal art, is, in short, paraphrased freely for each piece in the course of works forming this collection." And actually, Tournemire succeeded in this masterpiece in giving in all possible forms a preponderant role to free paraphrase.

In the grandiose finales called *Paraphrases-Carillons, Postludes, Chorales* and "*Alleluatic Garlands*" he is a precursor who endows his romanticism with a spiritual lightness and a heavenly power. The Preludes to the Introit and the Elevations, treated sensitively, restrained in line and color, express a profound conception in the alluring form of free improvisations, arabesques and graceful outlines, forms for which the composer has special fondness. The growth of the architectonic mystique is piled up in the primitive Gothic style and is expressed in a sometimes rude language. Very abundant, the materials rise majestically by groups to the point where harsh and massive chords disrupt the formation and diffuse it into shifting and harmonious lines.

These contrasts doubtless call to mind the architecture of the cathedrals whose pillars are bathed in shadow and where contemplation blossoms in the limpid light of the vaulted arches. But opposed to these powerful means is often found a rare simplicity. Thus in the Communions and Elevations, a dozen measures are enough for a short poem outlined by a little 8-foot bourdon to create an irresistible charm. In parts of somewhat greater length, such as is presented in the development of *Offertories* and *Sorties*, a single chord, soft and dissonant, serves as a transition between the pace of strongly marked outlines and the beginning of a slower movement. And here is created the poetic environment out of which the Gregorian chant rises, richly harmonized in a very modern style. The composer was fond then of the simultaneous play of a double pedal and a high-range on the manuals. We cite an example: Number 2, *Immaculata Conceptio B. M. Virginis* (5th postlude, page 16).

In addition to the general registrations with which his French colleagues contented themselves, Tournemire specified his intentions clearly as to registration. Also much more than they, he was fond of the clarity of mixtures, both simple and compound. His sym-

pathy went especially to certain families of stops. Thus he made use of the ensemble of three 8-foot bourdons or three 8-foot flutes distributed on three manuals with or without pedal. And soft and poetic passages often join the mellow fabric of a 16-foot coupled at discretion to a beautiful swell reed.

A sufficient means of expression, modal writing should have tempted a composer of such asceticism and dynamism. To cast off archaism and the exigency of a restrained speech, he came to all the primitive power and the clear unfolding of spiritual joy. Now Tournemire's manner was born not only of themes themselves and of the tones but also and especially out of their happy development in the form of transitions and the design of patterns. The pure modal sentiment results precisely from the neologism (new manner of expression), wedding the archaic and the modern. Use of capricious rhythms of melodies interlacing in a single and the same range, the marked repetition of certain notes, of themes and figures, add a singular relief to the proprieties of his style. The talented forerunner, the artful poet, and the matchless architect come together again in the person of this artist whom Gothic cathedrals influenced so much by the shimmer of their precious stained glass windows. Fervent admirer of Sweelinck, Cabezon, Frescobaldi and especially Buxtehude, he remains their successor, even to repeated notes with which their works were flecked.

Three Poems, opus 59 (Lemoine) and *Six Fioretti*, opus 61 (Herelle).

This time Gregorian melodies or themes no longer form the foundation of the musical architecture, yet the master's style is expressed inevitably by the atmosphere created by the formal freedom and the spiritual quality. The *Three Poems* are indeed well-developed symphonic poems. The significant writing betokens the artist's nature. The *Six Fioretti*, short pieces treated in the form of miniatures, date from the author's sojourn at Assisi. By varied expression, they are full of symbolism. Thus number 2 represents the visit of an angel which Francis, ill and blind, received in the course of a sleepless night. The concert of angelic viols struck the composer's imagination and gave substance to the ecstasy of his own expression, and here was born the idea of "bowings" suggested by a repeated figure and assigned to the left hand, which comes to an end on a chord made up of the pitches of violin strings: g, d, a, e.

Fantaisie Symphonique, opus 64 (Gross).

The composition is dedicated to Marcel Dupré. It is the pinnacle of virtuosity and still at first approach it seems cerebral. But interpreted with temperament and animation it becomes one of the most brilliant pieces of contemporary concert literature. And, all things considered, it does not deny the qualities of Tournemire's own style.

Seven Poems — Chorales for the Seven Words of Christ, opus 67 (Eschig).

A true synthesis of the organ chorale, the work taken as a whole represents with *L'Orgue Mystique* what contemporary literature has to offer of the most substantial and greatly inspired. Thus *Poème-Choral 2* (Today Shalt Thou Be with Me in Paradise) can be matched in depth of thought and richness of expression only in the great ornamented chorale preludes of Bach and Buxtehude. After the exposition of a first sublime melody followed by the chorale and a double development, the composer introduces us into a heavenly world. Imperceptibly the serene soul tastes the joy of Paradise promised to the malefactor by Christ

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as he was dying on the cross. All the master's mysticism is included in the admirable peroration. Number 4 (Eli, Eli, Iamma Sabacthani) begins with a poignant mixolydian theme in the pedal, repeated next in the form of a *pascaglia* — an extended development leads to the true conclusion: The Redemption. In number 6 (Father, into Thy Hands I commend my spirit), a melody full of confidence is nobly woven into free variations, rises in a heroic elevation to a dramatic, dissonant climax, suddenly disrupted . . . And the opening chant reappears, to die out in a confident close. The final chord of number 7 scarcely sounded, the composer notes on the score this meditation borrowed from Msgr. Gay: "The heart of Christ is the revelation of the heart of God. The Cross is the revelation of the heart of Christ."

Little Musical Flowers, opus 66 (Procure Generale) and *Free Postludes*, opus 68 (Eschig).

Here are two albums of short pieces for organ without pedal or for harmonium, easy, restrained and clear in form. Having reached the summit of his act, the author wanted to consider the more humble servants of liturgical music. He showed what he was capable of in this way of considering the calling of the Christian artist and he gave proof of the noblest apostolate. The uncommon archaic charm, and the contrasts of modern harmony could shock, at first, the technical tradition of some. But an attentive and persevering study will disclose the musical substance and will bring to the heart and spirit at once the true artistic joy. A better understanding of organ playing will arise and a true concept of liturgical writing be established.

Those whose speed remains average or whose instrument suffers from inadequacy should not hesitate to acquire these pieces or to play them often, as much in church where their religious sentiment makes them immediately suitable, as in the drawingroom where their musical quality and their freshness will be surprising. The *Little Musical Flowers* comment on some liturgical texts of the principal feasts of the church year: The Immaculate Conception, The Nativity, The Epiphany, Resurrection, Pentecost, Corpus Christi, Assumption, All Saints. Following the plan of *L'Orgue Mystique* the album includes for each feast day: 1. Prelude to the Introit; 2. Offertoire; 3. Elevation; 4. Communion; 5. Postlude; but with the difference that while based on free paraphrases of Gregorian chant the collection contains 40 little compositions in free form.

The *Free Postludes* comprise 51 short pieces for the antiphons of the Magnificat, the complete cycle for the church year and an additional 12 sorties for certain feast days. It goes without saying that these short prelude-improvisations inspired by texts from the Antiphonary, find wise use in the course of the mass, more especially since the text of the very antiphon is borrowed from the Gospel for the day. They would indeed be correct for other offices and at home would be useful and pleasant.

Symphonie-Chorale, opus 69 (Schott, Brussels).

The work dates from 1938. It constitutes the happy blending of the old chorale style and symphonic form. Two principal themes dominate this noble, perfectly successful fresco. Hardly announced, the theme which serves as introduction is interrupted by progressions and wonderful variations. A chorale melody, supple and of a freely modal character, follows it. The two elements undergo every kind of rhythmic and melodic transformation. Their evolution is accompanied by various combinations of great tonal richness, and of a strongly colored symphonic style. The conclusion shows a chorale type, plastic and moving. We remember that having delivered the manuscript to the editor, Tournemire gave the work a public hearing. This was in 1937 at Ste. Clotilde in Paris, on the occasion of the

International Congress of Music, to which we lent our help. The master's playing will remain unforgettable. César Franck's memory was also honored by a truly unique performance of the Third Chorale.

La Symphonie Sacrée, opus 71 (published posthumously by Orgue et Liturgie, Procure generale de Musique, Paris) is a hymn to Gothic beauty and could be considered as a resonant synthesis of "the cathedral". This work was born after a visit to the Cathedral of Amiens in 1936, the period of the composer's full maturity. It came between *L'Orgue Mystique* and *Two Symphonic Frescoes*. During the last years of his life Charles Tournemire was haunted by the idea of an inevitable war. His great heart foresaw the human misery of a total war in the 20th century. A poem in three or four sections, we find in the *Sacred Symphony* now and then the bitter accents of a logic without pity and at the same time the revelation of a close intimacy with the golden light of the French cathedrals, admiration for the pure architectural forms and the experience of a profound faith. The music has an architectural character, a grandeur Biblical and at the same time modern.

Edition of the works of Buxtehude. Tournemire was editor for Senart of preludes, fugues and chaconnes, and for Schola Cantorum of the organ chorales. These editions are still much liked by organists.

Three Trio Pieces for Clavier by Beethoven (Eschig).

In these youthful works, the Bonn master did not renounce the influence of the Bach trio sonata. By this edition, Tournemire enriched organ literature. Until that day, no original composition for organ signed by Beethoven had come to light. The three pieces sound well.

Noëls of Daquin, Dandrieu and Le Begue (Schott, Brussels).

Annotated and registered by Tournemire, they belong to the restoration work which he undertook.

Suite Evocatrice, opus 74 (Bornemann).

This composition deserves a choice place in the catalog of the works of the French organist. It is divided into five parts: 1. Grave; 2. Tierce en taille et recit de cromorne; 3. Flute d'écho; 4. Jeu doux et voix humaine; 5. Caprice. One might think that this suite heralded a change in the composer's style. The very sub-title: "In the spirit of the old French organ style" and the dedication "to the incumbent of the old Couperin organ at the Church of St. Gervais in Paris" could support that opinion. Considering the musical texture, aside from the working of the titles, it comes into clear relief that the spirit and character of the writing are related to the great era of Grigny and the Couperins. One would be wrong to imagine the work as a servile copy of the style of the epoch. It carries the stamp of the composer's strong personality and his style is easily seen here. The suite is rather homage to the period of the blossoming of organ music in France. It proceeds from the same intention as that of the Prokofieff Classic Symphony. The vigorous modal tendencies — melodic and harmonic — the color of registration thought out for ancient consoles, the spirit revived from the French organists of the past, gave it a rare interest.

Précis d'exécution, de registration et d'improvisation (Eschig).

The work is of prime importance in the teaching of organ music. The preface gives a historic glimpse of the instrument. It proposes designs from a little console of nine ranks to the monumental electric-action organ of 100 stops. The true characteristics of each rank are the object of concise analysis.

The first part treats of the "techniques of execution" and is divided as follows: the study of legato — of substitution — of staccato — of pedals. The last chapter contains the following sub-

divisions: scales — octaves — sixths — thirds — trills and skips. The technique is illustrated with wisely chosen musical examples from the works of great organ masters. The author accompanies these extracts with notes on registration and esthetic comments.

The second part is concerned especially with registration; combinations of stops and plans of registration are the object of an important study.

In the third part the author studies the art of improvisation. He insists on indispensable musical knowledge which the improviser must have at his command. The teaching of Franck in this matter is recalled to life. This part includes the following stages: a) treating in four voices a Gregorian melody appearing first in the soprano, then in the bass; b) improvisation of a fugue; c) improvisation of a sonata-allegro movement. Then follow examples, plans, exercises, diagrams of untold value in teaching.

In 1949, published by Eschig, *Little Organ Method*.

This beginner's method supplied with text in French, German and English is intended for starting those of limited talent. Aside from the principles of organ technique, the student here will find practical suggestions for registration, advice for acquiring the elements of simple improvisation and

The edition includes: volume 1: *Petite rhapsodie improvisée*, *Cantilene improvisée* and *Improvisation sur le Te Deum*. Volume 2: *Fantaisie-improvisation sur Ave Maris Stella*; *Choral improvisation sur le Victimae Paschali*.

This reconstruction was made with such care and such love (Duruflé himself being a composer of great talent) that the improvisations seem to us to be true compositions, though the form is less compact. Yet the monumental spontaneity which rises from these sketches brings us a real pleasure while playing them. The organists' world thanks Duruflé for this posthumous homage which reflects the beloved master and the respectful student.

Tournemire's ten or twelve last years were extraordinarily fruitful. *L'Orgue Mystique* had hardly seen light than the composer wrote the religious trilogy *L'Apocalypse de Saint Jean*; the oratorio *La douloureuse Passion du Christ* and the opera *Il Poverello di Assisi*. Just the score of this last work comprises about 900 large size pages and the artist, having written the last note of it, wrote in his journal: "I thank heaven for having sustained me in this vast task" It is the epoch in which composer plumbed the depth of his genius and enriched the contemporary organ literature with admirable and unique pages for the ennobling of the mind.



a detailed list of the important personalities of organ literature. The real contribution of this method consists of the little free-style pieces designed for the church service: Offertoire, Communion, Finale. With distinctive invention, modal harmony and religious inspiration, it forms the jewel of this method.

The last important work for organ: *Two Sacred Symphonique Frescoes*, opus 75 and 76, were published only in 1943 by Eschig. Dedicated to Madame Alice Charles Tournemire, these frescoes are certainly the zenith of the master's artistic creation. The composer gave free rein to his invention by the use of a totally free rhythm and by the accumulation of sonorities; he expresses himself here in a personal technique and reaches a visionary expression rarely equalled in his work.

It is with pleasure that we add to this analysis the *Five Improvisations* of Charles Tournemire for organ, reconstructed by Maurice Duruflé (two volumes, Durand, Paris). This publication is preceded by an introduction by Duruflé in which he appraises Tournemire's very personal art of registration.

Death bore away the good master while he was seeking to realize new plans for composition. No doubt we would have gathered new evidence of his lyricism. He had in particular conceived a project of Six Grand Chorales for organ which were to borrow their arguments from sublime Biblical texts. Alas, the poet of the organ, the spirit haunted by a grandiose plan is snuffed out in the contemplation of a mystical improvisation. One of these texts sang:

It is to Thee, Yaweh, that I cry:
My rock, do not remain deaf to my voice
for fear that, if Thou guard the silence
I do not resemble those who went down into the ditch.

Addenda. Seven recordings (Polydor) recall the talent of the organist and the genius of the composer. Five Improvisations (basis of the Duruflé reconstructions) and two pieces (*Andantino* and *Paraphrase-Carillon*) from *L'Orgue Mystique*. Charles Tournemire had also recorded the Third Chorale and the Cantabile of César Franck, not however very satisfactorily.

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ST. MARK'S LUTHERAN CHURCH

Two-Manual Instrument for Church
In Washington City Built in
San Francisco

The firm of Felix F. Schoenstein and Sons is completing a two-manual organ for St. Mark's Lutheran Church, Spokane, Wash. Installation is going on as this issue is being delivered. The firm is also engaged in renovating the 120-stop organ in the San Francisco Civic Auditorium.

GREAT
Principal 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Octave 4 ft. 12 pipes
Rohr Flute 4 ft. 12 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Sifflöte 2 ft. 12 pipes
Mixture 3 ranks 183 pipes

SWELL
Viola 8 ft. 61 pipes
Rohr Flute 8 ft. 61 notes
Viola Celeste 8 ft. 49 pipes
Violina 4 ft. 12 pipes
Chimney Flute 4 ft. 61 notes
Nazard 2 2/3 ft. 61 pipes
Flautino 2 ft. 12 pipes
Quinte 1 1/2 ft. 12 pipes
Trumpet 8 ft. 61 pipes
Tremolo

PEDAL
Bourdon 16 ft. 12 pipes
Principal 8 ft. 32 notes
Viola 8 ft. 32 notes
Flute 8 ft. 32 notes
Principal 4 ft. 32 notes
Trumpet 16 ft. 12 pipes
Trumpet 8 ft. 32 notes



John A. Halvorsen assumes duties Sept. 1 as director of music at the First Methodist Church, Tulsa, Okla. He will have charge of a graded choir system including two handbell groups. The church is currently installing a large Schantz with chancel and gallery divisions.

Mr. Halvorsen was organist-director at the Epworth Methodist Church, Norfolk, Va. for 14 years. He served as dean of the Norfolk AGO Chapter, area chairman of the American Guild of English Handbell Ringers, coach accompanist for the Old Dominion College Opera Theater and was active in many other local musical organizations.

Mr. Halvorsen received both his BS and MM degrees from the Westminster Choir College with organ study under Belmont Hedgpath, Clarence Snyder and Alexander McCurdy, and conducting with Dr. George Lynn.

**CHANCEL ORGAN GIFT
TO DOBBS FERRY CHURCH**

ERECTED BY RICHARD MINNICH

South Presbyterian has First Case
Hung on Wall in Area —
D. D. Wasson is Organist

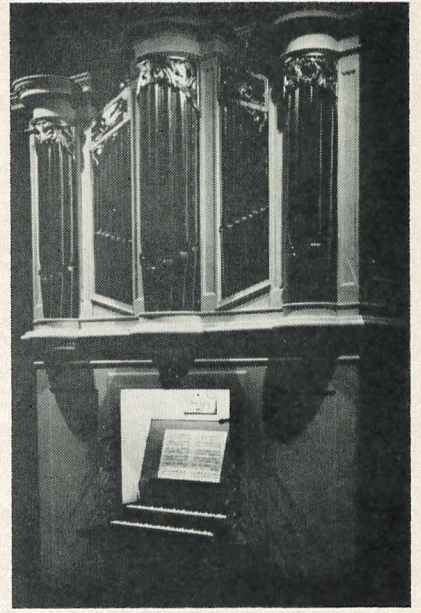
Richard Minnich has designed and built a chancel organ for South Presbyterian Church, Dobbs Ferry, N. Y. The small unified instrument is playable from the console which controls the large Gress-Miles organ in the rear gallery. The case of the chancel instrument is hung on a stone wall as is typical of European organs.

SWELL
Principal 8 ft.
Gedeckt 8 ft.
Spitzflöte 8 ft.
Spitzflöte Celeste 8 ft.
Principal 4 ft.
Gedeckt 4 ft.
Spitzflöte 2 ft.
Mixture 2-3 ranks

CHOIR
Gedeckt 8 ft.
Spitzflöte 4 ft.
Spitzflöte Celeste 4 ft.
Principal 2 ft.
Scharf 3 ranks
Tremulant

PEDAL
Gedeckt Bass 16 ft.
Gedeckt 8 ft.
Octave 4 ft.

SUMMARY OF PIPEWORK
Gedeckt 8 ft. 73 pipes
Principal 4 ft. 73 pipes
Spitzflöte 4 ft. 73 pipes
Spitzflöte Celeste 4 ft. 49 pipes
Mixture 2-3 ranks 159 pipes



**HARTMAN-BEATY RESTORES
HISTORIC KRAUSS ORGAN**

ORIGINAL ORGAN FROM 1799

Blessed Sacrament Church, Bally, Pa.;
Old Pipework Duplicated, Case
Carefully Preserved

The restoration and rebuilding of the 1797 Krauss organ at the Church of the Most Blessed Sacrament, Bally, Pa. has been completed recently by the Hartman-Beaty Organ Co. This organ has been playing in the same church for nearly 167 years, believed to be a record for the United States. The organ was built by John and Andrew Krauss in 1797-98 and was installed in the church (then known as St. Paul's Church) the following year. When the church building was enlarged in 1836, the organ was moved to a second gallery high in the rear where it has remained. Originally, it had nine stops on one manual and a 13-note pedal principal. In 1864, the organ was enlarged by descendants of Andrew Krauss by the addition of a second four-stop division and by the extension of the pedal to 18 notes (3 stops). An electric blower was added in 1909; over the years the tonal design was altered several times, but no record was kept of the original scheme or the changes.

In 1962, the organ and case were in bad condition and a program of restoration was inaugurated. Since the addition of the second manual made an absolutely historic restoration impossible, the organ was given a "sympathetic rebuild" instead. In order to gain all the information possible, the restorers talked to friends and members of the Krauss family, and studied the letters and diaries of John Krauss as well as other Krauss organs and the Bally instrument itself. The case was carefully restored to its 18th-century appearance and the following stoplist was evolved, believed to follow closely the unknown tonal design of the original organ.

Most of the original metal pipes had to be replaced with new pipes matching the old in every particular. The entire organ is open-toe and un-nicked; the wind pressure was kept at the original two inches.

The inaugural recital was played last Fall on the occasion of "Bally Rally Day" by Robert A. Arnold, director of music, Central Catholic High School, Reading.

MANUAL I

Principal 8 ft. 54 pipes
Quintadena 8 ft. 54 pipes
Dulciana 8 ft. 37 pipes
Principal 4 ft. 54 pipes
Flute 4 ft. 54 pipes
Nasat 2 2/3 ft. 42 pipes
Principal 2 ft. 54 pipes
Quint 1 1/2 ft. 54 pipes
Mixture 3-4 ranks 204 pipes

MANUAL II

Gedeckt 8 ft. 54 pipes
Rohrflute 4 ft. 54 pipes
Principal 2 ft. 42 pipes
Cornet 2 ranks 62 pipes
Tremulant

PEDAL

Principal 16 ft. 13 pipes
Bourdon 16 ft. 18 pipes
Principal 8 ft. 18 pipes

Stoplist Rationale

GREAT

principal conique 8'
rohrfloete 8'
Prestant 4'
Spitzfloete 4'
BLOCKFLOETE 2'
MIXTURE IV
Krummhorn 8'
Chimes

SWELL

gedeckt 8'
gemshorn 8'
gemshorn celeste 8'
Koppelfloete 4'
PRINCIPAL 2'
SESQUIALTERA II
ZIMBEL III
Trompette 8'
Tremolo

PEDAL

gedeckt pommer 16'
Spitzprincipal 8'
Gemshorn 8'
NACHTHORN 4'
RAUSCHQUINT II
Fagot 16'
Schalmei 4'

THE STOPLIST

Calvary Lutheran Church
Chicago, Ill.

28 rks.— 2 manuals
Summer, 1964

WELL-BLENDING TONE COLORS

achieved through
Variable and moderate scaling
Traditional voicing
Well-placed female voices

**GOOD DISTRIBUTION OF
PITCHES**

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Octaves 20%
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In the area of what constitutes a good stoplist, considerable variation must be allowed in order to accommodate the diversity of musical usages met in various denominational and cultural groups of our country. The important thing is the rationale, or reasoning, underlying the stoplist.

The organ, if it is to perform organ music satisfactorily, must be treated as an entity and the various stops as a part of this totality. The ensemble, consisting of all or most of the stops, will have clarity and grandeur if the component stops meet two conditions: well-blending tone colors; and properly distributed pitches.

Traditional voicing and use of moderate scales help achieve blend. Proper placement of the female (flute) stops in the ensemble is also important. The thinner, more covered voices are generally placed below the fuller, more open colors in pitch.

The stoplist illustrates a sensible balance between high- and low-pitched stops. The distribution will vary somewhat, but extremes in either direction should be avoided.

This stoplist rationale will guide Wicks in custom-designing a stoplist for your individual requirements.

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**WAUKEGAN CHURCH OPENS
GRESS-MILES ORGAN**

NEW 2-MANUAL HAS 25 RANKS

Mrs. Charles Mattes Plays Opening
Recital After Choirs Sing Dedi-
catory Service

The Gress-Miles Organ Company, Pennington, N. J. has built a 25-rank two-manual organ for the First Presbyterian Church, Waukegan, Ill. The June 24 dedication enlisted the choirs of the church; it was followed by a recital by Mrs. Charles Mattes, director of music and organist.

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 1½ ft. 58 pipes
Sesquialtera 2 ranks 92 pipes
Scharf 3-4 ranks 220 pipes
Dulzian 16 ft. 46 notes
Dulzian 8 ft. 58 pipes

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Quintflöte 5½ ft. 7 pipes
Octave 4 ft. 12 pipes
Gedecktlöte 4 ft. 5 pipes
Superoctave 2 ft. 12 pipes
Oktavlein 1 ft. 12 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft. 32 notes
Dulzian 4 ft. 32 notes

**NEW HOLTkamp ORGAN
IN FLORIDA CAPITAL**

EAST HILL BAPTIST CHURCH

Free-Standing Instrument Opened
in Tallahassee Church — Music
Directed by Dr. Ramon Meyer

The Holtkamp Organ Company has built a large two-manual organ for the East Hill Baptist Church, Tallahassee, Fla. A striking pipe display characterizes this straight, free-standing instrument. Dr. Ramon E. Meyer is the music director; Mrs. Meyer is organist.

GREAT

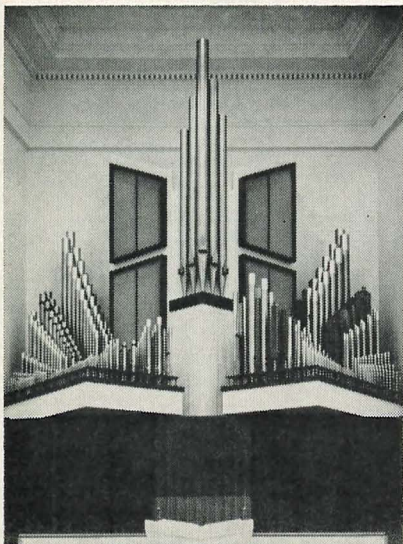
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL

Gambe 8 ft. 61 pipes
Copula 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes

PEDAL

Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes



William D. Peters has been appointed minister of music at the Grace Methodist Church, Kokomo, Ind. where he will be in charge of a multiple choir system and preside over the new 46-rank Austin Organ. He plans Sunday evening organ and choral programs.

Mr. Peters hold the BS in music education from Wilkes College, Wilkes-Barre, Pa. and has just completed requirements for the MM degree at Indiana University. He has done advanced work at the Guilman School in New York. His organ study has been with Clifford E. Balshaw, Oswald Ragatz and George Markey and choral conducting with Hugh Johnson and Fiora Contino.

At Indiana U Mr. Peters was a teaching assistant in the organ department and was organist-choirmaster at All Saints Episcopal Church, Indianapolis and assistant to the organist at Christ Church Cathedral.

**MOVABLE REUTER GOES
TO WASHINGTON CATHEDRAL**

A NON-EXPRESSIVE TWO-MANUAL

Antiphonal Use with Main Organ
for Double Choir Repertoire —
Doors Fold Over Facade

A new two-manual Reuter Organ recently was installed in the Washington Cathedral (Episcopal) for eventual location in the St. Joseph of Arimathea Chapel. The instrument is presently located in the main nave of the cathedral for antiphonal use with the main organ as well as accompanimental use in the performance of double choir works. The entire organ including the attached console is positioned on a movable platform to permit relocation as desired.

The instrument is completely cased including folding doors which can be closed over the facade of displayed pipe-work. The panels of the folding doors are removable so that religious scenes might be painted on them, should such be desired at a later date. The casework is in an oiled cherry finish.

Negotiations for the instrument were handled through R. W. Dirksen, Reuter district representative, and Wayne Dirksen, associate organist of the cathedral.

DIVISION I

Rohrflöte 8 ft. 85 pipes
Viola 8 ft. 73 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 73 pipes
Rohrflöte 4 ft.
Viola 4 ft.
Rohrnasat 2¾ ft.
Principal 2 ft.

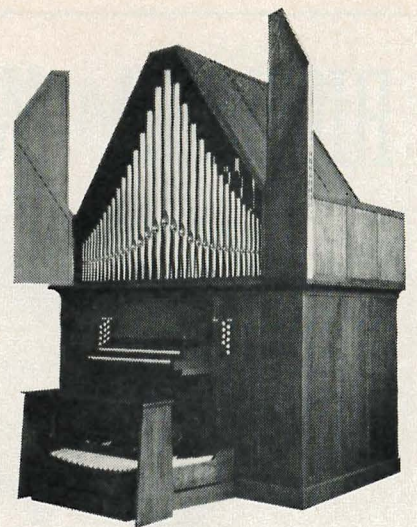
DIVISION II

Rohrflöte 8 ft.
Viola 8 ft.
Viola Celeste 8 ft.
Rohrflöte 4 ft.
Viola 4 ft.
Principal 2 ft.
Rohrquint 1½ ft.
Principal 1 ft.

PEDAL

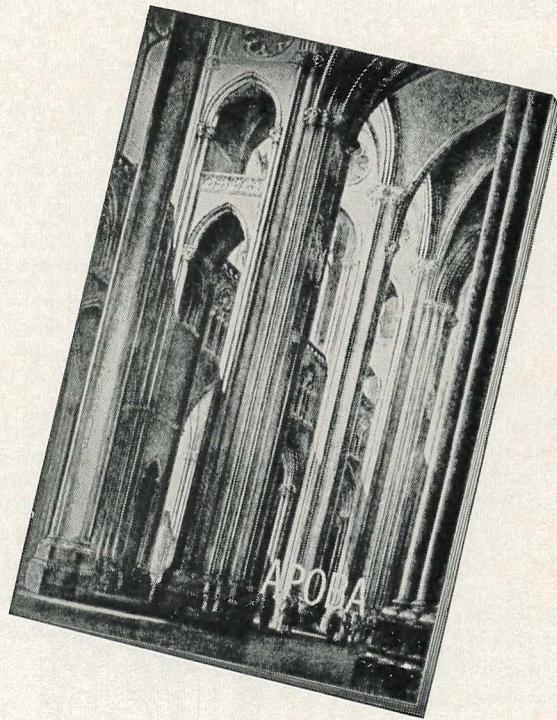
Bourdon 16 ft. 12 pipes
Rohrflöte 8 ft.
Viola 8 ft.
Principal 4 ft.
Rohrflöte 4 ft.

TO BE ELIGIBLE for the drawing for the Grove's Dictionary, send in your registration for the midwinter conclave before Nov. 15.



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gooding*

The Temple
Cleveland 6, Ohio

william whitehead

2344 center street, bethlehem, pennsylvania

RICHARD WESTENBURG



**Central Presbyterian Church
New York City
Tutor Assistant, Music History
and Analysis — Union Seminary**

San Jose, Calif. (Regional) "Mr. Westenburg's basically French program sparkled with vigor and exuberance, and captivated the audience. At the conclusion of his final number, the audience rose to its feet in a standing ovation."

The Diapason — August 1963

Hartford, Conn. (Regional) "... the resulting fireworks were enough to cause the audience to burst out in spontaneous applause This performance cannot be passed over without special mention of the really outstanding job Richard Westenburg did on the organ. It was a big assignment for him to come to the convention and get his solo recital ready on one organ and also prepare the demanding accompaniment for the Bloch on another."

The American Organist — September 1963

Washington, D.C. (Cathedral) "Richard Westenburg proved to be a virtuoso of the first rank. His performance of the Dupré was stunning each variation being a complete unity in itself and also contributing its share to the total picture. — The Handel was orchestral in its conception and carried complete conviction. — Watch this young man!"

The American Organist — January 1963

New York City (Columbia University Lecture/Recital) "As for La Nativité, we have listened with pleasure to several performances of this vivid and colorful work; but how many of us have first been treated to a brief but highly informative lecture with explanatory excerpts such as Mr. Westenburg gave us, preceding the actual playing? Then how much better we understood and enjoyed the music itself, and what clean-cut and communicative playing by lecturer! In vulgar parlance the customers got a lot more than their contribution's worth."

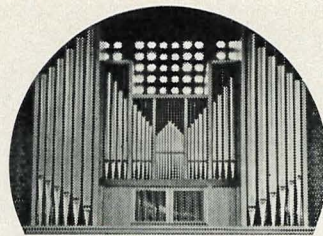
With this sort of seminar Richard Westenburg sets an inspiring example for others to follow. True, he did not invent the lecture-recital; there have been many others, though more often devoted to familiar music of the past. It was his particular way of presenting the subject that made it so successful; and that success denotes careful research, long and arduous practice; but what a rewarding result!"

Seth Bingham — The American Organist — Sept. 1963

CONCERT MANAGEMENT ROBERTA BAILEY

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Organ Music

Organ music did not reach us in such a steady stream this month as did choral music and, also unlike the choral output, there was more emphasis on large scale works of which four were received.

The much-discussed new organ concerto by Hindemith, commissioned for Lincoln Center and introduced with the composer conducting and Heiller at the organ, has come out in full score from C. F. Peters. Every organist will want a copy.

Novello publishes a 20-minute Prelude, Scherzo and Passacaglia by Kenneth Leighton which combines skill and scholarship with some good musical ideas. The passacaglia with its bold theme is especially strong and there is a good unifying relationship between the three movements.

Number 14 in *The California Organist* issues is a large Sonata Mistica by George Frederick McKay, certainly the largest and most interesting work we have seen from that composer's pen in a long time. Though essentially romantic, it makes full use of the resonances and devices of our time in its three movements. Probably it will be heard as widely as its composer's Sonata I, winner of the AGO competition 25 years ago.

Charles Haubiel's *Vox Cathedralis* (Composers Press) written in 1924, has achieved a considerable career already under its original title of *Chorale Variations and Fugue* in orchestral and piano duo versions. A large scale work in idioms which betray its age, it is well made but not likely at this point to interest very many of our younger players.

Smaller works also come from several sources. Arthur Milner's six Preludes are rather quiet short service pieces of considerable charm. Many will find use for Harrison Oxley's dignified Elegy. Both these are Novello.

Harald Rohlig's Ten Pieces for Organ (Abingdon) are somewhat more daring than his familiar chorale-based works. Put together with both skill and imagination and in several moods, they will be welcomed by the average organist. Hammond and pipe registration are given.

Arthur Plettner's Twelve Short Chorale and Hymn Tune Mediations (*Concordia*) are on a smaller scale, more conservative and much easier. Extremely detailed playing directions include Hammond registration. — FC

NUNC DIMITTIS

**ORGANIST OF NEW LONDON
DIES IN CONNECTICUT HOME**

Howard T. Pierce, minister of music at the Niantic Community Church, died July 25 at the age of 68 at his home in East Lyme, Conn. He had previously served the New London Methodist Church and the Lee Memorial Methodist Church of Norwich as organist and choir director for more than 30 years.

A native of Portland, Maine, and a graduate of Bowdoin College, he had taught music and mathematics in New London since 1921 and had been an officer of the Connecticut Music Educators Association, the New England Music Festival, and the New London County AGO Chapter. His community performances of *The Messiah* in New London and Norwich had become annual events.

ROBERT ELKIN of the British music publishing firm of Elkin and Co., died June 26 at the age of 70; he was the author of several books on music and editor of the reference book *A Career in Music*. He was active in publishers associations and groups protecting performance rights and copyrights.

DELAYED WORD to THE DIAPASON office reports the death Jan. 8 of Fred Lincoln Hall, 73, organist for 35 years at the Westbrook, Maine, Congregational Church and prominent teacher in the greater Portland area for more than 50 years.

LOUISE R. BAMPTON, mother of composer Ruth Bampton, died June 3 in Pasadena, Cal. at the age of 90.

DONALD D. DAWSON, Washington, D.C., a member of the District of Columbia Chapter, died July 1.

Sacred Songs

Abingdon Press sends our only sacred songs this month. Supply Belcher's 1794 *While Shepherds Watch*, from *Harmony of Maine*, is transcribed for solo voice by Gordon Myers. A photograph of the original graces the interesting preface, giving the song some scholarly as well as practical value. S. Clarence Trued's *O God of Love* (medium voice) is more or less in the Gospel song idiom and has limited interest. — FC

BACH'S MASS in B minor was performed July 15 as part of the Festival of Flanders segment at the Basilica at Tongeren, Belgium.



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Summer school students at the Guilman Organ School are shown with faculty members. Staff, seated, are, left to right: Lily Rogers, Dr. George Markey, Helen Nevins, Frederick Holler and Viola Lang.

**BALCOM AND VAUGHAN
ORGAN FOR LYNDEN, WASH.**

WILL REPLACE AN ELECTRONIC

Bethel Christian Reformed Church
Has Stops with Dutch Names —
Eugene Nye Designs

Balcom and Vaughan, Inc., Seattle, Wash. is completing a two-manual organ for the Bethel Christian Reformed Church, Lynden, Wash. Dutch nomenclature was used because of the church's denomination. The 18-rank instrument, replacing an electronic in the new church, was designed by Eugene M. Nye, tonal director of Balcom and Vaughan.

GREAT

- Praestant 8 ft. 49 pipes
- Zingend Gedekt 8 ft. 61 pipes
- Dolce-Erzähler 8 ft. 61 pipes
- Dolce-Celest 8 ft. 49 pipes
- Octaaf 4 ft. 61 pipes
- Speelfluit 4 ft. 61 pipes
- Vlakfluit 2 ft. 61 pipes
- Ruis Pijp 2 ranks 122 pipes
- Fagot 8 ft.

SWELL

- Roergedekt 8 ft. 61 pipes
- Viola Pomposa 8 ft. 61 pipes
- Viola Celest 8 ft. 49 pipes
- Italiaansche Praestant 4 ft. 61 pipes
- Koppel Fluit 4 ft. 61 pipes
- Nasat 2 3/4 ft. 61 pipes
- Nachthoorn 2 ft. 61 pipes
- Fagot 8 ft. 61 pipes
- Tremulant

PEDAL

- Sub-Bas 16 ft. 12 pipes
- Sanft-Bass 16 ft.
- Spits Principal 8 ft. 64 pipes
- Roerfluit 8 ft.
- Dolce bas 8 ft.
- Spits bas 4 ft.
- Pedaal-mixtur 3 ranks 26 pipes
- Fagotbas 16 ft. 12 pipes
- Fagot 8 ft.
- Klarine 4 ft.

**HALE BUILDS INSTRUMENT
AT CONCORD, N. H. CHURCH**

ESTEY, HUTCHINGS PIPES USED

Edward Gammons Acts as Consultant
for Wesley Methodist Church —
All Mechanism New

The organ in the Wesley Methodist Church, Concord, N. H. was built by the state's only organ builder, Robert K. Hale, Short Falls. Edward B. Gammons was consultant. As many pipes as possible were used from a 1917 Estey and an 1896 Hutchings. All mechanism is new and all old pipes have been re-scaled and voiced.

GREAT

- Holzquintada 16 ft. 61 pipes
- Open Diapason 8 ft. 61 pipes
- Hohl Flute 8 ft. 61 pipes
- Dolce 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Harmonic Flute 4 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes

SWELL

- Giegen Principal 8 ft. 68 pipes
- Salicional 8 ft. 68 pipes
- Voix Celeste 8 ft. 68 pipes
- Rohr Flute 8 ft. 68 pipes
- Principal 4 ft. 68 pipes
- Klein Gedekt 4 ft. 68 pipes
- Wald Flute 2 ft. 68 pipes
- Sesquialtera 2 ranks 122 pipes
- Trumpet 8 ft. (prepared)
- Oboe Clarion 4 ft. 68 pipes
- Tremolo

PEDAL

- Subbass 16 ft. 30 pipes
- Holzquintada 16 ft. 30 pipes
- Principal 8 ft. 30 pipes
- Flute 8 ft. 30 pipes
- Gedekt 8 ft. 30 pipes
- Choral Bass 4 ft. 30 pipes
- Lieblich Flute 4 ft. 30 pipes
- Octave 2 ft. 30 pipes
- Trombone 16 ft. (prepared)
- Trumpet 8 ft. (prepared)

FORTHCOMING TWO MANUALS

Massillon, Ohio	Baptist
Newark, N. J.	St. Aloysius, R. C.
Orrville, Ohio	Methodist
Hull, Iowa	Reformed
Somerset, Pa.	Christian
Clemson, S. C.	Baptist
Mentor, Ohio	Christian
Swannanoa, N. C.	Presbyterian
Manasquan, N. J.	Lutheran
Flint, Mich.	Presbyterian
Roosevelt, L. I.	Queen of the Holy Rosary
Berea, Ohio	Baldwin-Wallace Cons. (4)
Milwaukee, Wisc.	Gethsemane Lutheran
East Lansing, Mich.	Edgewood United Church
Conklin, Mich.	Trinity Lutheran
Rochester, N. Y.	2nd Reformed
Plymouth, Ohio	1st Evangelical Lutheran
Nashville, Tenn.	Belle Meade Methodist
Rio, Wisc.	Lutheran
Winder, Ga.	Methodist
Ripley, Tenn.	Methodist
Greensboro, N. C.	University of N. C.
Arkadelphia, Ark.	Henderson State College

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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.

Witches' Serenade

Double, Double, Toil and Trouble
(*Macbeth, Act. 4, Scene 1*)

This, our sixth issue dealing exclusively with the "double organ," found both our joys and difficulties doubled. On the plus side were the builders, large and small, who responded to our requests for an early preparation of material with fine co-operation and prime good humor. This made possible staff visitation of a variety of events on both sides of the Atlantic without alarming disruptions at the office of THE DIAPASON. More of these builders than ever before are represented with an assortment of sizes and uses as great as ever. We believe we detect a greater meeting of minds than ever before: more builders seem guided by the same basic principles. This is, as the Austin Fund report pointed out, good news both to players and to composers, who can write with increasing assurance that their work can have the same basic sound wherever played.

On the minus side (though plus in that it reflects the healthy state of overwork our builders are enjoying) is our problem on articles. Many months ago we requested, with favorable response of more than tentative character, articles on various facets of two-manual interest from a variety of authoritative sources. We were especially hopeful of offering the ideas of (1) the president of a major American firm; (2) a leading builder of Swiss organs; (3) a well-known restorer of old British organs. The American was forced to renege in June by the pressure of business; the Swiss had serious illness in his family and may contribute instead to a future September issue; the Britisher, cornered recently in his lair, promises positively for next year.

In the meantime a visit from a Swedish builder of trackers resulted in a useful account and some beautiful pictures. For a time we were hopeful of an offering from a promising small Canadian builder. A Fulbright scholar offered to re-focus a study he was making of a leading Berlin builder's work.

So . . . two-banker 6 is not quite as we planned nor as we hoped. But its major function, we feel, has again been accomplished: a survey of the work of organ-builders of all sizes and kinds in the design of basic small instruments.

For Europeans, we have found that this is their favorite issue of any organ publication; we hope Americans will continue to find it interesting.

Today and Tomorrow

As we sit in the morning sunshine on the rolling lawn at Cleveland Lodge, Lady Susi Jeans' home at Dorking, we are surrounded by pictures, programs and souvenirs of a couple of wonderful weeks which we hope we can share in coming issues with readers of THE DIAPASON.

One matter which seems to override all others as we remember and collate is the almost incredible growth in the acceptance of *music of our time*, in festivals, broadcasts and, more importantly, in the thinking and routine playing of organists.

To anticipate those future issues: Barrie Cabena's extraordinary RCO centenary recital at Coventry Cathedral was by any standard dissonant, experimental, demanding. Yet even the most conservative listener heard it attentively, respectfully and almost sympathetically. What reaction would such a program have engendered even as recently as the great ICO of 1957?

At Utrecht, Holland, this last season, a competition was inaugurated (it will be an annual one) to stimulate young interpreters of contemporary music. No stipulations as to medium were made and the program submitted needed only to be entirely 20th century with at least one work written since world war 2 and at least one work by a living Dutch composer. There were 59 participants in the competition. First prize winners were a violin and piano duo from Czechoslovakia; pianists from Germany and England placed second and third. We were happy to note that an organist, Netherlander Charles de Wolff, placed fourth.

The importance of such a competition in furthering the performance of music of our time is obvious. As Mayor de Ranitz of Utrecht noted in his closing remarks. "If music is not performed because there are no interpreters, it cannot be listened to and is consequently dead." But of even greater moment to us seems not only the determination of musicians to see that today's music is not "consequently dead" but the willingness and even eagerness of musician and layman alike to hear and weigh and try to understand it.

Traditions

Every great culture finds itself rooted in traditions. As many of us visit the lands from which our ancestors came, not so long ago as time is reckoned there, we feel an occasional twinge of envy for the wealth of traditional objects and beliefs and ideals. How secure it must make one feel, all of us have thought, to have such positive bases upon which to build a life! Yet all about us, as we travel, we see the young rebelling against the fetters those very traditions seem to provide.

Several British festivals are dedicated to the preservation of the musical traditions of the English cathedral, surely one of the noblest ways man has ever found of praising and serving God through music. Yet that very tradition has failed to bring people into the churches or to keep them coming. So that tradition is being augmented—violated, many think—by various musical attempts to lure people back to church by a popularization (vulgarization?) of church music.

Many undesirable things continue to exist everywhere because they can be defended as traditions. Church musicians are *traditionally* underpaid, *traditionally* under the heel of an unsympathetic clergy, *traditionally* ignored and underrated. We Americans are outgrowing these traditions faster than our European colleagues.

Traditions seem to us inspiring and useful when they provide artistic and personal enrichment, when they offer sensible and constructive disciplines, when they create high standards of behavior and accomplishment. Let's hang on to the comparatively few traditions we have as long as we are convinced that they fulfill those functions. We all need some solid rock upon which to build.

Mothballs

Time was when an odor as characteristic of Autumn as the also fast-disappearing aroma of burning leaves, was that of mothballs. Winter clothes this time of year were being taken from their sealed boxes and bags in the attic or the hall closet, sunned and aired on the clothesline, brushed, pressed and hung in the wardrobe. Summer clothes of materials especially delectable to moths (pre-synthetics) were carefully packed with a new and pungent supply of mothballs and put away for the first warm, sunny day of Spring.

We always found the smell of mothballs a distasteful one. A later experience with their chief chemical component had nothing to do with it. Nor did the odor's significance as a reminder of another season of hand-me-downs from an older brother's outgrown supply of clothing enter into it. We just never liked the smell.

Today life is simpler. Winter things are de-mothed professionally and permanently with odorless compounds, stored clean and in press until called for. But our ideas do not necessarily keep pace with our material and mechanical progress. Too many of our thoughts and practices, too much of our church and recital repertory is the same old fabric that has gone into mothballs every June and back out every October.

Arthur Poister remarked that he considered a student who played the same way ten years after graduation proof of his failure as a teacher. What kind of a recommendation are you—and your mothballs—for the teacher you were lucky enough to have?

We have never heard of mothballs being used successfully to stimulate growth.

Letters to the Editor

That Matter of Trackers

Larchmont, N. Y. July 17, 1964 —
To the Editor:

In the last decade there has grown up among American and foreign organists a preoccupation with the supposed advantages of tracker action. Among its partisans tracker action is supposed to give the organist a more intimate control of the speaking of the pipe, as I understand it.

Now this is most interesting to me, especially in the light of the following personal experience. My first organ teacher, back in the early twenties, was Henry M. Dunham at the New England Conservatory in Boston. And my first exercise book was one written and compiled by him.

At that time all the practice organs at the conservatory were tracker instruments. Moreover, the book had probably been compiled some time earlier than the period in which I was introduced to it. The assumption was natural, therefore, that the students who used the book would have tracker organs to practice on. So Mr. Dunham gave these explicit instructions, as nearly as I can recall them. The student was told to depress each key crisply and quickly, and to release it the same, to avoid any possibility of the pipe being under-blown during the attack or release.

Now Mr. Dunham was a good organist and a good teacher. And his teaching organ, in his studio, was a three-manual instrument with either electro-pneumatic or tubular-pneumatic action. On this instrument the attack and release were bound to be clean and clear.

What I should like to know from the present day devotees of tracker action is this: If a good organist, playing a tracker organ, should try to overcome any slowness of attack or lingering release of tone, and if a good electric or electro-pneumatic action accomplishes the same effect automatically, where is the advantage of tracker action?

In June of 1963, I had the pleasure of conducting a group of distinguished organists on a tour of interesting European organs. We saw, heard and played many noble old organs dating from the seventeenth and eighteenth centuries. We also enjoyed present day instruments by such great builders as Beckerath in Hamburg

Those Were The Days

Fifty years ago the September, 1914 issue contained these matters of interest —

This excerpt from an article on Tone Colors in the Organ is called to our readers' attention: "It was discovered that by introducing a few mixture stops, the resulting noise was sufficient to overpower the largest bodies of singers. This soon became a fad and the builders began to exaggerate it to such an extent that many organs contained 50 or more ranks of mixtures. * * * a crusade against excessive mixture work set in and has continued to the present day."

Five passed the FAGO examinations, 30 the AAGO, according to the report from General Secretary Harold Milligan Ernest Skinner's 18-year-old daughter, Eugenia, saved her companion from drowning at Savin Hill beach

Twenty-five years ago these events made news in the September, 1939 issue —
Waldo Selden Pratt, eminent musicologist, died July 29 at his home in Hartford, Conn.

The music of Vaughan Williams was placed on the proscribed list by the Hitler government of Germany

William O. Tufts, Jr. was appointed organist of the New York Avenue Presbyterian Church, Washington, D.C.
Paul S. Pettinga was appointed to the faculty of the University of Illinois

Ten years ago the following occurrences were brought to the attention of readers of the issue of September, 1954

The new specification of the organ in the Cathedral of St. John the Divine, New York City, was detailed

An article by Richard Weagly evaluated the church music of Vaughan Williams

The Canacadea Chapter had 14 states represented at its 6th church music institute

E. Power Biggs was guest artist at Northwestern University's summer conference on church music

and Flentrop in Holland. Their organs are excellent, of course, and entirely tracker. On the other hand we visited and played organs in Germany by Steinmeyer, and in Denmark by Marcussen and Frobenius—excellent instruments with electric action, and which when compared with the tracker instruments, both ancient and modern, stood up very well.

Might it not be well for organists, and builders as well, to take a sober second look at the comparative advantages of tracker versus electric action?

GREGORY ABBOTT

Speech and the Reverberant Church

San Diego, Cal. June 8, 1964 —

To the Editor:

Dr. Noehren gave a very good paper *The Organ and Acoustics* at the meeting of the Acoustical Society of America at the University of Michigan last fall which was published in the March issue. However, although he said "with the modern electronic equipment, it is possible to project almost any kind of speaking voice with clarity and understanding in a highly reverberant room" yet he also said "The truth is that there is no good compromise between speech and music in the development of ideal acoustics in the church." I beg to differ that there is. In my article on this subject in the December 1963 issue of THE DIAPASON, I describe the new method of amplifying only the high frequencies (above 1000 cycles/sec.) and beaming the sound on the audience only, preferably through a mid-frequency tweeter. This crisps up the consonants which are needed for speech intelligibility. If the S sounds are as loud as the OR sounds in "Sixteen forty-six, sixteen forty-six, . . ." the P. A. system is crisp enough. Princeton University and Harvard University have installed this system in their chapels. Speech is then quite clear, even in churches with the desirable reverberation of two seconds when full. Incidentally, there should be a correction in my paper: replace 500 cycles by 100 cycles, 20 microfarads to 40 microfarads, and 10 microfarads to 20 microfarads.

Sincerely,

(DR.) EDWARD M. LITTLE, Chairman
National AGO Committee on Acoustics

THOMAS DUNN TO CONDUCT CHICAGO CHORAL WORKSHOP

The Episcopal diocese of Chicago is sponsor of a choral workshop Sept. 12 with Thomas Dunn, leading choral conductor of New York City in charge of sessions. The meetings will be held in St. James Cathedral. For information, call or write the archdeacon's office at the cathedral.



New Choral Music

A mound of new choral music reached THE DIAPASON this month, as is usual this period of the year. The impending holidays were well represented.

A particularly extensive list of holiday music came from Elkan-Vogel, headed by a new editing by Wesley A. Day of the Charpentier Midnight Mass for Christmas with English as well as Latin text; the useful and beautiful work will doubtless continue to grow in favor. Two unaccompanied 16th century Spanish Christmas pieces by Francisco Guerrero have been prepared by Robert L. Goodale: The Kings Follow the Star and Joseph, Now to Thee Is Given. A narrative The Vision of the Shepherds by Jean Pasquet has a baritone solo. W. Glen Darst's Christ the New-Born King is a three-stanza hymn anthem on a tune set to Angels from the realms of glory. Jack Behrens' unaccompanied In a Manger would alarm an average choir with its myriad accidentals, which don't make its harmonic idiom a very convincing one. Emma Lou Diemer's Before the Paling of the Stars, with hums, soprano solo and piano accompaniment, is program rather than service music, perhaps for college choirs. Two carol arrangements are Walter Ehret's Listen, Lordlings, unto Me, from the French, and David Kozinski's unaccompanied The Wise Men, from the Polish.

From Oxford come two commissioned works by Harry Somers, for CBC a big Gloria with two B flat trumpets written in the score (Latin text and divisi in all voices) and an a cappella God the Master of This Scene, rather difficult music with some division.

Novello also sends some carols. Gerald Cockshott's In Celebration of Christmas, on a French source, comes in two very different arrangements, SATB or unison with piano or organ. The same arranger has also made Carol of the Crib from the French for unison voices. Original settings of traditional texts are SATB From Heaven, Come by Anthony Hedges and SS As I Outrode This Enders Night by Gerald Hendrie.

Novello's largest work this month is a cantata The Good Samaritan by Lloyd Webber which has a major part for a good bass solo; the idiom is conservative and the choral writing sound but not demanding. Dr. Webber is also represented by a small unaccompanied God Is Good. Also small scale are Anthony Milner's Give Thanks unto the Lord for cantor and congregation; Desmond Ratcliffe's hymn anthem Souls of Men and Bernard Naylor's Does the Day-Star Rise? A set of Versicles and Responses by Tony Hewitt Jones should be seen by liturgical directors. We wish we had some sympathy for what Peter Dickinson has done in Hymn Tunes Made New but we must confess finding his reharmonizations of 22 familiar hymn tunes ugly unoriginal and unmusical; we can't believe such work as this will accomplish what he wants it to do.

B. F. Wood's list contains general purpose music. A small, practical unaccompanied If Ye Love Me, Keep My Commandments by Katherine K. Davis will be useful; all the same remarks apply equally to Robert Powell's Teach Us, Good Lord. Alice Jordan's Joyfully We Hymn Thy Praise is a combined choir anthem without problems. In Marilyn Rinehart's O Thou Who Comest from Above, the children's choir is optional. Jerry Harris has an SSA Et Exultant Spiritus Meus arranged from the Bach Magnificat and William Hooper has made a rather obvious but perhaps effective arrangement of the Southern folk hymn I'm on my Journey Home.

The music from Associated Music Publishers is headed by the Schott publication of what was probably Hindemith's final work, an a cappella Mass. Not long nor inordinately difficult, this will be a work every director will wish

to own whether he can ever hope to direct it or not. Our copy had blanks for pages 2, 3, 22 and 23; check your copy.

For Christmas from Associated are three unaccompanied alleluias for Christmas for treble voices by Joseph Goodman: SAA Alleluia, the Lord Said unto Me; SA, with alto solo, Alleluia, I Bring You Good Tidings; and SAA Let the Heavens Rejoice. In Associated's Singing Masters series are Two Chorales from motets by Bach with German and English; Mozart's Justum deduxit Dominus with Latin and English, and the Victoria Popule meus with Latin and English. The Mozart is accompanied.

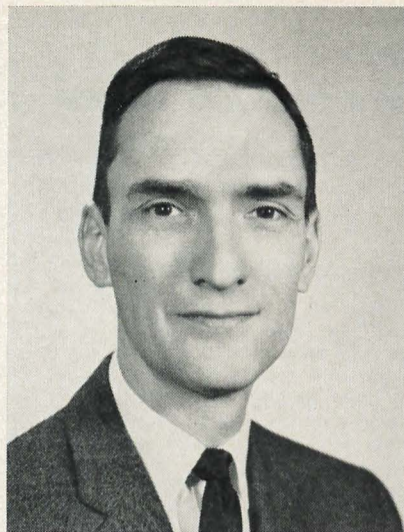
The major Abingdon Press work is for Lent rather than Christmas; Lloyd Pfautsch's cantata Seven Words of Love. This uses mixed choir, organ, narrator and congregation—the latter on not unfamiliar hymns it should know but probably doesn't. The whole work is musical, practical and well-made. Separate folders for choir and for congregation are available and probably necessary.

For other seasons Abingdon has Richard D. Howell's Christmas anthem Sleep of the Child Jesus, on a familiar French carol, and Robert J. Powell's SSATB If Ye Then Be Risen, for Easter. For general use are S. Clarence Trued's O God of Love, very much in the Gospel hymn manner, and Akos G. Papp's SAB arrangement for a folk hymn Good Lord, Shall I Ever Be the One.

The remainder of Abingdon's stack are small collections which we shall list in descending numerical order. Twelve Hymns Descants by Scott S. Withrow, for familiar hymns; Seven General Anthems for Unison-Treble Choir, simple and not very original settings by R. Evan Copley; Six Anthems for Junior Choir (unison or SA), livelier in both text and Lloyd Pfautsch's music; Four American Folk Hymns (unison) arranged by Walter Wade, rather sophisticated accompaniments for very naive tunes; Four Anthems for SAB Voices arranged by Samuel Walter, on the whole rather knowing arrangements of good melodies; and Three Settings of Gospel Hymns, which add totally foreign harmonies and descants which to us are unhearable.

H. W. Gray has for some reason revived J. S. Matthews' old carols, Love Came Down at Christmas and A Bright Star Shining; they may at least stimulate nostalgia. Doris Watson has made A Carol of Bells for combined choirs plus handbells. There is also a Festive Overture for handbells alone by Alice Proctor. For an earlier season is Lloyd Webber's Hymn of Thanksgiving for unison voices with descant. For other occasions: Everett Titcomb's The Souls of the Righteous has a soprano solo. Arthur Jennings has provided an effective organ accompaniment for the Arthur Sullivan adaptation called Turn Thee Again, O Lord. Eric Thiman has two short anthems in his familiar manner bound together: Teach Me, O Lord and Almighty and Everlasting God. W. Glen Darst's Search, Prove My Heart is straightforward and practical. Barrie Cabena's anthem on the ubiquitous Praise to the Lord won the AGO prize in 1963; it has an interesting organ part. The AGO president, Alec Wyton, is represented by a fauxbourdon setting of the Benedicite, Omnia Opera Domini. Clarence Dickinson has made his God My Shepherd arrangement of the Bach Sheep Shall Safely Graze for SAB with solo.

Christmas is well forecast in the Shawnee Press list. Three Austrian Carols have text by Wihla Hutson and arrangements by Gerhard Track; the first two are charming. Miss Hutson's SAB Merrily Sing a Christmas Carol catches something of a folk flavor; James Niblock's SA Never a Child as He also succeeds in doing this. Harry Simeone's The Carol of the Star, based on a Latin American tune, uses bongos, maracas and string bass to emphasize its gay rhythm. Anthony Garlick's extensive Gloria in Excelsis (Latin and English) requires division in voices almost throughout; it is for real festive use. A Suite of Unison Anthems with poems by Mary Hallet and music by Luigi Zaninelli is one of the most interesting experiments from Shawnee in some time and should be seen. It



James W. Evans began his duties Sept. 1 as professor of church music and organ at the University of Missouri at Kansas City. For 12 years he has served Mount Lebanon United Presbyterian Church, Pittsburgh, Pa. He has been director of the Bach Choir of Pittsburgh, president of the Musicians Club of Pittsburgh, treasurer of the Pittsburgh Concert Society and a past-dean of the Pittsburgh AGO Chapter.

Prior to his Pittsburgh work, Dr. Evans taught at Shurtleff College in Illinois and at Westminster College, New Wilmington, Pa. He has also taught at Chatham College, Pittsburgh, and at the University of West Virginia, Morgantown. He is a graduate of the College of Wooster, Ohio and received his MSM and DSM from Union Theological Seminary. He will inaugurate a new graduate program in church music at the University of Missouri in Kansas City.

uses men and women in separate unisons and together.

Southern Music sends two by Edward Mead in a conservative idiom: an unaccompanied three-section Blessed Art Thou and a rousing I Will Extol Thee. In Egoroff's Children's Prayer, children sing, largely in high registers, while the adult choir hums throughout.

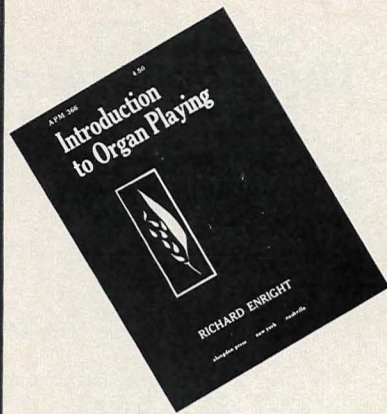
Volkwein of Pittsburgh reminds of Christmas with a lively Now Sing We Noël by Samuel C. Yahres, W. Lawrence Curry's I Heard the Bells on Christmas Day, with soprano solo, descant and handbells, and Ken Keese's SA Christmas Eve. Austin Lovelace's Good Christian Men, Rejoice and Sing is for the Easter season; it offers no problems. For other uses are two by Aneurin Bodycombe, a setting of the Apostles' Creed for congregation and choir and a largely block-harmony anthem God Be Merciful unto Us. Carl E. Nosse's Christian's Prayer has an agitated center section but closes quietly. Maxcine Posegate's How Excellent Is Thy Name is a short morning anthem. Joseph Roff's The Lord Is Nigh unto all continues this writer's straightforward style. Florence McWhertor's Little Prayer is a bit precious for our tastes and, we would guess, those of the children who will have to sing it. — FC

FESTIVAL EVENSONG CLOSES WA-LI-RO'S 31ST SEASON

The Wa-Li-Ro Choir School closed its 31st season with a festival evensong July 17 in Grace Church, Sandusky, Ohio. John Rust, Birmingham, England, conducted the service and Leo Sowerby directed his new anthem, Prayer of King Manasses of Juda, written for this service. Seventy-five boys and men from Episcopal parishes throughout the country trained at Camp Wa-Li-Ro, Put-in-Bay, for two weeks for this service. William E. Didelius played the prelude and postlude and Warren Miller assisted at the organ for the service.

Choral numbers included the Magnificat and Nunc Dimittis in C, Stanford, and anthems by Gibbons and Walmisley. Organ music included: Communion, Vierne, Prelude, Fugue and Variation, Franck, Prelude on Song 46, Sowerby and Chaconne, L. Couperin.

VOLUME 1 of a new edition of the famed Dom Bedos *Art of Organ Building* reproduced photographically and reduced to a more convenient size, has just been issued by Bärenreiter at Kassel, Germany; the second volume will appear soon.



Dr. Enright, a member of the organ faculty of Northwestern University, has written a new method book for the beginning organist. The materials are arranged in a series of concise lessons, the repertoire included being drawn largely from the baroque period.

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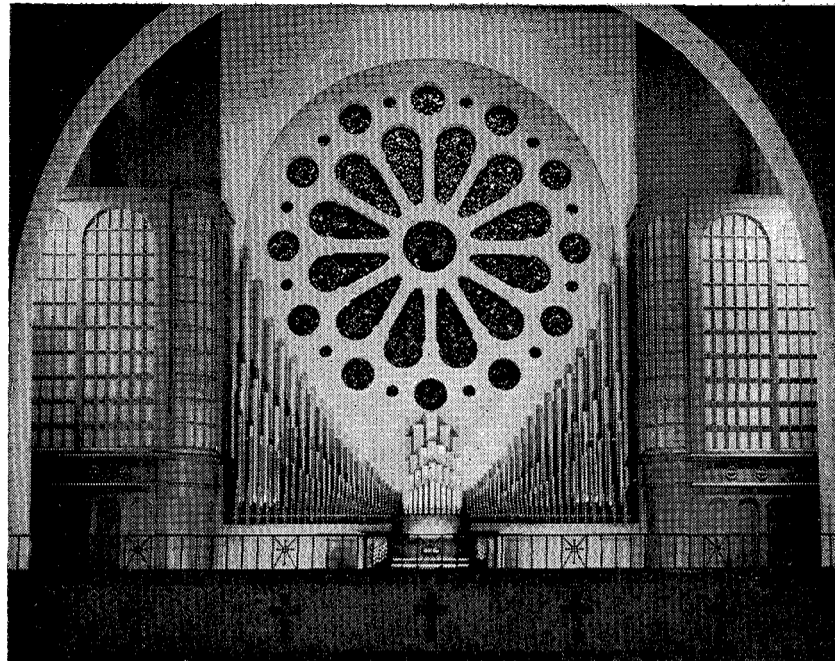
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Charles Craig Organist

A recent Möller installation in St. Benedict's Catholic Church, Richmond, Va. is evidence that a two-manual pipe organ can be so designed that ensemble, variety of tone color and flexibility can be obtained in a relatively small organ. Charles W. Craig, Jr., organist and choir director of the church, states "the quality of the individual stops and the great flexibility of the organ are the envy of every organist who has played it."

The principal chorus of the great and the independent stops of the pedal are unenclosed and exposed in the

center of the choir gallery. The enclosed section of the great and the swell are installed in chambers at each side of the gallery.

GREAT

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Flauto Dolce 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Prinzipalflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Subbasse 16 ft. 32 pipes
Rohrgedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Subbasse 8 ft. 12 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Rohrflöte 4 ft.
Fagot 16 ft. 32 pipes
Krummhorn 4 ft.



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The organ in St. George's Ebenezer Primitive Methodist Church, Methuen, Mass. was built in 1889 by James Elbert Treat for an exhibition in Old South Meeting House, Boston. It introduced the work of the newly-founded Methuen Organ Company to the public and, until given to St. George's Church in 1904, was the exhibition organ of the firm which operated in a building next to the present Methuen Memorial Music Hall. The donor of both the organ and building to the congregation was Edward F. Searles, owner of the Methuen Organ Company.

In 1948 the action of the organ was electrified and another console installed. Some of the original pipes, including the swell 8-ft. cornopean and three-rank mixture, were removed. The removal of the tracker action left an instrument that gradually became very unreliable. In 1963 the organ was rebuilt by the Andover Organ Company of Methuen under Robert Reich's direction and may be the world's first "retrackerization".

The present manual action is mechanical, and stop and pedal action are electric. The detached console utilizes the shell of the original console. Many new pipes were added to make more "classic" the disposition of the manual stops. The casework is of carved oak and contains the largest pipes of the 8-ft. open diapason and 8-ft. viola da gamba of the great.

GREAT

Quintaton 16 ft. 49 pipes
Open Diapason 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Melodia 8 ft. 61 pipes



Octave 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 25 tubes

SWELL

Bourdon Bass 16 ft. 12 pipes (unenclosed)
Bourdon Treble 16 ft. 49 pipes
Open Diapason 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Harmonic Flue 4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Quint 1 1/3 ft. 61 pipes
Cornet 3 ranks 176 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 102 pipes
Tremolo

PEDAL

Diapason 16 ft. 30 pipes
Bourdon 16 ft. 30 pipes

**AEOLIAN-SKINER GOES
TO CHURCH IN ST. PAUL**

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Larry King Works on Organ Design —
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of Music at St. Clement's

A new two-manual Aeolian-Skinner instrument was installed at St. Clement's Memorial Church, St. Paul, Minn. St. Clement's Church was designed by Cass Gilbert and seats only 250 people. All the church furnishings are either wood or stone, and not a rug or carpet is to be found anywhere. The new instrument replaces an old 1920 type Austin three-manual.

The new organ was designed by Larry King, former organist, and the staff of Aeolian-Skinner. A few suggestions were made by Merrill N. Davis III, who was appointed director of music last July.

GREAT

Principal 8 ft. 61 pipes
Gedeckt Pommer 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 notes
Octave 4 ft. 61 pipes
Quintade 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL

Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Quint 2 2/3 ft. 61 pipes
Lieblich Principal 2 ft. 61 pipes
Scharff 4 ranks 244 pipes
Fagott 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Rohr Schalmel 4 ft. 68 pipes
Tremulant

PEDAL

Contra Bass 16 ft. 32 pipes
Rohrbordun 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Choral Bass 4 ft. 12 pipes
Rohrflöte 4 ft. 32 notes
Rauschquinte 3 ranks (prepared)

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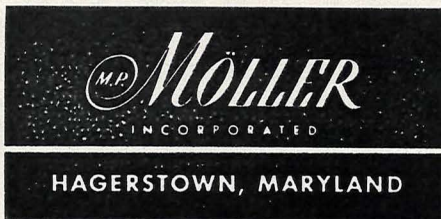
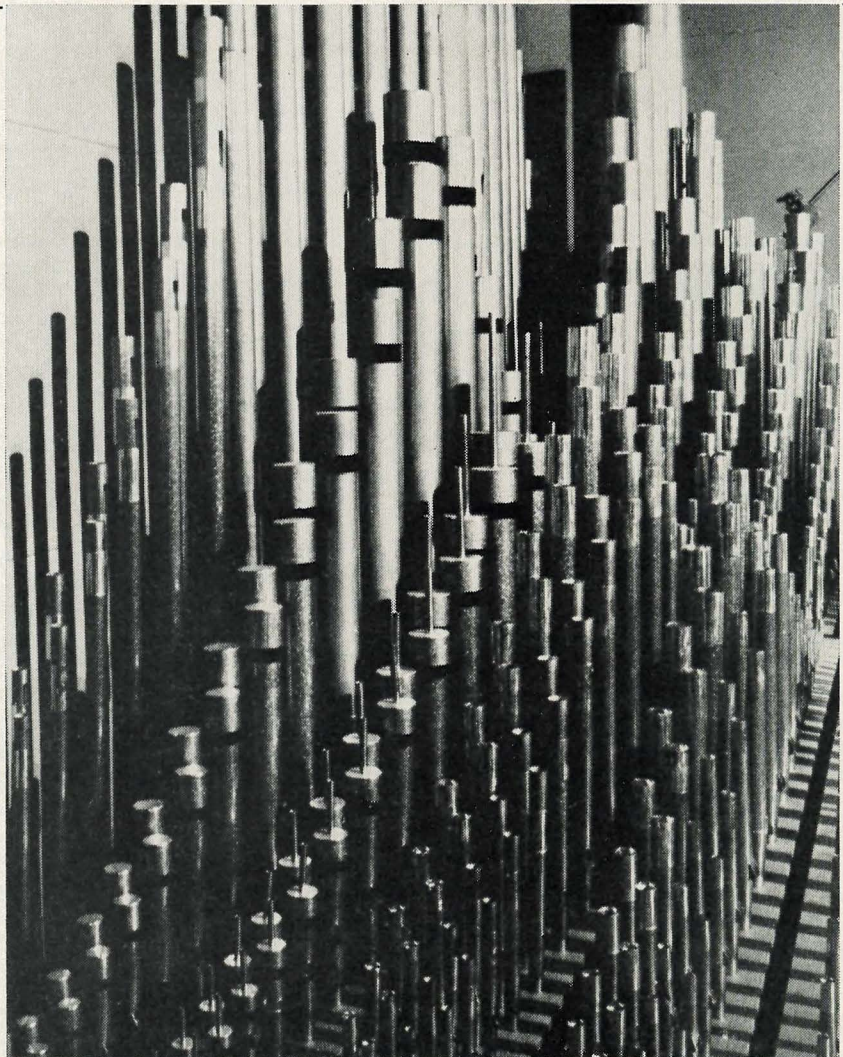
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Programs of Organ Recitals of the Month

All recitals in this column were played at the convention of the Incorporated Association of Organists centered in Liverpool.

Noel Rawsthorne, Liverpool, England — Liverpool Cathedral Aug. 19: Grand Jeu, du-Mage; Passacaglia in C minor, Bach; Variations on Est-ce Mars? Sweelinck; Les Anges, Messiaen; Fantaisie on Hallelujah, Gott zu loben, Reger.

Timothy Lawford, MA, FRCO (ChM), Birkenhead, England — St. Ambrose Church, Speke Aug. 21: Wir glauben all' an einem Gott, Scheidt; Canzona, Froberger; Flutes Cromorne en Taille and Basse et dessus de Trompette, Dandrieu; Prelude and Fugue in A major, Bach; Variations on a Theme by Jannequin, Alain; Gloria in Excelsis, Reger.

Dr. C. Laurence West, FRCO, LRAM, Staffordshire, England — Liverpool Parish Church Aug. 21: Fantasy-Prelude in E minor, Macpherson; O God, Thou Faithful God, Peeters; Christ our Lord to Jordan came, Bach; Allegro molto and Allegretto, Divertimento, Cundick; Fantasia and Finale, Sonata 10,

Dr. Caleb E. Jarvis, FRCO, Liverpool, England — St. George's Hall Aug. 19: Prelude and Fugue in G minor, Brahms; Saluto angelico, Cathedral Windows, Karg-Elert; Variations on an Original Theme, Peeters; Improvisation; L'Ange a la Trompette, Charpentier.

Robert C. Davies, BMUS, FRCO, Wallasey, England — Thurston Parish Church Aug. 21: Trumpet Minuet, Hollins; Chaconne in F major, Couperin; Evening Song, Birstow; Wachet auf, Peeters; Lord, for Thee my spirit longs and Prelude and Fugue in G major, Bach.

Dr. Leslie D. Paul MA, FRAM, FRCO, Bangor, Wales — Bangor Cathedral Aug. 20: Fantasia and Fugue in G minor, Bach; Vater unser im Himmelreich, Böhm; Partita, opus 19, Mathias; Le bon Pasteur, Benoit; Introduction and Passacaglia in D minor, Reger.

James Pinder, RFCO (ChM) LTCL, Prescott England — Prescott Parish Church Aug. 21: Chaconne in E minor, Dietrich, Buxtehude; Whither shall I fly? and My soul doth magnify the Lord, Bach; Prelude and Fugue on B-A-C-H, Liszt; Te Deum, Langlais.

J. Gilbert Curtis, Oxtou, England — S. Saviour's Church, Oxtou Aug. 21: Prelude on Old 100th, Walther; Chaconne, Fugue-Trilogy and Chorals, Karg-Elert; Sarabande, Jarvis; Introduction and Passacaglia, Curtis; Toccata, Milner.

Maurice Duruflé and Marie-Madeleine Duruflé-Chevalier, Paris, France — St. Paul's Cathedral, Pittsburgh, Pa. June 30: Prelude and Fugue in D major, Bach; Recit de Tierce en Taille, Couperin; Recit de Nasard, Clerambault; Fugue in C major, Buxtehude; Chorale in B minor, Franck; Choral Improvisation on Victimae Paschali, Tournemire; Prelude in E flat minor, Variations on Veni Creator and Prelude and Fugue on A-L-A-I-N, Duruflé.

Students of Elisabeth Hamp — Methodist Church, Morrisonville, Ill. July 24: Andante, Surprise Symphony, Haydn — Carol Madden. Barcarolle, Tales of Hoffman, Offenbach — Sarah Adcock. Piacevole, Van Hulse — Beth Hischer. Rubato, Van Hulse — Cheryl Franklin. In Thee Alone, O Christ, My Lord, Pachelbel — Donald Vancil. Melody, Dawes — Robert Tepatti. Praise to the Lord, Walther — Lois Wernsing. Praeludium in D minor, Bach — Toni Evans. Nocturne, Purvis — Marlene Fesser.

John Hamersma, Grand Rapids, Mich. — 139th annual Michigan conference of Methodists, Goodrich Chapel, Albion, Mich. College June 11: Trumpet Tune, Purcell; Noël, Grand Jeu et Duo, Daquin; Herr Jesu Christ dich zu uns Wend, Bach; Ach Herr mich armen Sünder, Kuhnau; Nun danket alle Gott, Kaufmann; Herr Gott dich Loben alle wir, Pachelbel; Prelude and Fugue in E minor, Bruhns.

Allister Grant, South Portland, Me. — City Hall, Portland July 24: Allegro in C, Haydn; Strike Up the Band selections, Gershwin; Blue Tango and Fiddle-Fiddle, Anderson; Andante Cantabile, Symphony 5, Tchaikowsky; Selection from Oklahoma, Rodgers; Finale, Symphony 4, Tchaikowsky. Cheryl Grant, cellist, assisted.

JoAnn McKay, San Francisco, Cal. — Interstate Center Oakland Aug. 2: Concerto 2 in B flat, Handel; Chorale in A minor, Franck; Crucifixion, Passion Symphony and Cortège and Litanie, Dupré; Tambourin, Rameau-Karg-Elert; Rondo alla Campanella, Karg-Elert; Fantasia and Fugue in C minor, Bach.

Janet Gregory Furlow, Rochester, Minn. — First Methodist Church Aug. 4: Prelude, Fugue and Chaconne in C major, Buxtehude; To Shepherds as They Watched by Night and Lord Jesus, We Give Thanks to Thee, Bach; Fugue in A flat minor, Brahms; Le Jardin Suspendu and Litanies, Alain.

John R. Shannon, Sweet Briar, Va. — St. Stephen's Church, Richmond July 29: Concerto 2 in A minor, Vivaldi-Bach; Ach bleib bei uns, Wo soll ich fliehen hin and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Toccata, Villancico and Fugue, Ginastera.

William Watkins, Washington, D. C. — St. Stephen's Church, Richmond, Va. July 15: O Traurigkeit, O Herzeleid, Brahms; Toccata and Fugue in D minor, Bach; Ricercare, de-Klerk; Soeur Monique, Couperin; Voluntary in C, Stanley; Lachrymae Paran, Dowland; Grand Jeu, duMage; Sonata 1, Bach; Prelude and Fugue in G minor, Dupré.

W. Gerald White, Providence, R. I. — All Saints' Memorial Church June 6: Westminster Suite, Purcell-Whitehead; Brother James', Wright; Carillon, Sowerby; Fantasia 3, Telemann; Echo Voluntary, James; Distant Chimes, Snow; Aria da Chiesa, early Italian; Toccata in F, Widor. Dutch Strawbridge, tenor, assisted. June 13: A Mountain Spiritual, Whitney; Canon in B minor, Schumann; Meditation Religieuse, Mulet; Introduction and Trumpet Tune, Boyce; Pastorale, Titcomb. Agnes Volpe, soprano, assisted. St. Luke's Church, East Greenwich June 27: Same Purcell-Whitehead, Mulet, James and Wright plus Toccata in G major, Walond; Canon in B minor, Schumann; St. Anthony Variations, Brahms-Taylor; Trumpet Tune, Purcell; Trumpet Voluntary, Stanley.

D. C. Rhoden, Milledgeville, Ga. — First Baptist Church, Conway, S. C. June 2: Tiento, Mode 1, Cabanilles; Prelude and Fugue, Bruhns; Three Schübler Preludes, Bach; Fugue on B-A-C-H, Schumann; Pieces for a Musical Clock, Haydn; Toccata, Villancico y Fuga, Ginastera; Song of Peace, Langlais; Minuet and Trumpet Tune, Purcell; Celtic Melody, O'Connor-Morris; Litanies, Alain.

Robert Bennett, Houston, Tex. — St. Mark's Episcopal Church, Shreveport, La. July 10: Second Organ Concerto, Avison; Adagio, Fiocco; Rondo in G, Bull; Adagio and Allegro, Corelli; Concerto in D minor, Vivaldi-Bach; Adoration, Purvis; Toccata, Andriessen; Wondrous Love, Lewis; Scherzo, Alain; Ad nos, Liszt.

Bernard Piché, Lewiston, Maine — City Hall, Portland, Maine July 31: Concerto in D minor, Vivaldi-Bach; Bells of Arcadia, Couperin; Fantasia in F minor, K 594, Mozart; Fantasia in A major, Franck; Intermezzo, Bonnet; Prelude, Symphony 1, Vierne; Toccata, Mulet.

Daniel Kidd, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Aug. 28: Allegro, Sonata 5, Bach; Toccata Chromatica, Frescobaldi; Sonata 3, Mendelssohn; Requiescat in Pace, Sowerby.

Thomas Wood, Indianapolis, Ind. — Christ Church Cathedral Aug. 7: All Bach; Prelude and Fugue in E minor (Cathedral); 10 Chorales on Klavierübung, part 3.

George Faxon, Boston, Mass. — City Hall, Portland, Maine July 14: Praise to the Lord, the King of Creation, Now the Day Is Ended and O Jesus Christ, My Light of Life, Drischner; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in B minor, Bach; Improvisation in B flat minor, Rheinberger; Fugue on B-A-C-H, Schumann; Introduction and Allegro, Sonata on Psalm 94, Reubke; Pageant, Sowerby; Allegretto, Sonata in E flat minor, Parker; Scherzo for the Right Hand and Pedal, Nancy Faxon; Fantasia on Adeste Fideles, Dupré.

Gehard R. Bunge, Oelwein, Iowa — Luther Academy, Wartburg Seminary, Dubuque, Iowa. July 20, 21, 22: Toccata in F major and Prelude and Fugue in E minor, Bach; Sonata 6, Mendelssohn; Sanctus, Gounod; Ave Verum Corpus, Mozart; Psalm 19, Marcello; Trumpet Prelude in D major, Purcell; Now Thank We All our God, Karg-Elert; Jesu Joy of Man's Desiring, Bach; Beautiful Savior, Christiansen-Bunge; A Mighty Fortress, Otis-Bunge; Praise to the Lord, Radecke; Prayer and Toccata, Gothic Suite, Böllmann; Grand Chorus Dialogue, Gigout, Fugue in E flat major (St. Anne), Bach.

Al Zabel, Kingston, N. Y. — Western Washington State College, Bellingham, Wash. July 19: Introduction and Toccata, Walond; Prelude and Fugue in A minor and Schmuecke Dich, O liebe Seele, Bach; Wir danken Dir, Gott, Bach-Grace; Chorale in E major, Franck; Wondrous Love Variations, Barber; Te Deum, Langlais; Aria, Peeters; Begin My Tongue, Edmundson; Finale, Symphony 1, Vierne.

Joan Lippincott, Princeton, N. J. — Westminster Choir College faculty recital July 9: Fantasia in F minor, K 594, Mozart; Lobe den Herren and Wer nur den lieben Gott, Bach; Very Slowly, Sonatina, Sowerby; Dialogue for Mixtures and Epilogue, Langlais; Toccata and Fugue in D minor, Bach.

Granville Munson, Richmond, Va. — St. Stephen's Church July 8: Concerto 10 in D minor, Handel; Pastorale in F major, Bach; Sonata for Trumpet Stop, Lidon; Prelude, Fugue and Variation, Franck; Meditation, Suite Medievale, Langlais; Fugue, Kanzone und Epilog, Karg-Elert.

Terry Anderson, Spokane, Wash. — Cathedral of St. John the Evangelist Aug. 1: Sonata 6 in D minor, Mendelssohn; Les Bergers, Messiaen; Pastorale, Le Prologue de Jesus, traditional; Toccata in F major, Bach.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral Aug. 21: Ricercar, Sweelinck; Partita on Nun komm der Heiden Heiland, Distler.

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Programs of Organ Recitals of the Month

Alec Wyton, New York City — Anderson Auditorium, Montreat, N.C. July 27: Fanfare on Azmon, Wyton; Concerto 13, movements 1 and 2, Handel; Prelude and Fugue in B minor, Bach; Deck Thyself, My Soul, Brahms; Chorale and Variations, Sonata 6, Mendelssohn; The Wise Men, Messiaen; Variations on Veni Creator, Durullé.

Robert Scoggin, Rochester, Minn. — First Methodist Church June 9: Fanfare, Purcell; Mass for Parish Use, Couperin; Air for Holy-worthy Church Bells (with senior handbell choir), Wesley; Alleluia, Mozart; Song of Peace and Song of Joy, Langlais; Improvisations on Jesus, Still Lead On, Karg-Elert. July 14: Trumpet Dialogue, Clérambault; Come Blessed Rest and I Believe in One True God, Bach; Mirror of Life, Peeters; Pièce Héroïque, Franck. Nancy Johansen, soloist, assisted. Aug. 11: Variations on Nettleton, Young; A Lesson, Selby; Prelude in C, Bruchner; Chorale in A minor, Franck.

Nancy Finan, Greensboro, N. C. — Junior recital, University of North Carolina Recital Hall June 22: Fugue on the Kyrie, Couperin; Toccata per l'Elevazione, Frescobaldi; Basse et Dessus de Trompette, Clérambault; Wer nur den Lieben, Wenn wir in höchsten Nothen and Toccata and Fugue in D minor, Bach; Christ ist erstanden and Schönster Herr Jesu, Schroeder; Apparition de l'Église Éternelle, Les Bergers and Transports de joie, Messiaen.

G. Leland Ralph, Sacramento, Cal. — Del Paso Boulevard Christian Church July 12: Trumpet Voluntary, Stahley; Solemn Melody, Davies; A Lesson, Selby; Arioso, Sheep May Safely Graze and Toccata and Fugue in D minor, Bach; The Lost Chord, Sullivan; Little Bells, Purvis; Clair de Lune, Debussy; Big Ben Toccata, Plum.

Lewis Bruun, Newark, N. J. — City Hall, Portland, Maine Aug. 4: Ode pour la Paix, Benoit; Jesus Christ, Our Savior and Prelude and Fugue in E flat major, Bach; Suite Médievale, Langlais; Prelude and Fugue in G minor, Dupré; O God, Thou Faithful God, Karg-Elert; Carillon de Westminster, Vierne.

Jack E. Rogers, Jacksonville, Fla. and Grover Oberle, Norfolk, Va. — All Saints' Chapel, Sewanee, Tenn. July 22: Fanfare for Organ, Cook; These are the Holy Ten Commandments (two settings) Bach; Prelude, Fugue and Variation, Franck; Rhapsodie Gregorienne, Langlais.

Steve Empson, Bronx, N. Y. — St. Thomas Church, New York City Sept. 4, 6: Prelude and Fugue in F minor, Handel; Fugue on B-A-C-H, Schumann; Chorale in A minor, Franck.

John Weaver, New York City — City Hall, Portland, Maine July 28: Fantasia in G minor, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Sleepers, Wake, Leave With Us Thy Grace, Lord Jesus Christ, Deck Thyself My Soul, With Gladness, Praise to the Lord and Fugue in D major, Bach; Cantilena, Langlais; Ad Nos, Liszt.

Wallace M. Coursen, Jr., Bloomfield, N. J. — St. Paul's Chapel, New York City Aug. 5: Prelude and Fugue in C major (9/8), An Wasserflüssen Babylon and Trio Sonata 1 in E flat major, Bach. Aug. 12: Präambeln und Inter-ludien, Schroeder; Schmücke dich, o liebe Seele and Nun freut euch, lieben Christen g'mein, Bach; Psalm 19, Marcello. Aug. 19: Introduction and Toccata in G, Walond; Wir glauben all' an einen Gott, Bach; Prelude in E minor and Schönster Herr Jesu, Schroeder; Trio Sonata 4 in E minor, Bach. Aug. 26: Prelude and Fugue in G minor, Buxtehude; Nun komm' der Heiden Heiland, Bach; Pezzi Piccoli, Schroeder.

Harriette Slack Richardson, Springfield, Vt. — City Hall, Portland, Maine Aug. 6: Grand Choeur Dialogue, Gigout; Chaconne in E minor, Thou Brightest Day of Days and Magnificat, Buxtehude; Carnival Suite, Crandell; Variations on America, Ives; Green-sleeves, Vaughan Williams; Scherzetto in F sharp, minor, Vierne; Abendlied, Schumann; The Burning Bush, Berlinksi.

Violet Bohy, Wichita, Kans. — Graduate recital, University of Wichita, Plymouth Congregational Church June 21: Canzona dopo l'Epistola and Ricercare dopo il Credo, Fiori Musicali, Frescobaldi; Nun komm der Heiden Heiland and Prelude and Fugue in A minor, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Variations on America, Ives.

Dean Robinson, Rochester, Minn. — First Methodist Church Aug. 25: Gigue, Rameau; I call to Thee, Lord Jesus Christ, Bach; Vision, Rheinberger; Chorale Prelude on a Theme by Gibbons, Willan; What Offering Shall I Bring to Thee? Elmore; O Love that Wilt Not Let Me Go, Larson; Prière, Zuniga; Cortège, Peery.

Vancouver Centre Members — St. James' Anglican Church, Vancouver, B. C. June 27: David Rogers: Finale in B flat, Franck. Charles Russ: Trio Sonata 1, movement 1, Bach. Alexander Esler: Prelude and Fugue in C major, Bach; Gothique Suite, Böellmann. John White: Prelude Sine Nomine, Howells; Litanies, Alain.

Robert Capen, Beverly, Mass. — City Hall, Portland, Maine July 29: Prelude and Fugue in D major, Bach; Musical Clocks, Haydn; Fantasia in F minor, K 608, Mozart; My Inmost Heart Now Yearneth, Brahms; Scherzo, Whitlock; Chorale 3 in A minor, Franck.

William MacGowan, Pasadena, Cal. — Pasadena Presbyterian Church Aug. 9: Prelude and Fugue on a Theme of Vittoria, Britten; Concerto 11, Handel; Heroic Music for trumpet and organ and Fantasia 9, Telemann; Valet will Ich, Von Himmel Hoch and Prelude and Fugue in F minor, Bach; Fantasy for Trumpet and Organ, Sowerby; Variations sur un theme de Jannequin, Le jardin suspendu and Litanies, Alain. Chase Craig, trumpeter, assisted.

Delores Hahn and Sandra Whitener, Greensboro, N. C. — Junior recital, University of North Carolina June 15: Grand Jeu, DuMège; Diferencias, Canto del Cabellero, Cabezon; Nun komm der Heiden Heiland, Buxtehude; Fugue in G minor (Little), Bach; Es ist ein' Ros' entsprungen, Brahms; Ist Gott fur mich and Wen nur den lieben Gott, Walcha; Acclamations, Langlais — Miss Hahn. Vom Himmel hoch da komm ich hier, Pachelbel; Von Gott will ich nicht lassen, Buxtehude; Prelude and Fugue in A minor, Bach; Iam Sol Recedit Igneus, Simonds; Litanies, Alain — Miss Whitener.

Homer Wickline, Pittsburgh, Pa. — City Hall, Portland, Maine July 16: Three Voluntaries for Organ, Tomkins; Trumpet Voluntary in C, Handel; Voluntary in G minor, Stanley; Voluntary in D flat, Harwood; Sonata, Phillips; Canzona for Organ, Sumsion; Galliard for a Festive Occasion and Saraband for a Solemn Occasion, Milner; Hornpipe and Fanfare for Organ, Cook.

Delbert Saman, Austin, Minn. — First Methodist Church, Rochester June 16: Concerto in B minor, Meek; Canzona on Blessed Jesus We are Here, Purvis; Chorale in E major, Franck. July 7: Prelude and Fugue in D major, Bach; Adagio, Fiocco; Flute Solo, Arne; Andante con Variazione, Martini; Jesus, My Friend, Karg-Elert.

William O. Tufts, Alexandria, Va. — Grace Episcopal Church Aug. 3: Toccata and Fugue in D minor (Dorian), Bach; Partita on Jesu Meine Freude, Walther; Prelude and Fugue in F minor, Handel; Aria, Wesley; Chaconne and Finale, Symphony in F, Rowley; Air and Procession, Sumsion.

Gerhard Schroth, Rochester, Minn. — First Methodist Church July 21: Concertata, Corelli; O Man, Bewail Thy Grievous Sin, Christ Lay in Bonds of Death and Jesus, Joy of Man's Desiring, Bach; Improvisations on All Hail the Power of Jesus Name, Abide O Dearest Jesus and A Mighty Fortress, Schroth.

George Williams, Chicago — St. James' Methodist Church Sept. 13: Fantasia and Fugue in G minor and Kyrie, God the Father Everlasting, Bach; Prelude, Fugue and Variation, Franck; Suite, opus 5, Durullé.

Leonard Raver, University Park, Pa. — St. Thomas Church, New York City Aug. 7, 9: Suite on Tone 6, Nivers; Prelude and Fugue in A minor, Bach; Elegiac Aria, Reed; Toccata, Gill.

John Fay, Portland, Me. — City Hall July 23: Maestoso, Harpsichord Suite, Purcell; Adagio for a Glass Harmonica, Mozart; Overture to Richard the First, Handel; Rhosymedre, Vaughan Williams; Prelude and Fugue in G minor, Bach; Air, Hancock; Chorale in B minor, Franck; Cantilena, McKinley; Toccata on Salve Regina, Titcomb; Twilight at Fiesole, Bingham; Prelude and Fugue on B-A-C-H, Liszt. July 15: The Heavens Declare, Marcello; Solo for Flute, Arne; We Believe in One God and Come Thou Now, Jesu, Bach; Concerto in G minor, Handel; Stella Matutina, Dallier; Toccata, Monnikendam; South Wind and East Wind, Rowley; Dreams, McAmis; Carillon de Westminster, Vierne. Maestoso, Purcell; Adagio for Glass Harmonica, Mozart; Overture to Richard the First, Handel; Rhosymedre,

Vaughan Williams; Prelude and Fugue in G minor, Bach; Air, Hancock; Chorale in B minor, Franck; Cantilena, McKinley; Toccata on Salve Regina, Titcomb; Twilight at Fiesole, Bingham; Prelude and Fugue on B-A-C-H, Liszt. July 30: Rigaudon, Campra; Gavotte, French Suite 5, Bach; The Swan, Saint-Saëns; Song of the Clock, Urseth; The Skylark, TschaiKowsky; Minuet, Seboeck; Children's March, Goldman. Aug. 7: Prelude and Fugue in E minor, Bruhns; Sicilienne, Bach-Widor; Prelude and Fugue in C minor, Bach; Concerto 13, Handel; Sketch in D flat, Schumann; Pièce Héroïque, Franck; Legend of the Mountain, Karg-Elert; Canyon Walls, Mountain Sketches, Clokey; Scherzo in G minor, Evening Bells and Cradle Song, Macfarlane; Variations de Concert, Bonnet.

William Huckaby, Dallas, Tex. — Peachtree Christian Church, Atlanta, Ga. Aug. 3: Prelude and Fugue in E, Lübeck; O, Mensch, bewein dein Sünde gross, Vom Himmel hoch da komm ich her and Christ ist erstanden, Walcha; Trio Sonata 3 in D minor, Bach; Fugue in E minor, Schubert; Premier Prelude Profane, Alain; Chorale in B minor, Franck.

Evangeline Mitchell, Rochester, Minn. — First Methodist Church Aug. 18: Rigaudon, Campra; Christ Our Lord to Jordan Came, Bach; Pièce Héroïque, Franck; Divertissement, Vierne; Hymn-Prelude on I Need Thee Every Hour, Bingham; The Fountain, Delamarter; Toccata on O Filii et Filiae, Farnam.

Luke Grubb, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Aug. 14: Partita on Nun komm der Heiden Heiland, Distler; Scherzo, Durullé; Sonata, Persichetti.

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Programs of Organ Recitals of the Month

Klaus-Christhart Kratzenstein, Grand Rapids, Mich. — Salzburg, Austria July 19: Concerto in C minor, Walther; Six Schübler Chorales and Fantasie and Fugue in G minor, Bach; Partita on Maria durch ein Dornwald ging, Kropfreiter; Incantation, Langlais. St. Florian, Austria July 26: Bach, Kropfreiter and Langlais as above plus Grand Jeu and Basse de Trompette, DuMage; Toccata in A major, Scarlatti; Fanfare, Young.

Mark Guderian, Winsor, Conn. — First Methodist Church, Albany, Ore. Aug. 2: Pièce Héroïque, Franck; O Man, Bewail Thy Grievous Fall, O Whither Shall I Flee and In Thee is Gladness, Bach; Modal Pieces 6 and 8, Langlais; My Heart Is Ever Yearning and Blessed Ye who Live in Faith Unswerving, Brahms; Prelude and Fugue in B minor, Bach. Miriam Tompkins, violinist, assisted.

John B. Haney, Richmond, Va. — St. Stephen's Church July 22: Dialogue, Grigny; Fantasie, K 594, Mozart; Concerto in D minor, Vivaldi-Bach; Variations on Veni Creator, Durufle; Chorale, Symphonie Romane, Widor; Fantasie on How Lovely Shines the Morning Star, Reger. Elise Nolde, contralto, Stephen Koch, tenor, and Gene Wade, baritone, assisted.

Alexander Turco, East Lansing, Mich. — Graduate recital, Michigan State University, Peoples Church July 15: Prelude and Fugue in G major, Bach; Prelude, Fugue and Variation, Franck; Three Sonatas for organ and strings, Mozart; Air with Variations, Sowerby; Sonata 3, Hindemith; La Nativité, Messiaen.

Maurice Williams, Huntsville, Ala. — For Huntsville AGO Chapter, First Methodist Church July 15: Prelude and Fugue in C minor, Bach; Concerto 4 in F major, Handel; Prelude and Fugue on B-A-C-H, Liszt; Naiades, Vierne; Passacaglia, Symphony in G major, Sowerby.

Herbert Irvine, Lynn, Mass. — City Hall, Portland, Me. July 22: Fantasie, Froberger; Concerto in F, Handel; Aria, Paradis; Allegro, Dupuis; A Lullaby, Templeton; Scherzo, Hill; Cantilena Goltermann; Toccata, Gigout; Air, Elmore; Fantasie, Gattari; Cantilène Pascale, Benoit; Toccata, Mouvement Perpetuel, Niverd.

John Holtz, Hartford, Conn. — City Hall, Portland, Maine Aug. 5: Grand Jeu, duMage; Cornet Voluntary in D minor, Walond; Prelude and Fugue in F minor, Bach; Hommage à Frescobaldi, Langlais; Brother James' Air, Wright; Carillon, Sowerby; Divertissement, Meditation and Symphony 1, Vierne.

Geoffrey Simon, Washington, D. C. — Washington Cathedral Aug. 2: Toccata and Fugue in D minor (Dorian), Nun freut euch, Nun komm, der Heiden Heiland and O Lamm Gottes, unschuldig, Bach; Four Chorale Preludes, William Klenz (first performance); Prelude and Fugue in D major, Bach. Graduate recital, Kent, Ohio State University May 24: Same Bach plus Herzlich tut mich verlangen and Prelude and Fugue in D major, Bach.

Ellen and Carroll Thompson, Clinton, Miss. — Mississippi College, Aven Auditorium July 23: Concerto 1 for Two Keyboard Instruments, Soler; Ah, Holy Jesus, Walcha; Come, Christian Folk, Let Us Be Praising Christ and Lord Christ, The Only Son Of God, Bach; Sonata for Two Pianos, KV 448, Mozart; Paraphrase on Die Fledermaus, Strauss-Kovacs; Ballade 3 in A flat, Chopin; Reflections on the Water, Debussy; Concerto in Organ and Piano, Peeters.

Janice Milburn, Ann Arbor, Mich. — St. Mary's Church in the Butts, Reading, England June 23: Grand Choeur Dialogue, Gigout; Chorale in B minor, Franck; Incantation pour un Jour Saint and Arabesque sur les flutes, Langlais; Sortie, Messe de la Pentecote, Messiaen; Partita on Sei gegrüset, Three Schübler Chorales and Fugue in E flat major (St. Anne), Bach.

Edward A. Wallace, New York City — St. Thomas Church Aug. 28, 30: Fanfare, Jackson; Chorale, Homilius; Trumpet Tune and Air, Purcell; Prelude in F minor, Bach; Finale, Symphony 4, Widor; Chorale, Peeters; Carillon, Murrill.

Grigg Fountain, Evanston, Ill. — Alice Millar Chapel, Northwestern University July 19: Four Pieces from Mass for Convents and Mass for Parishes, Couperin; Chorale in E major, Franck. The Summer Chorus and instrumental ensemble shared the program.

Lilian Carpenter, New York City — Lafayette Avenue Presbyterian Church, Brooklyn July 18: Prelude and Fugue in D, Glory be to God on High and Come God, Creator, Holy Ghost, Bach; Chorale in B minor, Franck; Lo, the Winter is past and Cortège and Litany, Dupré. Aug. 8: Concerto 5 in F major, Handel; Hark! A Voice Saith All are Mortal, We All Believe in One God the Creator, We All Believe in One God the Father and Prelude and Fugue in G major, Bach; Scherzo, Symphony 2, Vierne; At the Convent, Borodin; Chorale in A minor, Franck.

Elsie Loewen Will, Wichita, Kans. — Graduate recital, Wichita State University, Plymouth Congregational Church July 19: Preludium in E minor, Bruhns; Wacht Auf, ruft uns die Stimme und Toccata and Fugue in D minor, Bach; The Stations of the Cross (8), Dupre; Sonata 2, Hindemith; Chorale in E major, Franck.

Allan Moeller, Remsen, Iowa — Trinity Lutheran Church, Marcus, Iowa July 19: Prelude and Fugue in C major and Hark! A Voice Saith, All Are Mortal, Bach; A Mighty Fortress, Walcha; Greensleeves, Wright; Pastorale, Franck; Chaconne, Couperin; Brother James', Wright; Jewels, Bitgood; Hyfrydol, Manz; Celestial Banquet, Messiaen; Suite Gothique, Böellmann.

John Doney, West Hartford, Conn. — City Hall, Portland, Maine July 17: Prelude and Fugue in E minor, Bruhns; Elevation, Tierce en Taille, Couperin; Nun komm' der Heiden Heiland and Prelude and Fugue in E flat major, Bach; Cantabile, Franck; Crucifixion and Resurrection, Symphonie Passion, Dupré; Es ist ein Ros, Brahms; Gaudeamus, Diemente.

Edward Babcock, Corning, N. Y. — Christ Church July 23: A Telemann Suite, Whitney; Musical Clocks, Haydn; Aria, Peeters; O God My Strength and Fortitude, O For a Heart to Praise and O God of Truth, Dyson; Toccata, Suite Gothique, Böellmann. Arthur B. Scott, bass-baritone, shared the program.

James J. Edmonds, Spokane, Wash. — Cathedral of St. John the Evangelist July 18: Pastorale, Bach; Aria, Peeters; Rhosymedre, Vaughan Williams; Benedictus, Reger; Suite Gothique, Böellmann.

Charles Shaffer, Hollywood, Cal. — Pasadena Presbyterian Church July 26: Toccata and Fugue in D minor, Bach; Concerto in B flat major, Handel; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Fantasy for Flute Stops and Fast and Sinister, Symphony in G major, Sowerby.

Sharon Schindler, Rochester, Minn. — First Methodist Church June 30: Trumpet Voluntary, Purcell; Passacaglia and Fugue and Dear Christians, One and All Rejoice, Bach; Lord of Glory, Who Has Bought Us, Manz; Toccata, Symphony 5, Widor. Karma Schauer, trumpet, assisted. July 28: Holy God, We Praise Thy Name, Peeters; Variations on a Theme by Jannequin, The Suspended Garden and Litanies, Alain; What God Ordains Is Always Good, Manz; A Mighty Fortress, Walther; Finale, Symphony 1, Vierne.

Wayne Fisher, Cincinnati, Ohio — Faculty recital, University of Cincinnati, Hyde Park Community Methodist Church July 30: Allegro maestoso, Sonata, Elgar; Partita on O Gott, du frommer Gott, Bach; Sonata, Huston; Allegretto grazioso, Sonata in G, Bennett; Scherzo (first performance) Rowell; Three Fioretta, Tournemire; Sketch, Dupré.

Gordon Atkinson, London, Ont. — Aeolian Hall July 9: Balletto del Granduca, Sweelinck; Adagio, Allegretto, Sonata 1, Naumann; Fugue 2 on B-A-C-H, Schumann; Pastorale, Vollenweider; Trio and Hornpipe, Webb; Tranquil Music for Organ, Strliko; Rhythmic Trumpet, Bingham; Triptyque, Langlais.

Wallace Dunn, Los Angeles, Cal. — Pasadena Presbyterian Church July 12: Six Schübler Chorales and Passacaglia and Fugue in C minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vierne; Dessiens eternels and Dieu parmi nous, Messiaen.

Rodney Hansen, Stamford, Conn. — St. Thomas Church, New York City Sept. 18, 20: All Bach. Kyrie, God, the Father in Eternity; Christ, Comforter of the World; Kyrie, God, the Holy Ghost; These are the Holy Ten Commandments (2 settings); Triple Fugue.

Robert Town, Meridian, N. Y. — St. Thomas Church, New York City Aug. 21, 23: Concerto in A minor, Vivaldi-Bach; Chorale 2 in B minor, Franck; Te Deum, Langlais.

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Programs of Organ Recitals of the Month

Jack H. Ossewaarde, Greenwich, Conn. — St. Thomas Church, New York City Sept. 25, 27: Triumphant Fanfare (Water Music), Handel; Lord Jesus Christ, turn Thou to us and Fugue in E flat (St. Anne), Bach; Five Verses from Paderborn Songbook, Hurford; Air, Hancock; Improvisation on Vigiles et Sancti, Ossewaarde.

Eleanor Page, Austin, Tex. — Faculty recital, University of Texas July 10: Concerto in A minor, Vivaldi-Bach; Ein' feste Burg ist unser Gott, Praetorius; Was Gott tut, das ist wohlgetan, Pachelbel; Adagio, K 356, Mozart; Prelude and Fugue in G minor, Buxtehude; Carnival, Crandell; Prelude on Were You There? Sowerby; Shall We Gather at the River? Thomson; Mountain Spiritual, Whitney; Entrata Festiva for organ, brass quartet and timpani, Peeters.

Joe A. Morrow, Memphis, Tenn. — All Saints' Chapel July 19: Chaconne, Couperin; Partita on Jesu, meine Freude, Walther; My Soul Exalts the Lord and I Call to Thee, Lord Jesus Christ, Bach; Song of Peace, Langlais; Chorale Prelude on a Melody by Vulpius, Willan; Brother James' Air, Wright; Suite for Organ, opus 59, Reger.

Glenda Jean Haddox, Abilene, Tex. — Episcopal Church of the Heavenly Rest July 12: Fantasie 16 in G major, Bach; Suite Gothique, Boëllmann; Psalm 18, Marcello; The Last Supper, Weinberger; Communion, Purvis; Lyric Interlude, Schreiner; Triptique Marial, Tardif.

Beverly Ward, Chicago, Ill. — Washington Cathedral, Washington, D. C. May 31: Prelude and Fugue in E minor, Buxtehude; An Wasserflüssen Babylon, Walther, Bach; Chorale in A minor, Franck; Prelude on Down Ampey, Beverly Ward; Rhapsodie Gregorienne, Langlais.

Samuel Lam, Bloomington, Ind. — Graduate recital, Indiana U July 21: Homage to Perotin, Roberts; Scherzo, Duruflé; Suite Breve, Langlais; Introduction and Trumpet Tune, Boyce; Benedictus, Reger; Fantasie and Fugue in G minor, Bach.

Sharon Erickson, Preston, Minn. — First Methodist Church, Rochester June 23: Toccata and Fugue in D minor, Bach; Fairest Lord Jesus, Edmundson; Gothique Suite, Boëllmann.

Henry Hokans, Northboro, Mass. — St. Thomas Church New York City Aug. 14, 16: Toccata and Fugue in D minor, Bach; Musical Clocks, Haydn; Pasticcio and Song of Peace, Langlais; Grand Choer Dialogue, Gigout.

Charlotte Atkinson, Carlsbad, Cal. — Army and Navy Academy, Virginia Atkinson Memorial Chapel July 5: National Hymn, Best; Ballade in D, Clokey; Roulade, Bingham; And Jesus Wept, Vaughn; Sonatina 16, Brown; Poeme Mystique, Purvis; Toccata, Sowerby. July 12: Organ Estampie, anonymous; Example from Fundamentum Organizandi, Paumann; Chorale Variation, Scheidt; Prelude and Fugue in G minor, Buxtehude; Von Gott will ich nicht lassen, Bach; Benedictus, Reger; Les Bergers, Messiaen; Prayer and Blessing of St. Francis, Van Hulse; Aria, Peeters; Fanfare and Tuba Tune, Saxton. Earlene Carey, soprano, assisted. July 19: Fantasie and Fugue in G minor and Jesus, Joy of Man's Desiring, Bach; Clair de lune, Debussy; Flight of the Bumble Bee, Rimsky-Korsakof; Fantasy on Nursery Tunes, Elmore; Toccata, Widor. Musikhaus, Aug. 3: All Bach. Partita 2 in C minor; Mein Jesus will es tun; Concerto in A minor; Jesus soll mein erstes Wort; Nun freut euch, lieben Christen g'mein; Dies sind die heil'gen; On Wasserflüssen; Liebster Jesu; Christus, der uns selig; Meinem Hirten bleib ich treu; Toccata and Fugue in F major.

Barclay Wood, Worcester, Mass. — City Hall, Portland, Md. July 21: Concerto in A minor, Vivaldi-Bach; Toccata in A major, Scarlatti; Gird Thyself, My Soul, in Gladness and Prelude and Fugue in A minor, Bach; Pastoral, Franck; Variations on a Theme of Jannequin and Litanies, Alain.

Esther Ann Siemens, North Newton, Kans. — Student of Tom Ritchie, Bethel College Church June 21: Trumpet Voluntary, Purcell; Passacaglia and Fugue in C minor, Bach; Trumpet in Dialogue, Clérambault; Pièce Héroïque, Franck; Claire de lune, Karg-Elert; Litanies, Alain.

Edward Morand, Staten Island, N. Y. — Milbank Memorial Chapel, Columbia University July 31: Prelude in E flat major, Bach; O Lord, to Me, Poor Sinner, Bach, Buxtehude; Sonata 2, Mendelssohn; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Fugue in E flat major (St. Anne), Bach.

F. C. J. Swanton, Dublin, Ireland — St. Clement's Church, London, England July 7: Fantasie and Fugue in C minor, Bach; Ricercare, Palestrina; Voluntary in A major, Battis-hill; Fantaisie in A major, Franck; Matines, Dupré; Apparition de l'Eglise Eternelle, Messiaen; Paean, Harwood. St. Dunstan-in-the-West, London July 9: Prelude and Fugue in B minor, Bach; Sister Monica, Couperin; Concerto 10 in D minor, Handel; Fantasy-Prelude, Macpherson; Prelude on St. Columba, Swanton; Finale, opus 39, Dupré.

Gotthard Arnér, Stockholm, Sweden — David Hall, Abbot Academy, Andover, Mass. July 24: Fantasie and Fugue, Rosenberg; Duo per organo and Toccata concertante, Schönberg; Old Swedish Folk Tune, Lindberg; Sinfonia di chiesa, Roman; Sonata 6 and Prelude and Fugue in E minor (Wedge), Bach.

Gordon Betenbaugh, High Point, N. C. — Baptist Hospital Chapel, Winston-Salem June 7: Prelude and Fugue in F major, Lübeck; Six Chorales, Bach; O How Blessed Are Ye Faithful Souls, Brahms; Cantabile, Franck; Le Banquet Céleste, Messiaen; Suite Médiévale, Langlais.

Mary Cheyney Nelson, Toledo, Ohio — New England Music Camp, Oakland, Me. July 12: In Dir ist Freude, Bach; O Gott, Du frommer Gott, Peeters; Prelude, Fugue and Variation, Franck; O Filii, Farnam. July 19: Trumpet Voluntary, Stanley; Suite Gothique, Boëllmann.

Lucile G. Beasley, Santa Barbara, Cal. — Cathedral of St. John the Evangelist, Spokane, Wash. July 25: Allegro Pomposo, Roseingrave; Flute Solo, Arne; Prelude and Fugue in E major, Lübeck; Concerto in G major, Vivaldi-Bach; pièce Héroïque, Franck; Antiphon on Magnificat 5, Dupré; Gaudeamus, Campbell.

William D. Peters, Bloomington, Ind. — Graduate recital, Indiana University Aug. 1: Prelude, Fugue and Chaconne in C major, Buxtehude; Durch Adams Fall, Homilius; Sonata 5, Bach; Dorian Prelude on Dies Irae, Simonds; Sonata 3, Hindemith; Litanies, Alain.

Marianne Webb, Ann Arbor, Mich. — St. Thomas Church, New York City Sept. 11, 13: Fantasie and Fugue in G minor, Bach; Nativity Suite, Messiaen.

Richard M. Peek, Charlotte, N.C. — University of Alabama July 7: Suite on Tone 7, Nivers; Prelude and Fugue in B minor, Bach; Toccata on Leoni, Bingham; Prelude on a Theme by Tallis, Peek; Chorale in E major, Franck.

Fred Tulan, Stockton, Cal. — Christ Church Cathedral, Victoria, B. C. July 25: Prelude and Fugue in D major, Bach-Harris; Kyrie, Frescobaldi; Suite for the Shakespeare Festival: The Bells, Byrd; The King's Hunting Jigge, Bull; Greensleeves, Vaughan Williams; Funeral March from Hamlet, Walton; Scherzo, Symphony 2, Vierne; Spirits and Places, Ernst Bacon; Birds and Etude for Pedals, Roy Harris; Toccata, Symphony 2, Dupré. Haggin Museum of Art, Stockton, Cal. Aug. 9: Same Harris and Bacon, plus Concerto in G major, Vivaldi-Bach; Sinfonia, Inconrazione di Poppea, Monteverdi; Sonata in D major, Scarlatti; Variations on Weinen, Klagen, Liszt; Preamble, Copland; Trio, Dupré; Finale in B flat, Franck; Andante, Sonata, Milhaud; Fugue, Brubeck; Rapsodia Breve, Creston; De Profundis, Macero; Concerto 17 in C sharp minor, Handel; Sonata 20 in F major, Mozart; Concerto, Hindemith. Clavichord solos and members of the Stockton Symphony Orchestra assisted in the Dupré, Handel, Mozart and Hindemith.

Barbara Top Rockwood, Spokane, Wash. — Cathedral of St. John the Evangelist Aug. 8: Nun komm, der Heiden Heiland and Prelude and Fugue in E minor, Bach; Three Miniatures, McKay; Twilight at Fiesole, Overture and Sarabande, Bingham; Jesus Make My Heart Rejoice, Elmore; Toccata in E minor, Pachelbel.

John Loetterle, Bloomington, Ind. — Graduate recital, Indiana University July 15: Prelude and Fugue in E minor, Buxtehude; Trio Sonata 5, Bach; Noël, Grand jeu et duo, Daquin; Jam sol recedit igneus, Simonds; Messe de le Pentecôte, Messiaen; Rhumba, Elmore.

Dorothy Addy, Wichita, Kans. — First Methodist Church July 19: Prelude in C minor, Vaughan Williams; Beautify Thyself, My Spirit, Bach; Piece in Free Form, Langlais; Fugue in C minor, Vaughan Williams. The church choir assisted.

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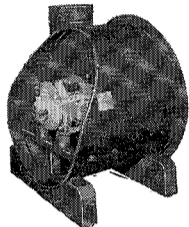
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The gallery organ is in a chamber divided into great and swell behind the seating space in the choir loft at the rear of the church. Ardis O. Higgins is the organist.

CHANCEL GREAT

Principal 8 ft. 73 pipes
Quintadena 8 ft. 73 pipes
Flauto Dolce 8 ft. 73 pipes
Gemshorn 8 ft. 73 pipes
Octave 4 ft. 73 pipes
Koppelflöte 4 ft. 73 pipes
Super Octave 2 ft. 61 pipes
Clarinet 8 ft. 73 pipes
Harp 61 bar bells
Celesta
Tremolo

GALLERY GREAT

Principal 8 ft. 73 pipes
Melodia 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Chimes 21 notes

CHANCEL SWELL

Gedeckt 16 ft. 61 pipes
Spitzflöte 8 ft. 73 pipes
Viole 8 ft. 73 pipes
Viole Celeste 8 ft. 73 pipes
Gedeckt 8 ft. 12 pipes
Prestant 4 ft. 73 pipes
Gedeckt 4 ft. 12 pipes
Nazard 2½ ft. 49 pipes
Gedeckt 2 ft. 12 pipes
Plein Jeu 4 ranks 244 pipes
Bassoon 16 ft.
Trumpet 8 ft. 73 pipes
Vox Humana 8 ft. 73 pipes
Oboe 4 ft. 73 pipes

GALLERY SWELL

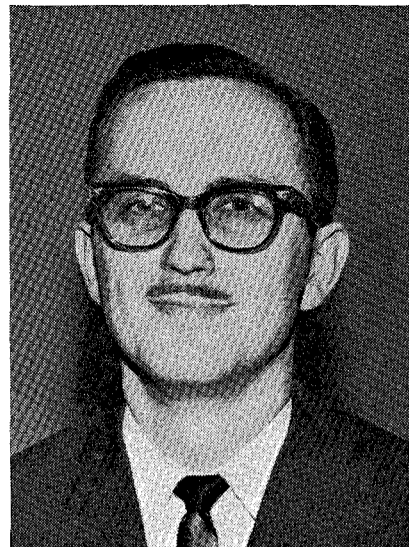
Gedeckt 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 73 pipes
Flute Harmonique 4 ft. 73 pipes
Octavin 2 ft. 61 pipes
Vox Humana 8 ft. 73 pipes
Tremolo

CHANCEL PEDAL

Bourdon 16 ft. 32 pipes
Gedeckt 16 ft.
Principal 8 ft.
Gemshorn 8 ft.
Flauto Dolce 8 ft.
Octave 4 ft.
Koppelflöte 4 ft.
Basson 16 ft. 32 pipes
Trumpet 8 ft.
Hautbois 4 ft.

GALLERY PEDAL

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



Carroll L. Thompson, assistant professor of organ at Mississippi College, Clinton, has been awarded a German Government grant for the year starting in September. He will study at the Hochschule für Musik in Frankfurt with Helmut Walcha. He will be studying and preparing recitals and doing research for the DMA degree at the University of Southern California.

Harp
Celesta
Tremolo

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- GREAT**
Principal 8 ft. 61 pipes
Dolcan 8 ft. 61 pipes
Dolcan Celeste 8 ft. 49 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
- SWELL**
Gedeckt 16 ft. 12 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Rohrgedeckt 8 ft. 61 pipes
Zauberflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Cymbel 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmel 8 ft. 61 pipes
Krummhorn 4 ft. 61 pipes
Tremulant
- PEDAL**
Principal 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Rohrbordun 16 ft.
Octave 8 ft. 12 pipes
Stopped Flute 8 ft. 12 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Bombarde 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

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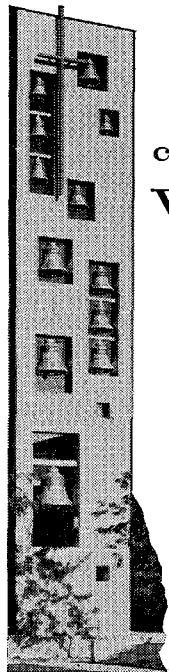
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To both the concert organist and his sponsor I should like to convey the enthusiasm I have for the organ field. In my estimation this field has developed tremendously in recent years and has a great potential.

Long before starting a business career, which has been spent entirely in concert management, I was attracted to the organ by the fine music program at St. Bartholomew's Church in New York, one of my initial reasons for attending that church. For many years I was associated with Bernard LaBerge, and after Mr. LaBerge's death in 1951 I directed the organ division of Colbert-LaBerge Concert Management until 1962. By then the organ division had expanded to such an extent that it seemed logical and necessary to have it stand on its own as an independent management of organ artists only. It was at that time that Lillian Murtagh Concert Management came into being and had its second birthday July 1, 1964.

The LaBerge Bureau always handled a diversified group of artists, but the organ field was particularly close to Mr. LaBerge's heart. He passed this affinity for the organ on to me. I often remember how I wished time might permit my concentrating my efforts on the organ artists, since I already felt that this was an area which had great possibilities and could be expanded.

Of all musical instruments the organ is the one which still offers ample room for expansion — not simply in organ building, which does not yet meet the demand because many new churches are being built and many established ones are installing new instruments. Those churches which now have fine instruments are giving greater emphasis to their music programs, recognizing the organ as a means of creating interest not only among their own congregations but also among other young groups and members of the community at large.

The new organs installed in many of our major concert halls are bringing the instrument to the fore as a concert instrument; orchestras which until recently have rarely featured an organ soloist now realize the increasing interest in the instrument and more frequently are featuring an organ soloist. As contemporary composers provide more material for organ and orchestra such interest will increase further.

Many university and college auditoriums which now have fine organs are more often including an organ artist in planning their major concert series. Some will present an organ artist each season. This increase in interest is very obvious in our educational institutions. Many more now have established organ departments. The University of Michigan, which had approximately 15 organ majors in 1944, today has close to 50 including 12 in the doctoral program. This triple increase is reflected throughout the entire organ field in the number of recitals booked and in the need for well-qualified teachers and church organists.

Nor can we overlook the small electronic organs in private homes. These are homes where the organ previously was never considered as a source of pleasure or entertainment. Interest in these usually is most prominent among the younger members of the family, and these young people eventually will form our audiences for organ concerts.

In the field of recording, in spite of the apathetic attitude of recording companies towards the organ, there nevertheless has been an increase in organ recordings — many of these making their way into homes which previously had never shown any interest whatever in the organ.

I know my enthusiasm may run away

with me when I look back to the time I started in this field, but there is no denying that interest in the organ has increased amazingly. Year by year more people are making efforts to attract attention to the many fine new instruments installed in recent years.

To keep up with this development it is essential that our recitalists be of the highest caliber and that they be aware of the tremendous competition among themselves. Today they face a much more critical public than 20 years ago. Furthermore the wealth of talent we now have in this country far exceeds what we anticipated at that time.

I remember in 1934 and 35, when our management list of organ artists reached the then impressive number of ten or twelve names. The list included such Europeans as Marcel Dupré, Gunther Ramin, Fernando Germani, who had recently made his sensational debut, and, among the Americans, Biggs, Fox, Elmore, Christian, McCurdy, Poister, Schreiner, Weinrich and, I believe, the only active woman organist at that time — Charlotte Lockwood Garden who was the pioneer woman concert organist. At that time people were very dubious about a woman organ recitalist, believing this was not the instrument for a woman. Today one no longer can count the number of established concert organists, both men and women.

Promoting Appreciation of the Organ

In my capacity as manager I am the link between the artist and the sponsor. Not an organist myself, in many ways I have the advantage of broader understanding of the practical problems of both sponsor and artist. In addition, as a layman I often can sense the needs of the sponsor who, in his efforts to have the organ appreciated as a concert instrument, frequently may have particular requirements which must be taken into consideration if he is to succeed.

We still have a big job to do to attract larger audiences to organ recitals, and this needs the co-operation of both the artist and the sponsor. With laymen making up a continually larger percentage of our audiences, the matter of skillful programming is essential, for not only does the artist have to sell himself to the audience, but must sell the organ and its literature as well.

Publicity can also accelerate appreciation, if sponsors give more effort to promoting interest in the organ some time previous to the recital. Many people are quite unaware of the organ's complex mechanism and the tremendous variety and magnificence of sounds it can produce. With more instruments in view, even though the visual aspect certainly helps to arouse interest among those less musically inclined, there still is a large public unaware of the organ as a concert instrument.

People have stared at me in amazement when they learn I book organ recitals all over the country. This reaction is common even among cultured and well-educated people who are quite familiar with all other musical instruments, but who have never thought of attending an organ recital. Two years ago, when I started in business for myself and my books were set up by the nationally known accounting firm of Ernst and Ernst, one of the senior partners of the Hartford branch looked at me incredulously when I explained the nature of my business.

Guild chapters are doing admirable work in bringing the organ to the attention of the public, and I have much admiration for the many Guild members who each year continue their established series. I am well aware of the multitude of problems involved in presenting organ recitals and I know that

A CONCERT ORGAN CAREER

address before the Philadelphia AGO convention June 24 by Lilian Murtagh

occasionally sponsors may get discouraged when audiences do not come up to expectations. All businesses have their ups and downs. Local situations can be responsible since business conditions in general very promptly affect concert audiences. A change in chapter officers can be responsible when occasionally a new program chairman may not realize the tremendous amount of personal work needed to promote a recital series: personal contact with local newspapers, TV and radio stations, libraries, music shops, educational institutions and various other organizations whose support is needed. These sources need to have explained to them the aims of the Guild as a non-profit organization that brings musical culture and education into the community. Their co-operation seldom can be aroused by correspondence, and to contact all of these personally requires a great deal of time and much hard work.

More ways must be found to give greater publicity to the organ and its repertoire still unfamiliar to many. Unfortunately television, which very slowly is acknowledging that music has a place in this medium, still is reluctant to recognize the value of the organ as a source of entertainment both to the ear and to the eye.

I have tried to pass on some of the ideas that I have noticed. This last season I observed that when sponsors obtained a sizeable amount of extra material for their advance publicity, a series was particularly successful.

At another concert I was impressed by the fact that at the intermission the dean of the chapter made a point to explain to the audience the aim of the Guild and the reason for the offering — to defray the expenses of that particular recital, emphasizing that the event was a Guild project. I think many parishioners of the church at which a concert is held may feel that, since they contribute regularly to the church, there is no reason for them to give any additional offering for this musical event. If it were brought to their attention that the offering asked was for another cause than to support the church, they might more readily contribute. On the occasion I mention, the dean spoke at the intermission and the offering was taken later at the exits as the audience departed.

The Challenge of a Concert Organ Career

The continual element of surprise and uncertainty which faces the organist makes the concert organ career a particularly demanding one. Each time the artist arrives on the spot he must familiarize himself with a new instrument because no two pipe organs are alike and the acoustics are different in each situation. Moreover the life of a concert artist is anything but an easy one; he must travel continually, and each time he plays he must give the best performance of which he is capable. But the career of an organist has characteristics apart from the general concert field.

The pianist under normal circumstances can be fairly certain of having a first rate piano. On major concert series he is supplied with a piano of his choice. The singer or violinist carries his own instrument and is spared the element of surprise and uncertainty which repeatedly faces the organist. On the other hand, even the specifications the organist receives beforehand seldom tell the true picture and, until he is on the spot, he does not know what the instrument he must play can or cannot do. May I inject here a request artists continually ask me to pass on to their sponsors: specifications should be care-

fully reviewed and brought up to date before they are mailed to the artist. Frequently the artist receives a copy of the original specifications drawn up at the time the organ is installed, with no notation indicating deletions or additions that may have been made in more recent years. And a further request, this one from the manager: the church, city and make of organ should be noted on the specifications when they are sent to me. Imagine my frustration when in the same mail two or three specifications arrive without notation as to who sent them. This can put me in a panic; to send the wrong specifications to an artist may be as bad as mixing two love letters!

The organist requires many more hours of preparation for each concert than other concert artists; occasionally it is difficult to impress this fact on the sponsor if he is not an organist. I have in mind particularly some managers of university series and of major concert halls who are not familiar with the many hours of practice required by the organist.

The matter of practice time is particularly difficult in major concert halls, both because of the numerous activities scheduled in such auditoriums and because, when an organist is booked, it is difficult for the hall to guarantee that sufficient practice time will be available when the time comes. In such cases the organist usually has to be a night owl, with practice times often available to him only between the hours of midnight and 6 a.m. When Catharine Crozier played at Lincoln Center, her entire practice was done in the wee hours of the morning.

These long hours of practice require great discipline on the part of the artist. When he arrives a day or two in advance, he may find himself subject to more entertaining than he can combine comfortably with his practice. To the sponsor, the artist's coming is a major event and he naturally wishes to be as hospitable as possible. But the artist's primary concern is the success of his recital, for the sponsor's sake as well as his own. If the organ proves to be complicated, the entertaining and the sightseeing must be sacrificed; for the poorer the instrument, the harder the artist will have to work to get results. The audience which may be accustomed to hearing only that particular instrument, will be thrilled and the artist well rewarded for his efforts.

The concert organist must be flexible enough to adjust easily to any situation, without letting himself be frustrated. (Often the sponsor gets more frustrated than the artist if something goes wrong.) The organist must be sufficiently resourceful to cope with the idiosyncracies of his instrument and is often called upon to accomplish miracles. Above all he must try to conceal from the audience any feeling of displeasure he may feel for the particular instrument he is playing. At times he even may need the qualifications of an acrobat when in the middle of a program he must crawl into the organ loft to repair a cipher — all this while showing no sign of frustration. When this happens at a recital of one of my artists, I am sure I am more distressed than the artist, who never seems to lose his composure. Fortunately such occurrences are much less frequent than years ago, when many a recital was subject to such interruptions. I remember the National Convention in New York in 1935 when I had my first experience of hearing a cipher. This happened at St. Bartholomew's Church and I was particularly mortified since the recitalist was our artist.

Although it is helpful to the organist to have the talent of an acrobat this talent is not recommended to the profession. Even so, one of our most illus-

trious confreres recently misjudged his step climbing a ladder to make a repair and could have been found unconscious on the floor. Fortunately, except for a gash on his head, he was none the worse for wear.

The organist must be a person who enjoys people, and he must be willing to make an effort to please his audience since he actually is a pioneer in his field. He must be able to project his personality to his audience and make them feel his enthusiasm and love for an instrument and literature still unfamiliar to the majority.

The nightly receptions and entertaining that invariably follow each concert often are a great strain; nevertheless, these are very much part of the concert artist's job and must be recognized as such. To the sponsor, an organist's recital may be a major event of the season and, in a short space of 24 hours or so, he not only must make an impression artistically, but socially as well. The layman meeting the artist after the concert often retains the memory of the artist's personality far longer than that of his playing.



Lilian Murtagh has managed the tours of major European and American organ recitals for more than a generation.

The organist always must be prepared for the unexpected — even to switching his concert to an entirely different instrument from that for which he has prepared his program. Perhaps a few anecdotes gathered from recent experiences of some of my artists will emphasize this matter of the unexpected.

Recently one of my artists arrived to find the organ bench and console firmly fixed and quite immovable. Since there was insufficient room for his particularly long legs to maneuver, it was impossible for him to play that instrument. The only alternative was to move the recital to another church some ten miles away. The additional publicity from TV and radio fortunately resulted in an excellent turn-out and all ended well.

Another of my artists playing in Tucson last year found himself locked in the churchyard and unable either to re-enter the church or to get out of the courtyard. After his repeated attempts to draw the attention of a passer-by, a cab driver finally heard his calls and agreed to telephone the organist of the church to come and release him. This was at 2 a.m. Had it not been for the cab driver, the church members arriving for early morning service might have found the artist asleep in a corner of the Courtyard. Fortunately his good sense of humor stood him in good stead.

Recently an organist arrived in California to find himself at the console of an open air church. No one had equipped him with beach umbrella to protect

him from the music loving pigeons who showered him with their blessings throughout his practice.

The organist must also have the patience of a saint to cope with frequent interruptions of his practice hours — the sightseers in prominent churches or (and this is the organist's nightmare) the unavoidable janitors with vacuum cleaners, whose hours never fail to coincide with the artist's practice. You either have the worker who enjoys providing background effect for the organ and vacuums more loudly every time the organist starts to play, or the housekeeper who detests organ music, an experience Catharine Crozier had in England last summer when the church housekeeper bluntly informed her that she could not abide the sound of the organ and made every effort to drown it out with her cleaning. Then there is the opposite: the janitor who is a music lover and plagues the artist with one request after another to play his favorite piece.

Sponsors who are accustomed to my letter with final instructions before the artist arrives, soon will find "something new has been added". Several of my artists have begged me to include a request that vacuum cleaners be assigned separate practice hours. When Lincoln Center inaugurated its new organ a year ago in December, much of Catharine Crozier's practice was to the accompaniment of the riveters rushing to finish the hall.

In addition to the long hours of practice and the repeated entertaining, the rugged traveling, particularly in the worst of the winter, makes a concert artist's career anything but an easy one.

Launching a Young Organist

I have started many young artists in their concert careers since this is one of the major areas of my work as artist manager. In my preliminary meetings with an artist I make great efforts to impress on him the rigors of such a career, urging him to be absolutely convinced himself that this is his chosen field. Unless he is willing to put into it the long hard years required to reach the top, he will never succeed. Nor can I emphasize sufficiently that there is no short cut to the top. Some have thought that sufficient financial help may enable them to circumvent the long hard years of work required. Recently one well-known educator in the music field was particularly interested in a young organist. He thought that if financial assistance could be made readily available, this young person could gain recognition more rapidly. To me this would be tantamount to building a house with no foundation. There just is no short cut.

A young artist starting out needs ample experience playing, but he also needs experience in meeting people and in learning the knack of making contacts as well as the knack of sensing possibilities. He also must learn the art of good programming.

He must take advantage of every possibility that presents itself. Until he has been heard to some extent and has started to establish a following for himself, he would be wise not to seek management. To go under management too early can be more of a hindrance than a benefit since once under management he must take his place with others and must be able to command a fee. In other words he must have proven himself saleable.

In the early stages friends can be very helpful since these will make great efforts to help a young player if he is struggling on his own. Friends and teachers who try to encourage a young player to go into the recital field should, however, weigh carefully whether the

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artist has the qualifications needed to meet the demands of a concert career. Training and technical equipment represent not more than 50 per cent of what he needs to make a successful career. Recently my attention was called to a certain young artist whose teacher thought he should be urged to pursue a recital career. My reaction was that any artist who undertakes a concert career must be so firmly convinced himself of the desirability of such a career that he should not require any urging on the part of an outsider.

The important thing for the young artist is to play — regardless of the financial return — since, with every recital he plays, he is gaining recognition which at this point for him is more important than the financial return.

He must also gain experience playing all types of instruments, would do well to hear other recitalists from whom he can learn, and must learn to adjust to all types of people. These are all experiences he needs and would do well to have before seeking management.

The manager must be certain that the artist has the qualifications to succeed, not only in technique but also in personality, since the process of building up his career is a long and tedious one. Furthermore, the manager must be certain that he can count on the artist's co-operation and must feel that the artist is well aware of the hardships as well as the satisfactions of his calling. To the manager, launching an artist represents an important investment in time and work, from which he can anticipate little return for close to four or five years — the time it usually takes until an artist really is launched and able to carry his own weight.

With so many talented organists now firmly established in this country, the young artist must realize the tremendous competition that faces him and that is increasing steadily. For this reason it is essential that those pursuing an organ concert career take advantage of the many facilities we have for further study. No successful artist can remain static in his art. Our top artists in every field of music realize the need for periodic coaching and brush-up — in repertoire and in the interpretation of particular schools. The organist is no exception.

Importance of Programming

The young recitalist must have a genuine concern for his audience and be willing to please. The organist has a much greater problem than other concert artists both because of the public's unfamiliarity with the organ repertoire and because of the limited repertoire of certain historical periods. For these reasons the concert artist must exercise great care in preparing a program that will appeal to both musician and layman, choosing from the unfamiliar repertoire works that are enjoyable on first hearing. For the sake of the sponsor and the artist himself, the latter must provide an enjoyable experience for a public still unaware of the instrument's beauty. Frequently the sponsor may be helpful by providing the artist with advance information on the type of audience, whether the artist is in view, and whether the recital is part of a series — organ series or otherwise. Information of this kind can help the artist in preparing a suitable and successful program.

The length of the program also is of utmost importance. Many will agree that relatively short programs are now likely to be preferred. In all my years of management only once do I recall having a sponsor complain that a program was too short, but frequently programs have been too long. The artist would do well to keep this in mind: it is far better to leave an audience desiring more than to have listeners keep an eye on their watches for the last ten minutes. Since few recitals provide for an intermission, programs definitely should not be overlong — especially in churches which commonly do not provide as comfortable seating as do concert halls.

A Manager's Functions

Since many people are uncertain what a manager actually does, it may interest you to know some of the many chores that occupy the manager's time. Besides the endless correspondence concerning future bookings, the circularizations, the preparation of publicity material, the routine steps taken to assure the smooth progress of any one tour or even a single recital are many. At the height of the

season a manager's work is nothing short of a three-ring circus. On one of my busy days this spring, artists were playing in Texas, California, Iowa, Mississippi and Illinois (Weaver, Coci, Crozier, Anderson and Jackson), and three others (Mason, Whitehead and Swann) were en route to destinations in Pennsylvania, Ohio, and New York. On such a day my thoughts really cover the country and to say there never is a dull moment puts it mildly.

In the worst of the winter I must keep an eye on the whereabouts of each artist, trying to anticipate the possibility of rerouting the artist if weather conditions require it. My husband, who is the TV fan, listens carefully to weather reports each night. In fact if we are in the midst of a good New England snowstorm, much as I dislike snow, I much prefer having it in Canaan, Conn. than anywhere where my artists are traveling. A storm may require me to phone ahead to check on the weather and to learn whether an artist will be able to reach his destination. It may require a three-way intercommunications system, between the artist snowed in at a mid-west airport, the sponsor watching himself being buried in a blizzard, and me. Although most people think January is the worst month of the year, strangely enough the blizzards which have caused cancellations for my artists have been in November and March — both in Nebraska which, apparently, is the snowiest state in the Union.

Needless to say I am never far from the telephone in these times. My electronic answering machine, nicknamed "the Monster", faithfully takes over at any hour of the day or night. Those of my artists or sponsors who have not yet met the monster should have no fear if their paths should cross. I assure you that the message will be transmitted quite accurately.

The telephone is my most valuable tool. Although my telephone bill reads like a travelogue, the correspondence saved and the speed-up of operations makes it a lifesaver for all concerned. When I first lived in Canaan, I frequently used Western Union until the operator to whom I had to give my messages became distressed when I offered dates eight or ten months hence. He used to remark, "How do you know you still will be alive by that time?" I finally gave up in desperation and sought the help of A.T. & T.

When a particularly active recital day such as I mentioned a while back arrives, my work actually has been completed several weeks before. Barring weather emergencies the day should pass quite uneventfully. But there are many steps involved to insure this smooth operation.

The shipping of publicity material is a major operation, usually done months in advance of the recital and preferably in the summer months. This requires keeping inventories and making certain sufficient material is on hand to fill the requisitions on schedule as well as last minute orders for extra material.

As touring time approaches, the manager must prepare the itinerary, must submit it to the artist for his approval and, in the majority of cases, must secure the tickets. One might think a competent travel agent could prepare the itinerary and relieve the manager of this work, but I find it difficult to convey to my travel agent the particular requirements of each artist, or the circumstances of each recital which must be kept in mind and which are pigeon-holed in the manager's brain: the artist's preference of travel, entertainment, housing, and other details. In planning an itinerary, the travel agent would have to know the artist who does or does

not like to rise early, the one who will or will not travel at night, the artist who prefers plane or train or avoids buses like the plague, and those who have pet peeves against a particular airline which has bounced them off or cancelled out their flights. To keep everyone happy one tries to accede to all such requests as those of the artist who likes to be entertained and has no objection to entertainment before his recital, or those of another who insists on complete seclusion for the few hours before his performance.

In addition to the itinerary and tickets, the artists also receive confirmation of hotel reservations made for them, a copy of their contract, and copies of my letters notifying the sponsor of his arrival, so that at all times the artist knows what is expected of him and what he should expect of the sponsor. Barring mishaps, the artist has everything done for him to assure smooth sailing. His primary concern need be only his practice and the recital.

European artists need special cautioning, particularly when they arrive for a first tour. One of the do's and don'ts for Europeans is never to become parted from their shoes and their music. The shoes and music should always be carried in a brief case and kept close at hand. If, as can happen all too frequently, their luggage is misrouted, the concert always can go on regardless of any other item as long as they have their shoes and music. I remember Marie-Claire Alain arriving for her last concert of the tour in 1961. This was her recital at Central Presbyterian Church in New York. While changing planes in Chicago she became separated from her luggage and she arrived without shoes or dress for the concert the next evening. I spent the entire evening hunting these up from another artist of mine and I had just completed the arrangements when the airline notified her that the luggage had turned up.

Europeans also are cautioned not to travel with excess cash. I shall always remember the instructions Mr. LaBerge gave to the gentlemen organists: to keep their cash in their wallet, to place their wallet carefully in their trouser pocket, and to fold their trousers neatly and place them under the mattress. This system protected them from being robbed in the night or from the risk of leaving the hotel room the next morning without their wallet, which otherwise they might have had a tendency to hide in a dresser drawer. It furthermore pressed the trousers!

When Susi Jeans was in New York at the start of her last tour, between her practice and library research there remained little time for me to talk with her and pass on to her the customary do's and don'ts. Practice and research delayed her keeping her hairdressing appointment. When she eventually arrived late for that appointment, I had no alternative but to follow her to the hairdresser and give her under the hairdryer — our two heads knit close together — the information she needed, tickets, etc. for the two months tour on which she was about to depart.

The artist is always cautioned to see the printed program before starting his practice in order to make certain that he practices the right program. On one occasion an artist who had given three alternate choices for one number arrived to find that all three had been printed on the program.

Speaking of programs, the manager's perpetual plea is that programs not be transmitted by phone. When Dr. Jackson telephoned from England this winter and wanted to give his three programs over the phone, I could not help recalling a program given over the tele-

phone and taken down by a baby sitter. When the printed version came out it read *Come Sweet Beth* by J.S. Bach.

One of the manager's most difficult tasks is the routing of tours. Over many years I have learned the particular day of the week many of my clients prefer, either for a Guild Series or a church concert. To accommodate everyone with the particular day of his choice and at the same time to try to arrange cities on as normal a routing as possible, many times seems almost an impossible task. It can be really difficult to allow practice time and travel time and, although the artist may travel by plane, at the same time allow for the possibility of train travel in the periods of bad weather when a switch from plane travel may be necessary.

The manager also must bear in mind other bookings made. He must try to avoid having more than one artist in a given area at the same time and must recall local circumstances that determine how closely one can or cannot book an artist. In Texas and the southwest audiences may travel 200 miles to a concert, in New England a listener who travels 50 miles is a true devotee of the organ, while in the New York City area the distance of a subway ride would hardly present a conflict.

Selecting Fine Instruments

In spite of the many demands a concert organ career places on the artist, recitalists today are fortunate in having a much greater number of fine instruments available. I remember only a few years back how the European artists would beg me to try and book them on good instruments, and how pleased I was, when Flor Peeters arrived in 1958, that I was able to point out to him the many fine instruments he would play on that tour.

The likelihood of poor ones lessens each year. In this connection I make a request on behalf of many of my artists. This is to stress the importance to Guild chapters that sponsor recitals to select the best organ available, both for the sake of the artist and for the success of the concert which, played on a good instrument, will accomplish so much more in winning the public over to supporting organ concerts.

Far too often recitals are scheduled on inadequate instruments for other than musical reasons. To avoid this, choice of instrument may be left to a committee of several Guild members who ideally should consider both the excellence of the instrument and its suitability for the artist's particular style. To give an artist the best instrument available, enabling him to produce the finest performance he is capable of giving, will accomplish much and will ultimately win larger audiences.

I repeat, the manager's aim is to help both the artist and the sponsor. Any suggestions the sponsor may wish to make at any time as to where there could be further helpful co-operation are always most welcome. I also would urge those who must retrench because of reverses in their budget that they not relinquish their series completely, but rather that they try to take more advantage of the fine young recitalists who, although they have not yet attained prominence, will nevertheless have great success and will further the cause of organ music. Occasionally a lesser known name can help balance the budget. The general public, which is often not familiar with even the big names, can be drawn to the concert with sufficient publicity and once there will be thoroughly pleased. The sponsor will have at least not lost ground, which he may do if the series does not continue the pattern it has established. Guild chapters might exchange ideas among themselves as to which of their undertakings have been most successful.

It continues to be my conviction that co-operation and mutual understanding between artist, sponsor, and manager result in successful concerts and tours. The performer must be ready not only to enjoy the satisfactions of his creative work, but also to face with equanimity the difficulties and distractions of his tour. The sponsor cannot afford to relax his promotion efforts and to rely completely on a big name for the success of his concert. The manager must meticulously prepare every detail for both artist and sponsor, and must be resourceful enough to meet the most unlikely emergencies.

Hottest thing since the Chicago fire

AGO MIDWINTER CONCLAVE

December 28, 29, 30

Second St. Albans Festival Gains in Stature



Peter Hurford is gradually building the St. Albans organ playing and improvisation competitions into a major music festival.

The second International Organ Festival was held from June 30th to July 4th at St. Albans, England, in the Cathedral and Abbey Church of St. Alban. The festival, again under the direction of Peter Hurford, organist and choirmaster of St. Albans Cathedral, was run in co-operation with the British Broadcasting Corporation. James Abron was the efficient secretary.

The festival included competition in organ playing and improvisation, master classes by Piet Kee and Anton Heiller, an illustrated lecture on The Art of Improvisation by Marie-Claire Alain, a lecture on The Principles of Organ Design by Ralph Downes, and joint recitals by Mr. Downes and Mr. Heiller, and Miss Alain and Mr. Kee. Mr. Heiller, Miss Alain, and Mr. Kee concluded their part of the program with an improvisation on a submitted theme. Mr. Hurford opened the festival with a recital, and American organists were represented with a recital by Catharine Crozier.

The organ playing competition was open to organists under the age of 35. The first prize was \$140 and a broadcast recital. The second prize was a

broadcast recital. There were about 40 applications, and out of that number 19 were chosen as being sufficiently advanced to enter the competition. Six of the seven competitors in improvisation also entered the organ playing contest. The competitors were from England, Scotland, New Zealand, Canada, Germany, Holland, France, and one from the United States. The jury which consisted of Piet Kee (Holland), Anton Heiller (Austria), Marie-Claire Alain (France), Ralph Downes (England), and Harry Croft-Jackson (England), awarded the first prize to Gillian Weir from England and the second prize to Alexander Anderson from Scotland.

All competitors were required to play Bach's Sonata 4 in E minor and a piece of their own choice. The selection of the difficult Bach work as the first piece to be played was unfortunate. With only one and a half hours of practice time for both the sonata and the chosen piece, few of the competitors were able to give a thoroughly satisfactory performance of the sonata. The matter of balance in registration, rhythm, and choice of tempo seemed to give the most trouble. Two elimination contests rather than one, with a less exacting work for the first, might be a solution. The chosen pieces — Messiaen's Dieu parmi nous received three performances! — in general fared better, although speed too often seemed more important than style and other musical considerations.

The improvisation competition started off well with seven competitors. They were required to improvise a variations and fugue on a chorale theme, and several showed real ability and imagination in their treatment of the theme in the first elimination round. Those selected for the finals were given another chorale theme to improvise on in the same form. However, none of these competitors reached a sufficiently high standard for the jury to make an award. The competitors seemed to have exhausted their resources in the elimination contest. Perhaps the choice of another type of theme and treatment would have awakened their imaginations and inspired them to reach the high level of which some were capable.

The festival was a success in every way and was marked by increased interest from organists as well as the general public. It is good to know that it will continue next year.

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To: Choral Directors

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Sing Ye Praise To The Newborn King Litten SATB SSA 2-PART
Angels Are Singing Langstroth SATB
Christ Is Born Today! Litten SATB
Gloria Tibi, Domine Gordon SATB
Sleep, Little Child Litten SATB
As Joseph Was A-Walking Gordon SSA
Why Do Bells For Christmas Ring? Roff 2-PART

with optional instrumental accompaniment
The Bagpipe Carol Neapolitan Carol—arr. Barthelson SATB SSA obligato for two treble instruments
Gloria In Excelsis Deo Polish Carol—arr. Barthelson SATB SSA brass quartet
Joseph Dearest, Joseph Mine German Carol—arr. Barthelson SATB SSA violin or flute and cello obligato
Lullaby For The Holy Child Jacobsen SATB flute
Lullaby, Little Babe German Carol—arr. Barthelson SATB SSA obligato for two treble instruments
Noel (The Babe In Bethlem's Manger Laid) English Carol—arr. Kirk SATB SSA SAB 2-PART two flutes and triangle

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KEEFER BUILDS THEATRE TYPE FOR RESIDENCE

HAS EXTENSIVE "TOY COUNTER"

Broadcast Use Aim of Installation
in Residence of Builder in
Vancouver, B. C.

A two-manual instrument of more-or-less theatre organ genre is a great contrast to Builder G. Herald Keefer's little positive in last year's September issue. The second organ in the builder's Vancouver home, it contains a generous "toy counter." It has been designed with broadcast use in mind.

GREAT

Contra Gamba 16 ft.
Tubura 8 ft.
Tuba 8 ft.
Oboe Horn 8 ft.
Vox Humana 8 ft.
Diapason 8 ft.
Gamba 8 ft.
Stopped Flute 8 ft.
Major Flute 8 ft.
Oboe 4 ft.
Vox 4 ft.
Principal 4 ft.
Gambette 4 ft.
Flute 4 ft.
Concert Flute 4 ft.
Nazard 2 3/4 ft.
Piccolo 2 ft.
Fifteenth 2 ft.
Chrysoglott
Sleigh Bells
Snare Drum
Tambourine
Castanets
Tap Drum
Canary
Tremolo
Vibrato

SOLO

Tuba 16 ft.
Contra Gamba 16 ft.
Stopped Flute 16 ft.
Major Flute 16 ft.
Kinura 8 ft.
Tuba 8 ft.
Oboe Horn 8 ft.
Vox Humana 8 ft.
Diapason 8 ft.
Gamba 8 ft.



Flute Celeste 8 ft.
Quint 5 1/2 ft.
Tuba 4 ft.
Vox 4 ft.
Principal 4 ft.
Gambette 4 ft.
Flute 4 ft.
Concert Flute 4 ft.
Gross Quint 2 3/4 ft.
Piccolo 2 ft.
Fifteenth 2 ft.
Sesquialtera 2 ranks
Dulcian Reed 16 ft.
Xylophone
Chimes
Orchestra Bells

PEDAL

Resultant 32 ft.
Tuba 16 ft.
Subbass 16 ft.
Gedakt 16 ft.
Tuba 8 ft.
Kinura 4 ft.
Diapason 8 ft.
Gamba 8 ft.
Stopped Flute 8 ft.
Major Bass 8 ft.
Tuba 4 ft.
Flute Pizzicato
Reed Pizzicato
Timpani
Cymbal
Triangle
Tap Drum
Bass Drum
Crash Cymbal

McMANIS ORGAN TO BE HEARD WITH ORCHESTRA

ST. LOUIS SYMPHONY CONCERT

Arnatt to Play Organ in Saint-Saëns
Symphony — Eventual Location
of Instrument Lincoln, Neb.

A two-manual organ built by Charles McManis, Kansas City, Kans. builder, will be heard at concerts of the St. Louis Symphony Orchestra scheduled for Oct. 24 and 25. Ronald Arnatt will be heard in the organ part of the Saint-Saëns Third Symphony.

The Opera House in St. Louis, home of the St. Louis Symphony Orchestra, has no permanent organ installation. The McManis instrument will be used for concerts and also for the national convention of the Protestant Episcopal Church in October.

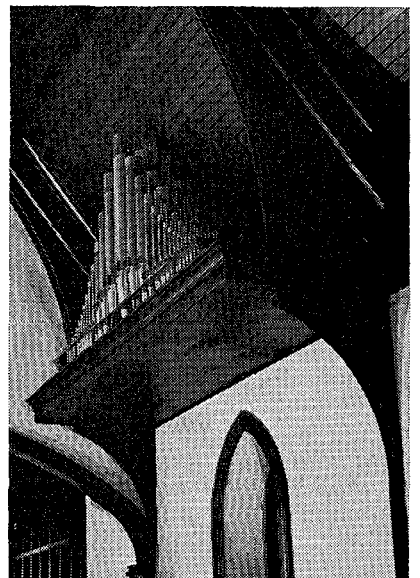
Following its use in St. Louis it will be installed permanently in Our Saviour Lutheran Church, Lincoln, Neb.

GREAT

Gedeckt 16 ft.
Principal 8 ft.
Chimney Flute 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Chimney Flute 4 ft.
Octave 2 ft.
Mixture 3 ranks
Hautbois 8 ft.
Clarion 4 ft.
Chimes (prepared)

SWELL

Chimney Flute 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Principal 4 ft.
Gemshorn 4 ft.
Chimney Flute 4 ft.
Gemshorn 2 ft.
Gemshorn 1 ft.
Scharf 3 ranks
Gamba 8 ft.



McManis in Grace Episcopal Church, Morgantown, N. C.

Hautbois 8 ft.
Clarion 4 ft.
Tremolo

PEDAL

Subbass 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Octave 4 ft.
Chimney Flute 4 ft.
Octave 2 ft.
Mixture 3 ranks
Fagotto 16 ft.
Hautbois 8 ft.
Clarion 4 ft.
Pipework:
Subbass-Chimney Flute 16 ft. 85 pipes
Principal 8 ft. 85 pipes
Gemshorn 8 ft. 85 pipes
Gemshorn Celeste 8 ft. 49 pipes
Mixture 3 ranks 183 pipes
Fagotto-Hautbois 16 ft. 85 pipes



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**NEW WAUKEGAN CHURCH
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**St. Anastasia Catholic Church Has
Good Acoustical Setting — Di-
vided Speaker System**

An interesting custom built Saville organ will be installed in the new St. Anastasia Catholic Church in Waukegan, Illinois, now nearing completion. The console and main organ will be placed in the rear gallery, with a divided chancel division placed in the altar area, concealed behind the two raised pulpits on side galleries.

Tone radiation will be furnished by 120 speakers and 600 watts of amplification in the main organ, and 20 speakers with 200 watts amplification in the chancel division.

The organ is a two-manual instrument of 36 independent electronic ranks.

The main organ casework is constructed of laminated oak to match the church furnishings, and is designed to blend into the decorative lighting created by lines of small varied colored glass bricks which create an unbroken pattern surrounding the sanctuary. Walls and floor are brick construction, with the altar placed on a raised platform and accessible from all four sides. Tonal design of the instrument was dictated by the contemplated development of the music program of the

church, which will include congregational singing, and some recital activity.

- GREAT**
- Bourdon 16 ft.
 - Diapason 8 ft.
 - Gamba 8 ft.
 - Doppel Flöte 8 ft.
 - Melodia 8 ft.
 - Dulciana 8 ft.
 - Octave 4 ft.
 - Flute D'Amour 4 ft.
 - Dulcet 4 ft.
 - Twelfth 2 3/4 ft.
 - Fifteen 2 ft.
 - Nineteenth 1 1/2 ft.
 - Mixture 3 ranks
 - Clarinet 8 ft.
 - Tremolo (Light)
 - Tremolo (Full)

- SWELL**
- Geigen Principal 8 ft.
 - Gedeckt 8 ft.
 - Viola 8 ft.
 - Viole Celeste 8 ft.
 - Flauto Dolce 8 ft.
 - Flute Celeste 8 ft.
 - Geigen Principal 4 ft.
 - Flute Harmonique 4 ft.
 - Nazard 2 3/4 ft.
 - Harmonic Piccolo 2 ft.
 - Larigot 1 1/2 ft.
 - Trumpet 8 ft.
 - Clarion 4 ft.
 - Krummhorn 8 ft.
 - Tremolo (Light)
 - Tremolo (Full)

- PEDAL**
- Principal 16 ft.
 - Bourdon 16 ft.
 - Lieblich Gedeckt 16 ft.
 - Principal 8 ft.
 - Bourdon 8 ft.
 - Choral Bass 4 ft.
 - Trombone 16 ft.
 - Trumpet 8 ft.

- Quintadena 4 ft.
 - Super Octave 2 ft.
 - Spillflöte 2 ft.
 - Mixture 4 ranks
 - Harmonic Trumpet 8 ft.
- SWELL**
- Lieblichflöte 16 ft.
 - Geigen Diapason 8 ft.
 - Gedeckt 8 ft.
 - Viole 8 ft.
 - Viole Celeste 8 ft.
 - Octave Geigen 4 ft.
 - Flute 4 ft.
 - Nazard 2 3/4 ft.
 - Flute 2 ft.
 - Mixture 3 ranks
 - Fagott 16 ft.
 - Trompette 8 ft.
 - Clarion 4 ft.
 - Tremolo

- PEDAL**
- Contra Bass 32 ft.
 - Diapason 16 ft.
 - Bourdon 16 ft.
 - Lieblichflöte 16 ft.
 - Principal 8 ft.
 - Gedeckt 8 ft.
 - Choral Bass 4 ft.
 - Flute 4 ft.
 - Mixture 2 ranks
 - Contre Bombarde 32 ft.
 - Bombarde 16 ft.
 - Trumpet 8 ft.
 - Clarion 4 ft.

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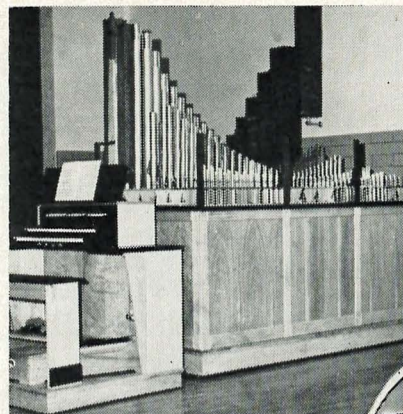
AT MOREHEAD STATE COLLEGE

**Charles Ward Builds Instrument for
Studio and Recital Hall — Violet
Severy Consultant**

The new Charles Ward pipe organ at Morehead State College, Morehead, Ky. was formally dedicated by Dr. George Y. Wilson in the enlarged Baird recital hall.

The instrument was designed in consultation with Violet C. Severy, assistant professor of organ and theory, and built by Charles Ward, Berea, Ky. and is one of the first instruments to be completely designed and built by Mr. Ward. Designed to meet the needs of both teaching in a studio and performance in a high-ceilinged recital hall, it is a two-manual single division 7-rank unit organ of classical design with but three inches of wind pressure. It is completely portable (on two platforms) and free standing and is designed for incorporation later into a larger unit.

- GREAT**
- Gedeckt 8 ft. 61 notes
 - Quintadena 8 ft. 61 notes
 - Principal 4 ft. 61 notes
 - Quintadena 4 ft. 61 notes
 - Hohl Flute 2 ft. 61 notes



- Tierce 1 1/2 ft. 61 notes
 - Scharf 2 ranks 61 notes
- POSITIV**
- Quintadena 8 ft. 61 notes
 - Gedeckt 4 ft. 61 notes
 - Principal 2 ft. 61 notes
 - Tierce 1 1/2 ft. 61 notes
 - Larigot 1 1/2 ft. 61 notes
 - Hohl Flute 1 ft. 61 notes
 - Cymbal 2 ranks 61 notes
 - Tremolo
- PEDAL**
- Subbass 16 ft. 32 notes
 - Gedeckt 8 ft. 32 notes
 - Principal 4 ft. 32 notes
 - Quintadena 4 ft. 32 notes
 - Principal 2 ft. 32 notes
 - Quintadena 2 ft. 32 notes
 - Tierce 1 1/2 ft. 32 notes
 - Mixture 2 ranks

**BERKSHIRE TO REBUILD
AT NORTH WILBRAHAM, MASS.**

ENLARGE HUTCHINGS INSTRUMENT

**New Chest, Console, New Ranks are
Added at First Congregational
Romaine Farnham Organist**

The First Congregational Church, Morrisville, Vt. has contracted with Berkshire Organ Company, Inc., North Wilbraham, Mass. for rebuilding and enlarging its present Hutchings instrument. The new organ will have 13 ranks, some from the previous work, on all new chests. A new console with electric drawknobs and a capture type combination action will be provided.

The tonal design was developed by Romaine S. Farnham, organist of the church, and David W. Cogswell, president of Berkshire. All pipes are to be revoiced to match the new pipework provided for the 8 ft. rohrflöte, 2 ft. spitzprinzipal and 3-rank mixture. All of the wind system and reservoirs will be replaced with a new swell motor and tremolo. The console will have tracker touch, will be built into the casework similar to the original, and will meet AGO dimensions.

- GREAT**
- Gedeckt 8 ft. 61 pipes
 - Dulciana 8 ft. 61 pipes
 - Principal 4 ft. 61 pipes
 - Flute 2 ft. 12 pipes
 - Mixtur 3 ranks 183 pipes



- SWELL**
- Rohrflöte 8 ft. 61 pipes
 - Flute Ouverte 4 ft. 61 pipes
 - Spitzprinzipal 2 ft. 61 pipes
 - Larigot 1 1/2 ft. 61 pipes
 - Oboe 8 ft. 61 pipes
 - Tremolo

- PEDAL**
- Subbass 16 ft. 32 pipes
 - Principal 8 ft. 32 pipes
 - Holzflöte 8 ft. 12 pipes
 - Quint 5 1/2 ft.
 - Choralbass 4 ft. 12 pipes
 - Octav 2 ft. 12 pipes

**ALLEN BUILDS INSTRUMENT
FOR CONSTITUTION HALL**

FAMOUS CONCERT ROOM

**Designed for Program of Biggs
with Philadelphia Orchestra —
Special Ensemble Design**

The Allen Organ Company developed an instrument for use by E. Power Biggs and the Philadelphia Orchestra in concert at Constitution Hall, Washington, D. C.

Specifications provide for excellent ensemble performance. Pitches range from 32-ft. in the pedal through mixtures in both manuals. Reeds are well represented, including a harmonic trumpet in the great and pedal divisions. The organ utilizes the "electronic whind" concept which provides natural activity in the sound.

- GREAT**
- Quintaton 16 ft.
 - Principal 8 ft.
 - Quintadena 8 ft.
 - Gemshorn 8 ft.
 - Octave 4 ft.

- Quintadena 4 ft.
 - Super Octave 2 ft.
 - Spillflöte 2 ft.
 - Mixture 4 ranks
 - Harmonic Trumpet 8 ft.
- SWELL**
- Lieblichflöte 16 ft.
 - Geigen Diapason 8 ft.
 - Gedeckt 8 ft.
 - Viole 8 ft.
 - Viole Celeste 8 ft.
 - Octave Geigen 4 ft.
 - Flute 4 ft.
 - Nazard 2 3/4 ft.
 - Flute 2 ft.
 - Mixture 3 ranks
 - Fagott 16 ft.
 - Trompette 8 ft.
 - Clarion 4 ft.
 - Tremolo
- PEDAL**
- Contra Bass 32 ft.
 - Diapason 16 ft.
 - Bourdon 16 ft.
 - Lieblichflöte 16 ft.
 - Principal 8 ft.
 - Gedeckt 8 ft.
 - Choral Bass 4 ft.
 - Flute 4 ft.
 - Mixture 2 ranks
 - Contre Bombarde 32 ft.
 - Bombarde 16 ft.
 - Trumpet 8 ft.
 - Clarion 4 ft.

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THE VISION OF THE SHEPHERDS	Jean Pasquet	.30
JOSEPH, NOW TO THEE IS GIVEN	Robert Goodale	.25
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WALCKER ORGAN BUILT FOR WINFIELD, KANSAS

IN GRACE EPISCOPAL CHURCH

Balcony Installation by Well-Known German Builder — Slider Chests — James Strand Dedicates

Grace Episcopal Church, Winfield, Kansas, has installed a two-manual Walcker organ. It was built at the factory in Ludwigsburg, West Germany and installed by the North American representative, Werner Knoch, Knoch Organ Company, London, Ont., Canada.

The pipes are installed in a balcony on the back wall of the church and are arranged around the rose window. The console is in the chancel area. The organ contains 14 straight ranks of pipes and 11 stops. Slider chests are used, tra-

ditional voicing is employed with 2½ inches of wind pressure. As well as having a very clear and articulate sound, the installation is pleasing esthetically.

The Right Rev. Edward C. Turner, Bishop of Kansas, dedicated the organ. James Strand, organist and instructor in organ at Southwestern College, played the dedicatory recital of organ music for the church year. The church was filled to capacity for the service.

MANUAL I

Rohrflöte 8 ft.
Prinzipal 4 ft.
Schwiegel 2 ft.
Mixture 3 ranks

MANUAL II

Holzgedackt 8 ft.
Nachthorn 4 ft.
Prinzipal 2 ft.
Sesquialtera 2 ranks
Tremulant

PEDAL

Subbass 16 ft.
Bassflöte 8 ft.
Choralbass 4 ft.

SMALL PRACTICE ORGAN BUILT FOR TIFT COLLEGE

BY GREENWOOD ORGAN CO.

Thomas Brown Serves as Consultant for Forsyth, Ga. Institution; Low Wind Pressure Used

The Greenwood Organ Company of Charlotte, N. C. has installed a two-manual and pedal practice organ in Tift College, Forsyth, Ga. The instrument was designed by Thomas K. Brown in consultation with Norman A. Greenwood, president of the firm. The organ was designed for functional placement and is on 2-inch wind pressure.

GREAT

Principal 8 ft. 61 notes
Rohrflute 8 ft. 61 notes
Prestant 4 ft. 61 notes
Fernflute 4 ft. 61 notes
Twelfth 2½ ft. 61 notes
Fifteenth 2 ft. 61 notes
Nineteenth 1½ ft. 61 notes

SWELL

Rohrflute 8 ft. 61 notes
Prestant 4 ft. 61 notes
Fernflute 4 ft. 61 notes
Nasard 2½ ft. 61 notes
Flautino 2 ft. 61 notes
Tierce 1½ ft. 61 notes

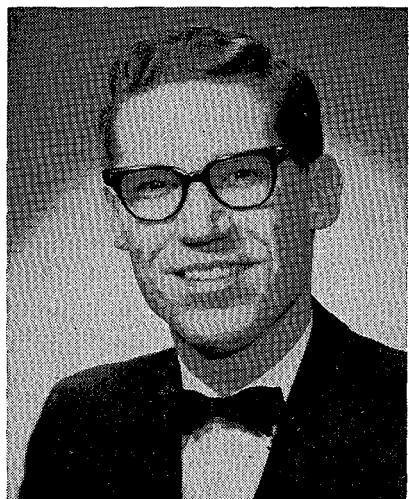
PEDAL

Bourdon 16 ft. 32 notes
Octave 8 ft. 32 notes
Rohrflute 8 ft. 32 notes
Choral Bass 4 ft. 32 notes
Flute 4 ft. 32 notes
Rohr Nasat 2½ ft. 32 notes
Octavin 2 ft. 32 notes

ANALYSIS OF STOPS

Principal 92 pipes
Rohrflute 101 pipes

WILLIS BODINE directed a service of Vaughan Williams music July 12 at the First Presbyterian Church, Gainesville, Fla.; listed were: Prelude on Byrn Calfarina, Te Deum in G, Rhosymedre and Five Mystical Songs.



Robert V. Cloutier has been appointed organist and choirmaster of St. Mark's Episcopal Church, New Canaan, Conn. Among churches he has served are Ladue Chapel, St. Louis and Emmanuel Church, Baltimore. A graduate of DePauw University and Union Seminary school of sacred music, Mr. Cloutier plans a program of musical interest in the new church at New Canaan.

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Riverside, California

A Guide to Current Practices in English Cathedral Choral Music

by ROBERT GRISWOLD

The material for this paper was obtained by copying and collecting music lists at 25 of the major English cathedrals. It covers the eight month period from November 1959 through June 1960 at each cathedral.

The choral repertoire listed includes 1,021 anthems by 221 composers performed 5,484 times; and 355 services by 122 composers performed 5,721 times.

A chronological listing of the composers and the number of their works used suggests the percentages of compositions from various musical and historical periods now being performed at a representative number of the English cathedrals.

The numbers under which the anthems are listed indicate the collective number of performances of each work at 25 of the major English cathedrals during the period from November 1959 through June 1960.

- 52
Hilton, John (—d.1608) Lord for thy tender mercies sake
- 50
Mundy, William (—d.1591) O Lord, the maker of all thing
- Wesley, Samuel S. (1810-1876) Blessed be the God and Father
- 48
Bullock, Ernest (1890—) Give use the wings of faith
- Wesley, Samuel S. (1810-1876) Thou wilt keep him in perfect peace
- 43
Farrant, Richard (—d.1580) Call to remembrance
- Tallis, Thomas (1505-1585) If ye love me
- Wood, Charles (1866-1926) O Thou central Orb
- 42
Ouseley, Frederick (1825-1889) From the rising of the sun
- 40
Farrant, Richard (—d.1580) Hide not thou thy face
- Gibbons, Orlando (1583-1625) Almighty and everlasting
- 39
Crotch, William (1775-1847) How dear are thy counsels
- Wesley, Samuel S. (1810-1876) Wash me thoroughly
- 38
Stanford, Charles (1852-1924) Beati quorum via
- 37
Bairstow, Edward (1876-1946) Save us, O Lord
- 36
Ford, Thomas (c.1580-1648) Almighty God
- Gibbons, Orlando (1583-1625) O Lord, increase my faith
- Walmisley, Thomas (1814-1856) From all that dwell
- 35
Crotch, William (1775-1847) O Lord, the soul of thy servant
- Vaughan Williams, Ralph (1872-1958) O taste and see
- 33
Atwood, Thomas (1765-1838) Teach me, O Lord
- Battishill, Jonathan (1738-1801) O Lord, look down
- Gibbons, Orlando (1583-1625) This is the record of John
- Stanford, Charles (1852-1924) How beautiful are their feet, O for a closer walk, The Lord is my Shepherd
- Weelkes, Thomas (1575-1623) Hosanna to the son of David
- 32
Batten, Adrian (1591-1637) O praise the Lord
- Byrd, William (1543-1623) Ave verum corpus
- 31
Ouseley, Frederick (1825-1889) How goodly are thy tents
- Tallis, Thomas (1505-1585) O Lord, give thy Holy Spirit
- 29
Batten, Adrian (1591-1637) Sing we merrily
- Purcell, Henry (1659-1695) Rejoice in the Lord
- Victoria, Tomas (c.1548-c.1611) O quam gloriosum
- 27
Greene, Maurice (1695-1755) Lord, let me know mine end
- Purcell, Henry (1659-1695) Thou knowest Lord

- 26
Bullock, Ernest (1890—) O most merciful
- Greene, Maurice (1695-1755) Thou visitest the earth
- Purcell, Henry (1659-1695) Remember not, Lord
- Tye, Christopher (1500-1573) O come ye servants
- Wood, Charles (1866-1926) Hail gladdening light
- 25
Bach, Johann S. (1685-1750) Jesu, joy of man's desiring
- Ireland, John (1897-1962) Greater love
- Mozart, Wolfgang (1756-1791) Ave verum corpus
- 24
Boyce, William (1710-1779) O where shall wisdom be found
- Brahms, Johannes (1833-1897) How lovely is thy dwelling place
- Byrd, William (1543-1623) Sing joyfully
- 23
Blow, John (1648-1708) Salvator mundi
- Goss, John (1800-1880) If we believe
- Wesley, Samuel S. (1810-1876) O Lord, my God
- 22
Purcell, Henry (1659-1695) Thy word is a lantern
- 21
Byrd, William (1543-1623) Sacerdotes Domini
- Crotch, William (1775-1847) Lo! star-led chieftains
- Gardiner, Balfour (1887-1950) Thee Lord, before the close of day
- Gibbons, Orlando (1583-1625) O Lord in thy wrath
- Morley, Thomas (1557-1602) Out of the deep
- Tallis, Thomas (1505-1585) O nata lux
- 20
Atwood, Thomas (1765-1838) Turn Thee again
- Vaughan Williams, Ralph (1872-1958) O clap your hands
- 19
Batten, Adrian (1591-1637) Deliver us! O Lord
- Eccard, John (1553-1611) When to the temple Mary went
- Harwood, Basil (1859-1949) O how glorious
- Ley, Henry (1887-1961) Lo, round the throne
- Wood, Charles (1866-1926) God omnipotent reigneth
- 18
Atwood, Thomas (1765-1838) Turn thy face from my sins
- Handel, George (1685-1759) How beautiful are
- Harris, William (1883—) King of glory
- Stanford, Charles (1852-1924) Glorious and powerful God
- Tallis, Thomas (1505-1585) Salvator mundi
- Wood, Charles (1866-1926) O thou sweetest source
- 17
Bairstow, Edward (1874-1946) Jesu, the very thought
- Boyce, William (1710-1779) Turn thee again
- Byrd, William (1543-1623) Justorum animae
- Elgar, Edward (1857-1934) Jesu, word of God Incarnate
- Howells, Herbert (1892—) Like as the hart
- 16
Boyce, William (1710-1779) O turn away mine eyes
- Handel, George (1685-1759) Boundless realms
- Morley, Thomas (1557-1602) Nolo mortem peccatoris
- Ouseley, Frederick (1825-1889) O saviour of the world
- Parry, Hubert (1848-1918) My soul there is a country
- Weelkes, Thomas (1575/76-1623) Gloria in excelsis deo
- Wesley, Samuel S. (1810-1876) Lead me Lord
- Wise, Michael (1648-1687) Prepare ye the way
- 15
Atwood, Thomas (1765-1838) Come Holy Ghost
- Bach, Johann S. (1685-1750) How shall we fitly meet Thee
- Bainton, Edgar (1880-1956) I saw a new heaven
- Batten, Adrian (1591-1637) Lord, we beseech Thee
- Byrd, William (1543-1623) Christe, qui lux es
- Gibbons, Orlando (1583-1625) Almighty God who by Thy Son
- Mundy, John (1554-1630) Sing joyfully unto God
- Shaw, Geoffrey (1879-1943) Hail gladdening light
- Wesley, Samuel S. (1810-1876) The Lord hath been mindful



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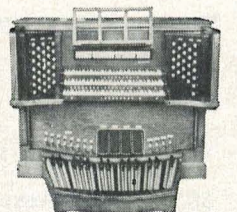
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- Whyte, Robert (—d.1574) O praise God
Wood, Charles (1866-1926) O most merciful
14
Baird, Edward (1874-1946) Blessed city,
heavenly Salem
Boyce, William (1710-1779) The sorrows of
my heart
Buck, Percy (1871-1947) O Lord God
Cornelius, Peter (1824-1874) The three kings
Goss, John (1800-1880) O Saviour of the world
Humfrey, Pelham (1647-1674) Rejoice in the
Lord
Purcell, Henry (1659-1695) Hear my prayer,
O God, thou art my God
Victoria, Tomas (c.1548-c.1611) Jesu, dulcis
memoria
Wood, Charles (1866-1926) Expectans expectavi
13
Baird, Edward (1874-1946) Though I speak
with tongues
Blow, John (1648-1708) Pray for the peace
Boyce, William (1710-1779) The heavens
declare
Gibbons, Orlando (1583-1625) Hosanna to the
son of David
Harris, William (1883—) Behold now praise
the Lord
Macpherson, Charles (1870-1927) Thou, God,
are praised, Awake my soul
Palestrina, Giovanni (1525-1594) Adoramus te
Parry, Hubert (1848-1919) I was glad when
they said unto me
12
Baird, Edward (1874-1946) Let all mortal
flesh
Boyce, William (1710-1779) The Lord is king
Byrd, William (1543-1623) Veni sancte spiritus
Goss, John (1800-1880) O pray for the peace
of Jerusalem
John of Portugal (1604-1656) Faithful cross
Macpherson, Charles (1870-1927) O praise God
Philips, Peter (—c.1628) Ascendit Deo
Sweetinck, Jan (1562-1621) Hodie Christus
natus est
Tchaikovsky, Peter (1840-1893) Blessed angel
spirits
Travers, John (1706-1758) Ascribe unto the
Lord
Wood, Charles, (1866-1926) Great Lord of
Lords
11
Allegri, Gregorio (1582-1652) Miserere
Bach, Johann S. (1685-1750) Awake us, O
Lord
Bennett, William (1816-1875) God is a spirit
Byrd, William (1532-1623) Haec dies, O Lord
make thy servant Elizabeth, Teach me, O
Lord
Dering, Richard (—1630) Factum est silentium
Dowland, John (c.1563-1626) O Lord, turn not
away
Goss, John (1800-1880) God so loved the world
Joubert, John (1927—) O Lord the maker of
all things
Philips, Peter (—c.1628) Gaudet in coelis
Read, Frederick (1857-1925) Sing we merrily
Stanford, Charles (1852-1924) And I saw an-
other angel
Tallis, Thomas (1505-1585) In jejuniis et fletu
Travers, John (1706-1758) O worship the Lord
Tye, Christopher (1500-1573) Holy Spirit, Lord
of grace
Victoria, Tomas (c.1548-c.1611) Jesu, the very
thought
Weldon, John (1676-1736) O praise the Lord
Wesley, Samuel S. (1810-1876) Cast me not
away
Wood, Charles (1866-1926) Glory and honor
and laud
10
Atwood, Thomas (1765-1838) Enter not into
judgment
Bach, Johann S. (1685-1750) Flocks in pas-
tures green, I wrestle and pray
Battishill, Jonathan (1738-1801) Call to
remembrance
Batten, Adrian (1591-1637) When the Lord
turned
Boyce, William (1710-1779) By the waters of
Babylon
Byrd, William (1543-1623) Let us clap, O Lord
Gibbons, Orlando (1583-1625) O clap your
hands
Greene, Maurice (1695-1755) O clap your
hands
Handel, George (1685-1759) Let the bright
seraphim
Harris, William (1883—) O what their joy
Haydn, Joseph (1732-1809) In the beginning
Ley, Henry (1887-1961) The strife is O'er
Mendelssohn, Felix (1809-1847) How lovely are
the messengers
Nares, John (1715-1783) The souls of the
righteous
Purcell, Henry (1659-1695) Evening hymn
Stanford, Charles (1852-1924) Justorum animae
Tye, Christopher (1500-1573) Laudate nomen
Wesley, Samuel S. (1810-1876) O give thanks,
The Lord is my shepherd, Who can express
the noble acts
9
Bach, Johann S. (1685-1750) Jesu, who dist-
ever guide, King of glory
Blow, John (1648-1708) Let thy hand be
strengthened
Boyce, William (1710-1779) I have surely built
thee an house
Byrd, William (1543-1623) Bow thine ear
Chapman, Edward (1902—) Let all the world
in every corner sing
Davies, Walford (1869-1941) Blest are the pure
in heart
Goss, John (1800-1880) Almighty and merciful
God
Handl, Jacob (1550-1591) In nomine Jesu
Harris, William (1883—) Faire is the heaven
Pitoni, Giuseppe (1657-1743) Cantate Domino
Steggall, Charles (1826-1902) Remember now
thy creator
Weelkes, Thomas (1574-1623) Hosanna
Wood, Charles (1866-1926) Jesu, the very
thought
8
Bach, Johann (1685-1750) Jesus Saviour, I am
thine, Zion hears her watchman's voices
Batten, Adrian (1591-1637) Hear my prayer
Blow, John (1648-1708) I beheld and lo
Boyce, William (1710-1779) Great and marvel-
lous
Brewer, Hubert (1865-1928) O Lord, thou
strength
Campbell, Sidney (1909—) Praise to God
Craft, William (1678-1727) God is gone up
Drese, Adam (1620-1701) Round me falls the
night
Dvorak, Anton (1841-1904) Blessed Jesu
Finzi, Gerald (1901-1956) God is gone up
Greene, Maurice (1695-1755) My lips shall
speak of thy praise
Harris, William (1883—) Holy is the true light
Holst, Gustave (1874-1934) Turn back, O man
Knight, Gerald (1908—) Christ whose glory
fills the sky
Lasso, Orlando (1534-1594) Tristis est anima
Mendelssohn, Felix (1809-1847) When Jesus,
our Lord
Palestrina, Giovanni (1525-1594) Aeternum
Christi munera, Exultato te, Domine, O bone
Jesu
Pearsall, Robert (1795-1856) In dulci jubilo
Purcell, Henry (1659-1695) Jehovah, quam
multi sunt hostes mei
Stanford, Charles (1852-1924) O living will
Vaughan Williams, Ralph (1872-1958) O how
amiable
Victoria, Tomas (c.1548-c.1611) O vos omnes
Wagner, George (1698-1756) Blessing, glory,
wisdom
Walker, Ernest (1870-1949) I will lift up mine
eyes
Wesley, Samuel S. (1810-1876) Ascribe unto
the Lord, The wilderness
Wise, Michael (1648-1687) Awake, awake
Wood, Charles (1866-1926) Thou joyful Easter-
tide
7
Anerio, Felice (c.1560-1614) Christus est
Arcadelt, Jacobus (c.1514-1575) Give ear unto
my prayer
Bach, Johann S. (1685-1750) Awake thou wintry
earth, Jesu priceless treasure
Bennett, William (1816-1875) O that I knew
Blow, John (1648-1708) My God, my God,
look upon me
Bourgeois, Louis (1510-1561) Bread of the
world, O strength and stay
Brahms, Johannes (1833-1897) Behold all flesh
is as grass
Byrd, William (1543-1623) An earthly tree,
Non vos relinquam rphanos
Croft, William (1678-1727) We will rejoice in
thy salvation
Darke, Harold (1888—) In the bleak midwinter
Harris, William (1883—) Come my way, my
truth
Humphreys, Pelham (1647-1674) Hear O
heavens
Lloyd, Charles (1849-1919) Grieve not the holy
spirit
Mendelssohn, Felix (1809-1847) See what live
hath the Father, Sleepers wake!
Pritchard, Roland (1811-1887) O praise God
Stanford, Charles (1852-1924) Purest and
highest Ye choirs of New Jerusalem
Tomkins, Thomas (1572-1656) Great and
marvellous
Wesley, Samuel (1766-1837) In exitu Israel
Wesley, Samuel S. (1810-1876) Thou, judge of
quick and dead
Wood, Charles (1866-1926) Father of all holy
Bach, Johann (1685-1750) Prepare thyself,
Zion, Subdue us by thy goodness, Up, up my
heart
Blow, John (1648-1708) Be merciful to me
Bourgeois, Louis (1510-1561) Darkening night
Byrd, William (1543-1623) Laudimus in sanctis
Davies, Walford (1869-1941) O Thou that
hearest prayer
Handel, George (1685-1759) Behold thou shalt
conceive, Come unto Him
Kirbye, George (—1634) O Jesu, look
Marchant, Stanley (1883-1949) Judge eternal
Marenzio, Luca (c.1553-1599) King of glory
Mendelssohn, Felix (1809-1847) He that shall
endure, O come everyone that thirsteth
Mozart, Wolfgang (1756-1791) Jesu, word of
God Incarnate
Palestrina, Giovanni (1525-1594) Sicut cervus,
With other tonis
Philips, Peter (—1628) While organs made
harmony
Purcell, Henry (1659-1695) O God, thou hast
cast us out
Stewart, Hylton (1884-1932) On this day earth
shall ring
Tallis, Thomas (1505-1585) All people that on
earth
Thiman, Eric (1900—) Sing alleluia forth
Tomkins, Thomas (1572-1656) Pray for the
peace of Jerusalem
Victoria, Tomas (c.1548-c.1611) Glorious in
heaven, O sacrum convivium, O magnum
mysterium
Walmsley, Thomas (1814-1856) Father of
heaven, Ponder my words
Weldon, John (1676-1736) Hear my crying,
In Thee, O Lord
Wesley, Samuel S. (1810-1876) The Lord hath
been merciful
5
Alcock, Walter (1861-1947) For Thou, O
Lord, art holy
Atkins, Ivor (1869-1953) Behold, I come
quickly

Bach, Johann S. (1685-1750) At thy feet in prayer we bow, God my king, Jesus, font of consolation, Lamb of God, Now cheer our hearts

Bairstow, Edward (1874-1946) I sat down under his shadow, Lamentations

Batten, Adrian (1591-1637) Haste Thee, O God, Out of the deep

Bax, Arnold (1883-1953) Lord, Thou hast told us

Boyce, William (1710-1779) Blessing and glory

Britten, Benjamin (1913-) Noye's Fludde, There is no rose of such vertu

Bullock, Ernest (1890-) Christ the fair glory, They that wait upon the Lord

Byrd, William (1543-1623) Raise our Lord

Cherubini, Maria (1760-1842) The righteous for evermore

Davies, Walford (1869-1941) God be in my head, King of glory

Dering, Richard (-1630) Quem vidistis pastores

Elgar, Edward (1857-1934) Doubt not the Father's care

Gibbons, Orlando (1583-1625) O Lord I lift my heart

Gray, Alan (1855-1935) What are these

Greene, Maurice (1695-1755) Arise, shine, O Zion

Handel, George (1685-1759) Comfort ye, Their sound is gone up

Haydn, Joseph (1732-1809) The heavens are declaring

Howells, Herbert (1892-) Here is the little door

Lasso, Orlando (1530-1596) Allelujah, Justorum animae

Macpherson, Charles (1870-1927) Jesu, star of consolation

Merbecke, John (c. 1510-1585) The hour cometh

Moeran, Ernest (1894-1950) Blessed are those servants

Monteverdi, Claudio (1567-1648) Vespers

Morley, Thomas (1558-1603) Agnus Dei

Mozart Wolfgang (1756-1791) Dies irae

Nares, John (1715-1783) Try me, O God

Palestrina, Giovanni (1525-1594) Complerentur dies, Tri es fetra

Parry, Hubert (1848-1918) There is an old belief

Philips, Peter (-1628) Ave verum

Purcell, Henry (1659-1695) Lord, how long wilt Thou be angry

Stanford, Charles (1852-1924) Coelos ascendit hodie, If thou shalt confess, The earth is the Lord's

Sweelinck, Jan (1562-1621) Gaudete Omnes

Tchaikovsky, Peter (1840-1893) Hymn to the Trinity, When Jesus was yet a child

Vaughan Williams, Ralph (1872-1958) Let all the world

Wadely, Frederick (1882-) Bread of heaven

Walker, Ernest (1870-1949) Lord, Thou hast been our refuge

Walton, William (1902-) Set me as a seal

Weelkes, Thomas (1575/76-1623) Alleluia

Whitlock, Percy (1903-1946) Glorious in heaven, Jesus grant me this, I pray

Wilbye, John (1574-1638) O God the rock

Wilson, Archibald (1869-) O everlasting light

4

Atwood, Thomas (1765-1838) O God, who by the leading of a star

Bach, Johann S. (1685-1750) Break forth, Commit thy way to Jesus, Jesus is this dark world's light, O thou who comest

Bairstow, Edward (1874-1946) King of love

Batten, Adrian (1591-1637) Let my complaint

Blow, John (1648-1708) Let my prayer come up

Bourgeois, Louis (1510-1561) How dazzling fair

Boyce, William (1710-1779) All kings shall fall down before Him

Brahms, Johannes (1833-1897) Blessed are they that mourn

Bullock, Ernest (1890-) O saviour of the world

Byrd, William (1543-1623) Exsurge Domine, Laetentur coeli, Miserere, Rorate coeli, Senex puerum portabat, Then did the priests make offerings

Causton, Thomas (-1569) Rejoice in the Lord alway

Child, William (1606-1694) Praise the Lord

Clarke, Jeremiah (1670-1707) I will love Thee

Dering, Richard (-1630) Above Him stood the seraphim

Gibbons, Orlando (1583-1625) Jesu, grant me this I pray, Hosanna, O God, the king of glory

Goss, John (1800-1880) Come and let us return, Lift up thine eyes

Greene, Maurice (1695-1755) The sun shall no more be my light

Handl, Jacob (1550-1581) Ascendo ad Patrem meum

Harris, William (1883-) Behold the tabernacle of God

Howells, Herbert (1892-) O spotless rose

Lasso, Orlando (1530-1594) Adoramus Te, Christe

Ley, Henry (1887-1962) Evening hymn of Charles I, The righteous shall rejoice

Mendelssohn, Felix (1809-1847) Above all praise, Cast thy burden upon the Lord, Hear my prayer, Judge me, O God

Nares, John (1715-1783) Blessed is he that considereth

Nicholson, Richard (1570-1639) When Jesus sat at meat

Novello, Vincent (1781-1861) Like as the hart

Oldroyd, George (1886-1951) Hymn to Jesus

Palestrina, Giovanni (1525-1594) Ego sum panis vivus, Lauda Sion, O Lord my God, Haec dies, Very bread, good shepard

Parry, Hubert (1848-1918) Hear my words, ye

people, Never weather-beaten sail

Purcell, Henry (1659-1695) O sing unto the Lord

Rogers, Benjamin (1614-1698) O Lord, who shall dwell, Teach me, O Lord

Smith, George (1813-1877) Come unto me

Stainer, John (1840-1901) They that wait upon the Lord

Statham, Heathcote (1889 -) Drop down, ye heavens

Tallis, Thomas (1505-1585) Audivi vocem de coelo

Tomkins, Thomas (1572-1656) O give thanks, When David mourned

Tye, Christopher (1500-1573) A sound of angels, Father of all, O joy of Jacob

Victoria, Tomas (c. 1548-c. 1611) The Passion

Walmisley, Thomas (1814-1856) O Thou shepherd of Israel

Webb, Samuel (1740-1816) O Rex gloriae

Weelkes, Thomas (1575/76-1623) When David heard

Williams, Charles (1853-1935) Thou wilt keep him in perfect peace

Wood, Charles (1866-1926) Oculi omnium, Try me, O God

3

Aldrich, Henry (1647-1710) O give thanks

Bach, Johann S. (1685-1750) Come and thank Him, It is finished, Now at thy feet creation lies, O Jesu, most kind, O sacred head, The Lord my faithful shepherd is, Thine, Thine, O Father, are my praises

Bairstow, Edward (1874-1946) Lord, I call upon Thee

Bateson, Thomas (c. 1570-1630) Holy Lord, almighty

Blow, John (1648-1708) In the time of trouble

Boyce, William (1710-1779) In the time of trouble, O give thanks

Britten, Benjamin (1913 -) Pleasure it is

Buck, Percy (1871-1947) God be merciful

Bull, John (1562-1628) Almighty God who by the leading of a star, In the departure of the Lord

Bullock, Ernest (1890 -) Drop, drop slow tears, The last and greatest herald

Byrd, William (1543-1623) Alleluia, Ascendit Deus, Beata virgo

Coperario, John (c. 1570-1627) I'll lie me down

Costanti, Fabio (c. 1570 -) Confitimini Domino

Creighton, Robert (c.1639-1733/34) I will arise

Croft, William (1678-1727) Put me not to rebuke, Sing praises to the Lord

Crotch, William (1775-1847) Be peace on earth, Holy, Lord God Almighty

Elgar, Edward (1857-1934) Jesus, meek and lowly

Fox, William (16th century) Teach me thy way

Franck, Cesar (1822-1890) Hallelujah, O praise the Lord

Gibbons, Orlando (1583-1625) Drop, drop, slow tears, Forth in thy name, Why art thou so weary, O my soul

Goss, John (1800-1880) I heard a voice

Gray, Alan (1855-1935) God, whose nature, The angel of the Lord

Greene, Maurice (1695-1755) O God of my righteousness, Sing unto God

Handel, George (1685-1759) Surely He hath borne, Worthy is the lamb

Handl, Jacob (1550-1591) All they from Saba, Ecce concipies

Harris, William (1883 -) Achieved is the glorious work, Insanae et vanae curae

Joubert, John (1927 -) There is no rose

Lang, Craig (1891 -) Rejoice in the Lord

Ley, Henry (1887-1961) God so loved the world

Lloyd, Charles (1849-1919) The righteous live for evermore, When I see blossoms spring

Marchant, Stanley (1883-1949) Souls of the righteous

Mozart, Wolfgang (1756-1791) Recordare, pie Jesu

Ouseley, Frederick (1825-1889) Jerusalem on high, Save me, O God

Palestrina, Giovanni (1525-1594) Come Thou Holy Spirit, Venit Michael archangelus, Vidi turbam magnam

Purcell, Henry (1659-1695) Now that the sun hath veiled his light

Rachmaninoff, Serge (1873-1943) Hymn to the cherubim

Rhodes, Harold (1889-1950) Lord of all power and might

Richardson, Madeley (1868-1949) O how amiable

Schubert, Franz (1797-1828) Where Thou reignest

Shaw, Martin (1876-1958) Arise in us

Stanford, Charles (1852-1924) St. Patrick's breastplate

Statham, Heathcote (1889 -) Praise thou the Lord, There are shepards abiding

Stroud, Charles (1705-1726) Hear my prayer

Surplice, Alwyn (1906 -) Lord, who shall dwell in thy tabernacle

Sweelinck, Jan (1562-1621) O Lord God to Thee be praise

Tallis, Thomas (1505-1585) I call and cry unto Thee, Lamentations

Thorpe-Davie, Cedric (1913 -) Come Holy Spirit

Tomkins, Thomas (1572-1656) My shepherd is the living God

Tye, Christopher (1500-1573) O God of Bethel, Orbis factor, Sing unto the Lord

Vaughan Williams, Ralph (1872-1958) O be joyful in the Lord, Rise, heart, the Lord is risen

Wadely, Frederick (1882 -) There shall be signs in the sky

Wagner, George (1698-1756) All praise to Him

Ward, John (1571-1638) Let me tread

Weldon, John (1676-1736) O praise God in his holiness

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Pastor

Miss Helen Bennett,
Organist

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16' Bourdon	16' Lieblich Gedeckt	8' Viola	32' Contra Violone
8' Principal	8' Geigen Diapason (Sw.)	8' Gedackt	16' Contrabass
8' Majorflöte	8' Rohrflöte (Sw.)	8' Quintade (with chiff)	16' Bourdon
4' Octave	8' Gamba (Sw.)	4' Gemshorn	16' Lieblich Gedeckt
4' Spitzflöte	8' Gamba Celeste (Sw.)	4' Koppelflöte	8' Octave
2 1/2' Twelfth	8' Flute Celeste (Sw.)	2 1/2' Nazat	8' Flötenbass
2' Super Octave	4' Prestant	2' Nachthorn	4' Super Octave
2' Blockflöte	4' Flute	1 1/2' Tierce	4' Spitzflöte
-Mixture III	2 1/2' Nazard	1' Siffilöte	2' Octavin
	2' Piccolo	Harp	
16' Swell to Great	8' Trumpet (Sw.)	Celesta	8' Swell to Pedal
8' Swell to Great	8' Oboe (Sw.)	Carillon	4' Swell to Pedal
4' Swell to Great	8' Krummhorn (Sw.)		
	Tremulant (Sw.)	Tremulant	COMBINATION ACTION (Capture System)
EXPRESSION	16' Swell Coupler	16' Swell to Choir	4 Swell Pistons
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PEDALS	4' Swell Coupler	4' Swell to Choir	4 Choir Pistons
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Whitlock, Percy (1903-1946) He is risen
Wise, Michael (1648-1687) Abide with me
Wood, Charles (1866-1926) Never weather-
beaten sail, 'Tis the day of resurrection, View
me, O Lord

2

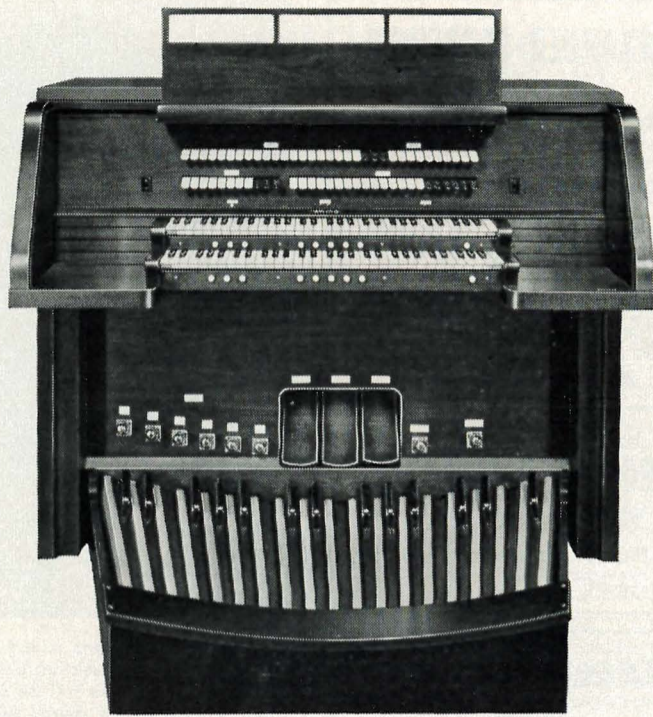
Aldrich, Henry (1647-1710) Out of the deep
Allegrì, Gregorio (1582-1652) Adoremus in
aeternum
Armes, Philip (1836-1908) Give ear
Armstrong, Thomas (1898 —) Christ whose
glory fills the sky
Bach, Johann M. (1648-1694) I know that my
redeemer liveth
Bach, Johann S. (1685-1750) And there were
shepherds, Christians, shout for joy, Enrich
us with thy bounty, God liveth ever, Hear,
King of angels, Jesu, lead my footsteps ever,
Mine eyes this eventide, Now is the mournful
time, Sleepers wake
Bairstow, Edward (1874-1946) Jesu, grant me
this I pray, Let my prayer come up, Sing
ye to the Lord, The day draws on
Berlioz, Hector (1803-1869) Thou must leave
Blow, John (1648-1708) Look upon mine ad-
versity, My days are gone like a shadow
Boyce, William (1710-1779) Save me, O God,
Sing praise to the Lord
Britten, Benjamin (1913 —) Hymn to the
virgin
Buck, Percy (1871-1947) Into this world
Byrd, Ernest (1890 —) God is a spirit
Byrd, William (1543-1623) Asperis tu manum
tuam, Come help, O God, Lord in thy
rage, O God which art most merciful, O
lamb of God, O Lord in thy wrath, rebuke
me not, O magnum mysterium, O sacrum
convivium, Sidesum rector, Terra tremuit,
Trii sunt coeli
Campbell, Sidney (1909 —) Glorious in
heaven, This is the day
Campion, Thomas (1567-1620) Never weather-
beaten sail
Corfe, Joseph (1740-1820) Thou, O God
Croce, Giovanni (1560-1609) O vos omnes
Croft, William (1678-1727) O praise the Lord
Crotch, William (1775-1847) O come hither,
O sacrum convivium
Day, Edgar (1891 —) Round me falls the
night
Dyson, George (1891 —) O praise God in his
holiness, Ye that hath spent the silent night
Elgar, Edward (1857-1934) Ecce sacerdos mag-
num, Ave verum, Seek him that maketh the
seven stars, The light of the World, The
spirit of the Lord
Elvey, George (1812-1893) Arise, shine, for the
light is come
Gibbons, Orlando (1583-1625) Blessed be the
Lord God, Great Lord of Lords, Lord
grant grace
Goss, John (1800-1880) These are they, The
wilderness
Greene, Maurice (1695-1755) Acquaint thyself
unto God
Handl, Jacob (1550-1591) Adoramus te, Behold
thou shalt conceive, Pater noster, The right-
eous perisheth
Harris, William (1883 —) Most glorious Lord
of life
Hassler, Hans (1564-1612) Dixit Maria ad
angelum
Hayes, William (1707-1777) I sing thy birth
Howells, Herbert (1892 —) We have heard
with our ears, Let God arise, Sing lullaby
Ireland, John (1879-1962) Ex ore innocentum
Jackson, Francis (1917 —) How bright these
glorious spirits shine
Josquin (1445-1521) Ave verum corpus
Kitson, Charles (1874-1944) Holy Father, cheer
us on our way, Lift up your heads, Whence
is that goodly fragrance
Lang, Craig (1891 —) Sing alleluia forth
Lasso, Orlando (1530-1594) Sancti mei
Ley, Henry (1887-1961) All nations whom thou
hast made, Come Thou Holy Spirit, We
have waited, O Lord
Macpherson, Charles (1870-1927) Shepherd's
cradle song
Marcello, Benedetto (1686-1739) As pants the
hart
Marchant, Stanley (1883-1949) Very bread
McKie, William (1901 —) We wait for the
living spirit
Mendelssohn, Felix (1809-1847) Grant us peace,
Lift thine eyes, Lord on our offences, O for
the wings of a dove, Say, where is he born,
The sorrows of death, Then shall the
righteous
Mozart, Wolfgang (1756-1791) Quis te com-
prehendat
Nares, John (1715-1783) Rejoice in the Lord
Noble, T. Tertius (1867-1953) Souls of the
righteous
Ord, Boris, (1897-1961) Adam lay-y-bounden
Ouseley, Frederick (1825-1889) It came even
to pass, Is it nothing to you
Palestrina, Giovanni (1525-1594) O saviour
of the world, Super flumina Babylonis, Surge
illuminere, O beata et gloriosa trinitas
Parry, Hubert (1848-1919) He delivereth the
poor, Prevent us, O Lord
Parsons, Robert (— 1569/70) Deliver me from
mine enemies
Pearsall, Robert (1795-1856) Blessed word of
God
Peerson, Martin (c.1580-1650/51) Lord, ever
bridle my desires
Phillips, Peter (— 1628) Surgens Jesu
Poulenc, Francis (1899-1963) Hodie Christus
natus est
Praetorius, Michael (1571-1621) The noble
stem of Jesse
Purcell, Henry (1659-1695) Lord God of hosts,
Praise the Lord, O Jerusalem
Rhodes, Harold (1889-1950) Lord, it belongs
not to my care
Rogers, Benjamin (1614-1698) Behold now,

praise the Lord
Rubbra, Edmund (1901 —) Domine Jesu,
Missa Cantuariensis
Schicht, Johann (1753-1828) The Lord ascend-
eth
Selby, Luard (1853-1918) All nations whom
Thou hast made, Behold, a star
Shaw, Geoffrey (1879-1943) How far is it to
Bethlehem
Somervell, Arthur (1863-1937) The King of
love
Stainer, John (1840-1901) And I saw the Lord,
God so loved the world
Stanford, Charles (1852-1924) Eternal Father,
who didst create, If ye then be risen with
Christ, Pray that Jerusalem may have peace
Surplice, Alwyn (1906 —) Lift up your hearts
Tallis, Thomas (1505-1585) Dum transisset Sab-
batum, Purge me, O Lord
Thiman, Eric (1900 —) Good Christian men
rejoice and sing
Tomkins, Thomas (1572-1656) I heard a voice,
When David heard that Absalom was slain
Travers, John (1706-1758) O praise the Lord
Tye, Christopher (1500-1573) I have loved,
Jesu, Thy mercies are boundless, Praise ye
the Lord
Victoria, Tomas (c.1548-c.1611) O the glorious
body, O vos omnes, Deliver us, O Lord,
Passion according to St. John
Vaughan Williams, Ralph (1872-1958) Come,
Holy Spirit
Wadely, Frederick (1882 —) If ye then be
risen with Christ
Wagner, George (1698-1756) What tongue can
tell
Walmisley, Thomas (1814-1856) Remember, O
Lord
Weelkes, Thomas (1575-1623) O Lord, grant
the king a long life
Wesley, Samuel (1810-1876) Praise the Lord
Whyte, Robert (c.1530-1574) Christie qui lux es
Wood, Charles (1866-1926) An Easter carol,
Haec dies, I will arise, O Lord that seest
1.
Agostini, Paolo (1593-1629) Adoramus te
Alcock, George (1861-1947) He that spared
not his son, Holy Lord God of hosts
Aldrich, Henry (1647-1710) Not unto us Lord
Amner, John (c.1580-1641) O ye little flock
Arensky, Antony (1861-1906) Send out thy
light
Atwood, Thomas (1765-1838) Let the words
of my mouth, Withdraw not thy mercy
Bach, Johann M. (1648-1694) Now is Christ
risen
Bach, Johann S. (1685-1750) All Holy Jesus,
All glory, laud and honor, Ah people sing
thy praises, And now the Lord to rest is
laid, And she brought forth her first born
son, Beside thy cradle, Break in grief, Chris-
mas Oratorio, Christ our helper and lifegiver,
Come and let us all this day, Et exultavit,
For as a loving father, Hence with earthly
treasure, In dulci jubilo, In tears of grief,
In thine arms I rest me, Lift up your heads,
Mass in B minor, My soul, now praise thy
maker, O blessed are the single minded, O
fount of love, O happy day, O Jesu, I am
glad, O Thou sweetest source, O Trinity,
most blessed light, Rejoice and sing, See what
love can do, Thou art, O Lord, my strength
and stay, Triondion, Wake, wake, O God,
We bow our heads, We thank Thee
Bairstow, Edward (1874-1946) If the Lord had
not helped, While shepherds watched
Banks, Ralph (1767-1841) The souls of the
righteous
Bates, Frank (1885-1928) O Lord correct me
Bax, Arnold (1883-1953) There is no rose
Bennett, Sterndale (1816-1875) Remember now
thy creator
Blitheman, William (— 1591) Aeterna, rerum
conditor
Bloch, Ernest (1888 —) Let me the words
Blow, John (1648-1708) Examine me, O Lord,
How long wilt thou forget me, O praise the
Lord, Sing O heavens, The Lord liveth,
Wherein that shall a young man
Brahms, Johannes (1833-1897) Blessed are the
dead, Blessed are the patient-minded, Blessed
are they that dwell in thy house, Here on
earth, Lord, make me to know, O saving
health, O Saviour, rend the skies
Britten, Benjamin (1913 —) Deo gratias, I
sing of a maiden, Of one that is so fair,
Welcome Yule
Buck, Percy (1871-1947) Beloved, now are we
the sons of God, There came wise men
Bull, John (1562-1628) To Bethlehem shepherd
brethren ran
Bullock, Ernest (1890 —) Good Christian men
rejoice, He that is down need fear no fall,
Lift up your hearts
Byrd, William (1543-1623) Attend my humble
prayer, Ego sum panis domine, Lumen ad
revelationem, Non nobis Domine, O Lord,
my God, O Lord, rebuke me not, O praise
our God, all ye gentiles, O quam suavis, Psal-
lite Domino, This day Christ was born, Tu es
petra, Venite comedite, Vigilate
Causton, Thomas (— 1569) O sacrum conviv-
ium
Carissimi, Giacomo (1582-1647) Ave verum
corpus
Clarke, Jeremiah (1659-1707) Praise the Lord
of Jerusalem
Clarke-Whitfield, John (1770-1836) In Jewry
is God known
Cook, Edgar (1880-1953) Give us the wings of
faith
Corfe, Joseph (1740-1820) Blessed is the man
Cornyshe, William (1465-1523) Woe fully arrayed
Cox, Derek (1882 —) Praise God in his holi-
ness
Croce, Benedetto (1560-1609) Et resurrexit ter-
tia die, Teach me
Croft, William (1678-1727) Cry aloud and

shout, Lord what love have I, Praise the Lord, O my soul
 Crotch, William (1775-1847) From the rising of the sun, Sing we merrily
 Cruger, Johann (1598-1662) Deck thyself with goodness, Now I sink before Thee lowly, Sun, who dost all my life brighten
 Davies, Walford (1869-1941) Bread of the world, I vow to thee my country, Requiem aeternam, That so by thy blessed birth, The blessed birth, The holly and the ivy, The Lord cometh
 Dering, Richard (1575-1630) Gaudent in coele, O bone Jesu
 Dowland, John (1562-1626) My spirit longs for Thee
 Duruflé, Maurice (1902 —) Requiem
 Dyson, George (1883 —) Lauds, Let all the world in every corner sing
 East, Michael (1560-1648) When David heard Eberlin, Johann (1702-1762) Ah! Lord God, All my heart this night rejoices
 Elgar, Edward (1857-1934) O hearken Thou Farrar, Ernest (1885-1918) Almighty God, the fountain of all wisdom, They that put their trust
 Fauré, Gabriel (1845-1924) Requiem
 Fayfax, Robert (— 1521) Aeterna laudis liliun, Ave maria
 Finzi, Gerald (1901-1956) My lovely one, Welcome sweet and sacred feast
 Freydinghausen, Johann (1670-1739) God liveth still
 Fricker, Herbert (1868-1943) When Christ was born
 Gibbs, Cecil (1886-1960) Lord, who shall dwell
 Gibbons, Orlando (1583-1625) Behold thou hast made my days, Come Holy Ghost, Deliver us O Lord, Glorious and powerful, Lift up your hearts, O Lord rebuke me not, O Thou central orb, See the world is incarnate, Strong Son of God, The eyes of all wait upon Thee
 Gibbons, Bairstow Thanks be to Thee
 Goldwyn, John (1670-1719) I have set God always before me
 Goss, John (1800-1880) Hear, O Lord, O Lord God, thou strength of my health, O taste and see
 Gray, Alan (1885-1935) Blow out, yon bugles, If I should die, Jerusalem on high
 Greene, Maurice (1695-1755) Cry aloud and shout, I will lay me down, I will pay my vow, Praised be the Lord daily
 Guidetti, Giovanni (1532-1592) The eternal gifts of Christ the King
 Handel, George (1685-1759) Achieved is the glorious work, Ah! my soul is onward pressing, All they from Saba, And the glory, God's tender mercies, I ascend unto my Father, Lift your hearts, O Lord, we trust Thee alone, The righteous perisheth, The queen shall rejoice, With cheerful robes
 Handl, Jacob (1550-1591) Ecce quomodo moritur justus, In the beginning
 Harker, Clifford (1912 —) God of Bethel
 Harris, William (1883 —) All creatures of God, Eternal ruler, O sing unto the Lord, Rejoice in the Lord, This joyful Easter
 Harwood, Basil (1859-1949) Cantate Domino, This day Christ was born
 Hassler, Hans (1564-1612) Laetentur Coeli
 Hayes, William (1707-1777) O worship the Lord
 Himmel, Frederick (1765-1814) Incline thy ear
 Holst, Gustave (1874-1934) Lullay my liking, To my humble supplication
 Hooper, Edmund (c.1553-1621) Teach me thy ways
 Howells, Herbert (1892 —) O pray for the peace of Jerusalem
 Humfrey, Pelham (1647-1674) Have mercy upon me
 Hurford, Peter (1930 —) Litany to the Holy Spirit
 Ireland, John (1872-1962) It is a thing most wonderful, Here we bring new water
 Jackson, Francis (1917 —) Holy, Maria, blessed maid
 Jacob, Gordon (1895 —) To my humble supplication
 Josquin (1445-1521) Sun of my soul
 Kallinikov, Basil (1866-1901) I will love Thee, O Lord, A loving Savior
 Kent, James (1700-1776) Hear my prayer
 Kirby, George (— 1634) Vox in Rama
 Lasso, Orlando (1530-1594) Oculus non vidit, Turn Thee O Lord
 Ley, Henry (1887-1961) Close thine eyes and sleep secure, Behold He appeareth, Henry VI's prayer, Jesu, word of God incarnate, O Lord God almighty, The Lord hath established a covenant, The spirit of the Lord, Ye men of Israel
 Lloyd, Charles (1849-1919) Blessed are they, I will sing of thy power, Missa in honoris Sancti Osmund, Rejoice in the Lord alway, View me Lord
 Lock, Matthew (1630-1677) Sing unto the Lord
 Lukacic, Ivan (1574-1648) Cantate Domino
 Macpherson, Charles (1870-1927) O sleep thou heaven born treasure, Why are thou so vexed, O my soul
 Mendelssohn, Felix (1809-1847) For our offences, Let all creatures praise, Man is mortal, O God have mercy, O thou true and only light, Why rose fiercely the heathen
 Middleton, James (1896 —) If ye walk in my statutes, Love came down at Christmas
 Morley, Christopher (1558-1603) Eheu! Sustulerunt Dominum, Father, I am thy only Son, Labori in Gemitu meo, Thou knowest Lord, Through the day thy love has spared me
 Mozart, Wolfgang (1756-1791) Adoramus te, Glorious is thy name, Lacrymosa dies illa, Thanks, good Jesu
 Nares, John (1715-1783) O Lord my God
 Naylor, Charles (1838-1897) Vox dicentis

Nicolai, Phillip (1556-1608) How brightly gleams the morning star, Up, up, awake
 Noble, T. Tertins (1867-1953) There came three kings
 Ouseley, Frederick (1825-1889) In the sight of the universe, Lord I call upon thee
 Palestrina, Giovanni (1525-1594) Hodie beata virgo Maria, Hodie Christus natus est, Jesu rex admirabilis, Like as the hart, Miserere, Missa Lauda Sion, Now when was come the day of Pentecost, Psallite unigento, Stabat mater, Stella quam viderant magi, This is the day
 Palmer, Charlton (1871-1930) There stood in heaven a linden tree
 Praetorius, Michael (1571-1621) The Lord ascended on high
 Purcell, Henry (1659-1695) The secrets of our hearts, My beloved spake
 Rachmaninoff, Serge (1873-1943) We have seen thy resurrection
 Rootham, Cyril (1875-1938) Hear the voice and prayer
 Rose, Bernard (1915 —) Domine dilexi
 Rubbra, Edmund (1901 —) Beatitude
 Scheidt, Samuel (1587-1654) Son of God
 Schubert, Franz (1797-1828) Great is Jehovah, The Lord is my shepherd
 Schütz, Heinrich (1585-1672) Praise to Thee, Lord Jesus
 Severac, Joseph (1873-1921) Tantum ergo sacramentum
 Shaw, Martin (1876-1958) Puer nobis, O Christ who holds the open gate
 Shepherd, John (16th century) I give you a new commandment
 Somervell, Arthur (1863-1937) The Grasmere carol
 Soriano, Francesco (1549-1620) Passion choruses
 Sowerby, Leo (1895 —) Let us now praise
 Spinney, Walter (1852-1894) O God of hosts
 Stainer, John (1840-1901) They were lovely
 Stanford, Charles (1852-1924) A song of peace, A song of wisdom, Awake, awake my heart, Hodie, King of glory, Light of gladness, View me, Lord
 Statham, Heathcote (1889 —) Christ hath a garden, O come Holy Spirit
 Stewart, Hylton (1884-1932) O worship the king, To the name of our salvation
 Sweelinck, Jan (1562-1621) Arise, o ye servants of God
 Tallis, Thomas (1505-1585) Behold the bridegroom cometh, Come Holy Spirit, Gloria patri, Hail glorious spirits, In manus tuas, Migravit Juda, O radix Jesse, Plorans plorevit in nocte, Quomodo sedet sola civitatis, This is my commandment
 Tavener, John (1495-1545) Dum transisset Sabbatum, Kyrie Leroz Mass, Western Wynde Mass
 Tchaikovsky, Peter (1840-1893) How blest are they
 Terry, Richard (1865-1938) I saw a maiden fair, A prayer to Jesus
 Thiman, Eric (1900 —) How lovely are thy dwellings
 Tomblings, Phillip (1902 —) All from the sun's uprising
 Tomkins, Thomas (1572-1656) Almighty God the fountain of all wisdom, Behold the hour cometh, O praise the Lord
 Travers, John (1706-1758) Tell it out
 Trevor, Caleb (1895 —) Why art thou so vexed
 Turle, James (1802-1882) Hear my cry
 Tye, Christopher (1500-1573) How glorious Zion's courts appear, Lift up the eternal gates, Lord, it belongs not to my care, O God be merciful, Omnes gentes, plaudite manibus
 Vaughan Williams, Ralph (1872-1958) Come my way, my truth, my life, On Christmas night The souls of the righteous
 Victoria, Tomas (c.1548-c.1611) Accende lumen sensibus, Ecce sacerdos magnum, Gaudent in coelis, Miserere mei, Pueri Hebraeorum, Senex puerum portabat, The reproaches, Videte omnes populi
 Wadley, Frederick (1882 —) Christians, be joyful, Peace I leave with you, There shall come forth, The strife is o'er, Three in one and one in three
 Walmisley, Thomas (1814-1856) If the Lord Himself
 Walton, William (1902 —) Adam lay ybounden
 Waters, Charles (1895 —) Virgin-born, we bow before Thee
 Warlock, Peter (1894-1930) I saw a maiden fair
 Watson, Sidney (1903 —) O most merciful
 Weelkes, Thomas (1575/76-1623) Jubilate, Lord, to Thee I make my moan, O how amiable, O Lord arise, O Lord grant the queen a long life
 Wesley, Samuel (1766-1837) Behold how good and joyful, Hear, O Thou shepherd, Sing aloud with gladness, Thou art a priest
 Wesley, Samuel S. (1810-1876) Blessed is the man, God be merciful to us, Let us lift up, The Lord redeemeth
 West, John (1863-1929) Comfort the soul of thy servant, Who is like unto Thee, O Lord
 Whitlock, Percy (1903-1946) Be still, my soul, O living bread, Sing praises to God
 Willan, Healey (1880 —) Blessed be God that liveth, Sancto Albano
 Wise, Michael (1648-1687) The ways of Zion do mourn, Thy beauty, O Israel
 Wood, Charles (1866-1926) Blessed be that maid

A listing of service music (Matsins, Communion, Evensong) and a tabulation of frequency by composers will complete this survey.



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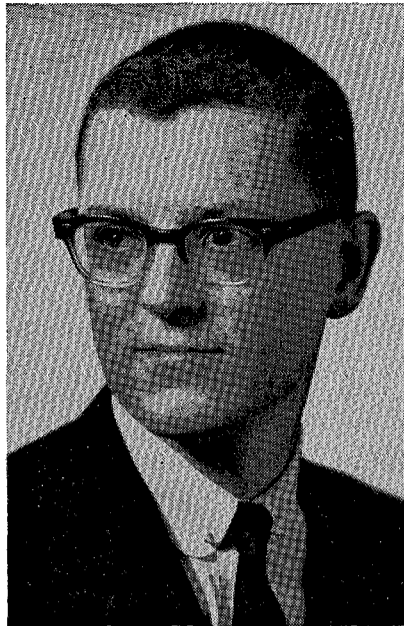
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William P. Haller has joined the staff of the department of music of Texas Women's University, Denton. He will be in charge of organ instruction and church music and will preside at the university's new four-manual Sipe-Yarborough organ described in the August 1963 issue.

A native of Homer, N.Y., Mr. Haller has both bachelor and master of music degrees from the Eastman School of Music of the University of Rochester where he served as president of the Guild Student Group. His organ study was with David Craighead.



George Ritchie is the recipient of a German government grant from the Deutscher Akademischer Austauschdienst for organ study with Helmut Walcha in Frankfurt in the upcoming school year. He holds the MM degree from the University of Redlands. His organ study has been with Marion Bailey, Leslie P. Spelman, Margaret Whitney Dow and Raymond Boese. He is a member of Pi Kappa Lambda and Phi Mu Alpha. Last year he was teaching assistant and assistant choir director at Graceland College, Lamoni, Iowa.

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NARTHEX ORGAN BUILT FOR SANTA ROSA CHURCH

WORK OF REID OF CALIFORNIA

First Presbyterian Church Installs
Exposed Instrument of 8 Ranks

The Reid Organ Co. has completed the installation of an eight-rank narthex organ in First Presbyterian Church, Santa Rosa, Cal. The whole instrument is unenclosed at the west end of the nave and hung from the wall on two specially designed steel hangers.

The organ is played from the chancel console by on-offs and is affected by all couplers. The Pitman chest, with the wind regulator forming the bottom, was built in the Reid shop. The voicing on three-inch wind is by Mr. Reid.

Stephen Palmer is minister of music of the church and directs an extensive music program.

MANUAL

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spillflöte 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

ABBOTT & SIEKER MEETS UNUSUAL CHALLENGE

WESTWOOD HILLS CHURCH, L.A.

Old, Poor Instrument Transformed
in West Coast Rebuild — New
Chests, Console, Fluework

Abbott and Sieker completed in July the rebuild of the organ for Westwood Hills Congregational Church, Los Angeles. The project offered several challenges: the old organ was exceptionally poor mechanically and tonally and, having been designed for quite a different installation, had been divided between an attic and former Sunday School room.

After agreement that an exposed great would be a practical solution to some of the problems, Allen Siple, architect and member of the church, designed the arrangement of pipework for the new division, specifying an 8-ft. principal of polished tin pipes for a facade. Also prominent in the display are the larger wood pipes of the old swell lieblich gedeckt, now used in the great at 8-ft. and in the pedal at 16-ft. Mr. Siple undoubtedly drew incentive from the fact that his wife is organist for the church.

New pitman chests, console and larger shutters, all constructed in the builders' shop, were requisites. Mr. Sieker voiced new fluework and revoiced all pipes saved from the old organ and A. R.

DELAWARE PRACTICE ORGAN FOR MISSISSIPPI

HOME OF MRS. CHRISTY TAYLOR

Low Pressure and Open-Toe Voicing
on the 366 Pipes of Instrument
at Lumberton Residence

The Delaware Organ Company, Inc., Tonawanda, N.Y. has designed a small practice organ for the home of Mrs. Christy Taylor, Lumberton, Miss. The instrument has a total of 366 pipes with open-toe voicing on 2 1/4-inch pressure. The action is electro-pneumatic. The blower is enclosed within the case and the entire instrument is mounted on a custom-designed "wind base."

The case and the console are of black walnut. A crescendo roller is included and swell expression is prepared. The console has 25 feet of cable and is complete with plastic music rack.

MANUAL 1

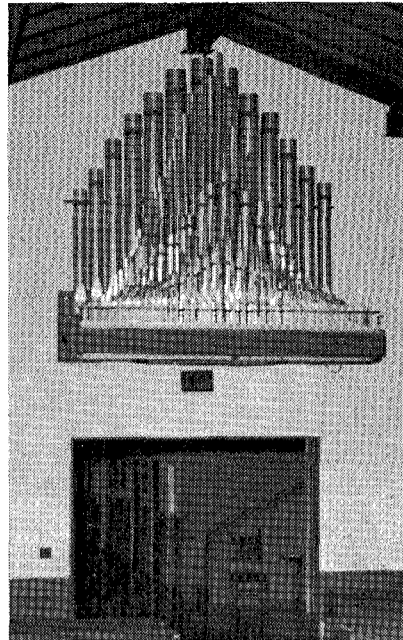
Gemshorn 8 ft.
Principal 4 ft.
Gedeckt 4 ft.
Blockflöte 2 ft.
Cymbel 2 ranks

MANUAL 2

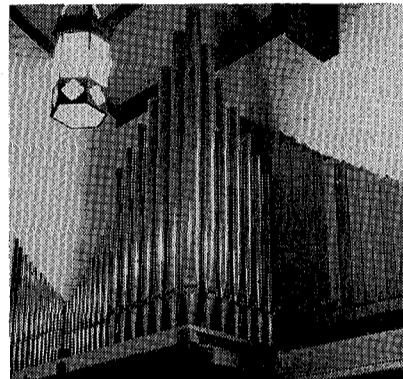
Gedeckt 8 ft.
Gemshorn 4 ft.
Blockflöte 4 ft.
Principal 2 ft.
Quint 1 1/2 ft.

PEDAL

Gedeckt 16 ft.
Gemshorn 8 ft.



PEDAL
Quintaton 16 ft. 12 pipes
Rohrflöte 8 ft. 32 notes



Schopp's Sons supplied the small-scale trompette with half length 16-ft. bass.

GREAT

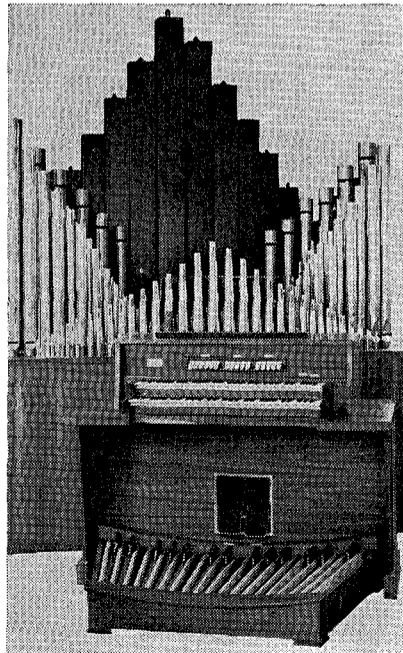
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Salicional 8 ft.
Octave 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL

Stopped Flute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Trompette 16 ft. 12 pipes



Gedeckt 8 ft.
Principal 4 ft.
Blockflöte 2 ft.
Gemshorn 1 ft.

PIPE SUMMARY

Gedeckt 16 ft. 85 pipes
Principal 4 ft. 73 pipes
Gemshorn 8 ft. 73 pipes
Blockflöte 2 ft. 61 pipes
Cymbel 2 ranks 74 pipes

**SMALL HILLGREEN LANE
OPENED IN MINNESOTA**

ZION LUTHERAN, TWIN VALLEY

**D. Byron Arneson Opens Instrument
of Eight Ranks Controlled by
22 Speaking Stops**

The organ in the Zion Lutheran Church, Twin Valley, Minn. is the 1248th instrument built by Hillgreen, Lane and Co., Alliance, Ohio, since the firm's establishment in 1898. It is a small organ of 574 pipes arranged in eight ranks and controlled by 22 speaking stops; it has the tonal quality of a larger organ. The design and the voicing of the pipes is in the classic tradition. The casework covering the lower part of the new organ chamber is from the old organ installed 50 years ago. D. Byron Arneson played the opening recital. The six basic voices are shown by asterisks.

GREAT

- *Sub Principal 16 ft.
- Principal 8 ft.
- Bourdon 8 ft.
- Principal 4 ft.
- Flute 4 ft.
- Piccolo 2 ft.
- *Mixture 2-3 ranks
- Chimes (prepared)

SWELL

- *Bourdon 16 ft.
- Bourdon 8 ft.
- *Erzähler 8 ft.
- *Erzähler Celeste 8 ft.
- Flute 4 ft.
- Nazard 2 3/4 ft.
- Mixture 3 ranks
- *Trumpet 8 ft.
- Tremulant

PEDAL

- Resultant 32 ft.
- Principal 16 ft.
- Bourdon 16 ft.
- Principal 8 ft.
- Quint Flute 5 1/2 ft.
- Principal 4 ft.



Zollene Bennett has been appointed organist-director-teacher at the Bishop's School, La Jolla, Cal. a school for girls in grades 7-12. Miss Bennett's duties include daily services, choral rehearsals and a course in music history.

She holds the BM and MM degrees in organ from the University of Oklahoma. Organ study has been with William Teague and Mildred Andrews.



Dr. Dorothy E. Layman becomes the new minister of music Sept. 1 at the First Methodist Church, Dearborn, Mich. succeeding Mrs. Elwin Geer, who is retiring. Miss Layman has been organist for five years at the Drayton Avenue Presbyterian Church, Ferndale, Mich. Her choral program will include five choirs and a handbell choir as well as the senior chancel choir. Miss Layman has been organist-director at the First Baptist Church and the Woodward Avenue Presbyterian Church, both of Detroit.

Dr. Layman received her training at the University of Toronto, University of Detroit, Michigan State University and the University of Western Ontario. Her organ teachers have included Frederick Marriott, August Maekelberghe and Flor Peeters. She spent the last two summers in France studying with Marcel Dupré.



- Octaaf 2 ft.
- Quintfluit 1 1/2 ft.
- Sordun 16 ft.
- Tremulant

PEDAAL

- Subbass 16 ft.

**MILWAUKEE LUTHERAN
CHURCH GETS SCHANTZ**

TWO MANUALS FOR GETHSEMANE

Paul Bunjes Designs Instrument for West Gallery in Favorable Acoustical Situation

The Schantz Organ Company, Orrville, Ohio has been selected by Gethsemane Lutheran Church, Milwaukee, Wis. to build a new two-manual pipe organ. The new organ, designed by Paul G. Bunjes, will be located in the center of the West gallery. Acoustics of the church are excellent. All surfaces are plaster, glass or wood.

Pipes of the great division will be unenclosed with pipes of the 8 ft. principal in the facade. Pipes of the pedal division will complete the design of the facade.

Negotiations for the Schantz Company were handled by A. C. Strahle, district representative for the Midwest area.

GREAT

- Principal 8 ft. 61 pipes
- Metallgedackt 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Gemshörne 4 ft. 61 pipes
- Hohlflöte 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Still Trompete 8 ft. 61 pipes

CHOR

- Musiziergedackt 8 ft. 61 pipes
- Flachflöte 4 ft. 61 pipes
- Nasat 2 3/4 ft. 61 pipes
- Klein Principal 2 ft. 61 pipes
- Terz 1 3/4 ft. 44 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

PEDAL

- Subbass 16 ft. 32 pipes
- Gemshorn 8 ft. 32 pipes
- Labial Dulzian 4 ft. 32 pipes
- Rauschpfeife 2 ranks 64 pipes
- Contra-Fagot 16 ft. 56 pipes
- Fagot 8 ft.
- Fagot 4 ft.



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INSTRUMENT IN HOLLAND**

TRACKER, DETACHED CONSOLE

Reformed Church in Schoondijke has Electric Stop Mechanism and Combination Action

B. Pels & Zoon, Alkmaar, Holland recently built a small instrument for the Reformed Church of Schoondijke, Holland. The key action of this organ is mechanical with an electric stop action; the console is detached. The builder considers this organ at Schoondijke representative of his recent smaller installations.

MANUAAL I

- Roerfluit 8 ft.
- Prestant 4 ft.
- Vlakfluit 2 ft.
- Scherp 2-3 ranks
- Sesquialter 2 ranks
- Tremulant

MANUAAL II

- Holpijp 8 ft.
- Viola 8 ft.
- Roerfluit 4 ft.

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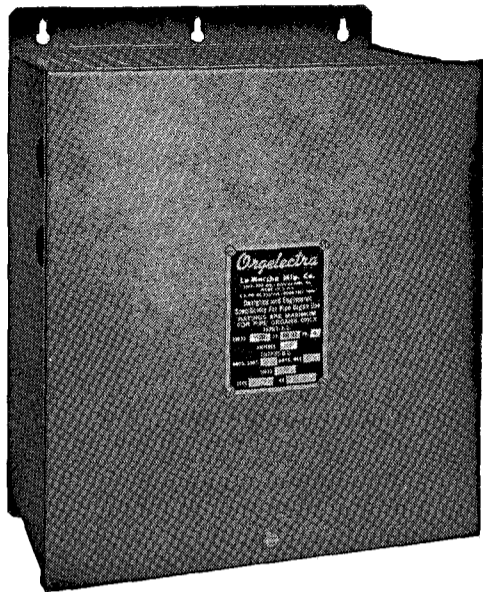
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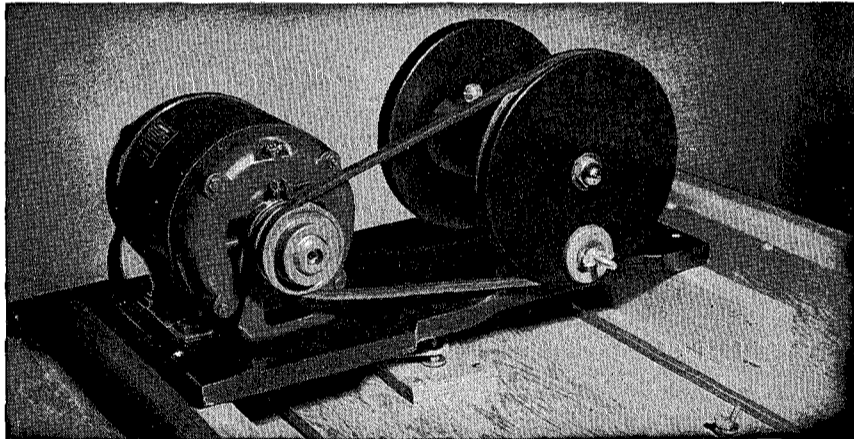
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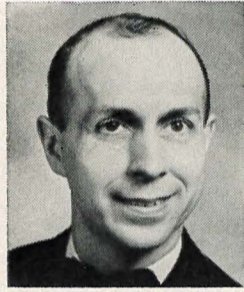
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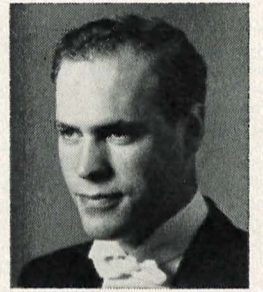
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