

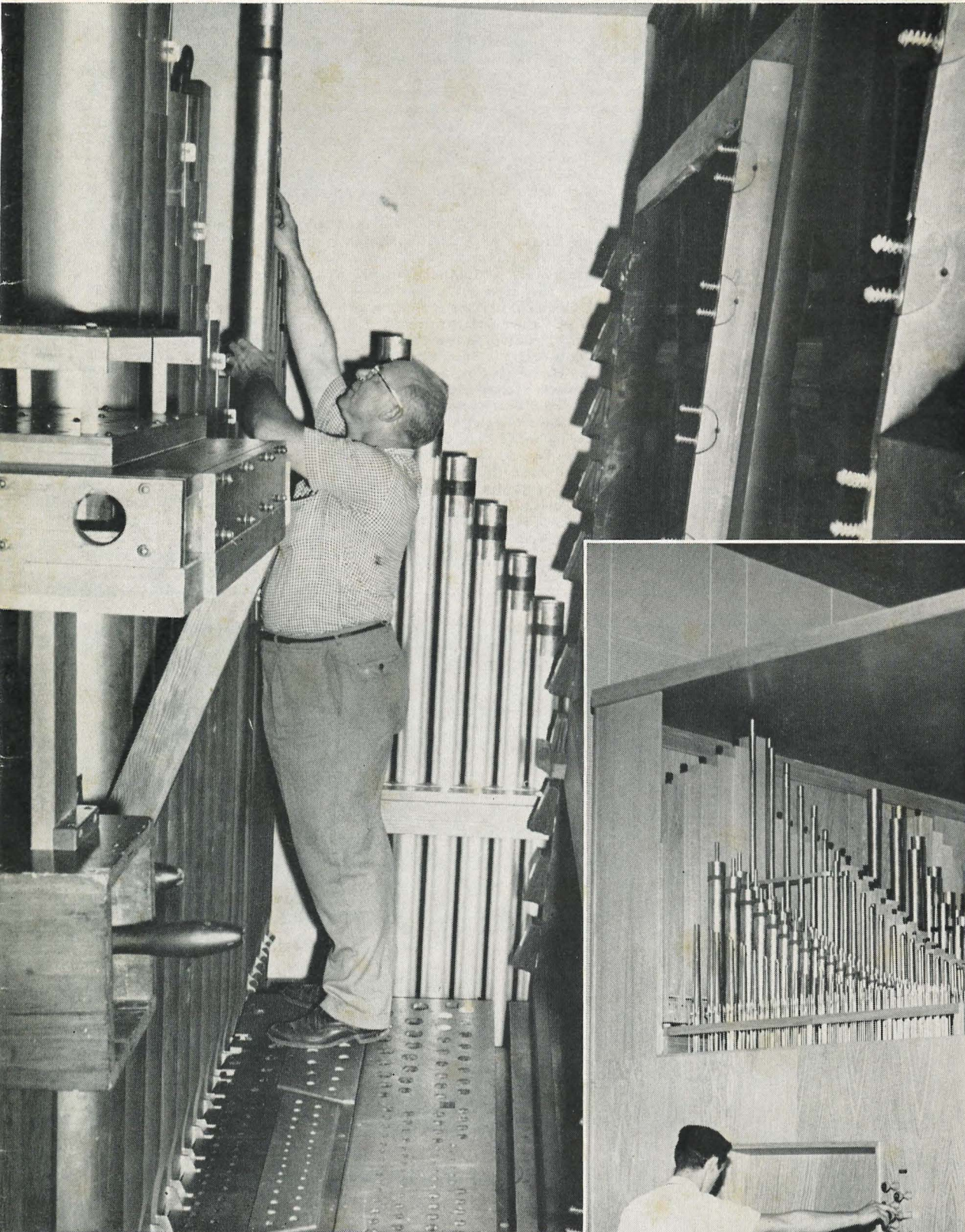
# THE DIAPASON

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-Sixth Year, No. 10—Whole No. 670

SEPTEMBER, 1965

Subscription \$3.00 a year—30 cents a copy



Two  
Manual  
Issue

**WANDERING NE ORGAN  
FINALLY FINDS HOME**

**BERKSHIRE DIRECTS RESCUE**

Steere & Sons Organ from Amherst  
Goes to Wilbraham Academy —  
Rebuilding in Process

A homeless Steere & Sons tracker organ has finally found refuge at Wilbraham Academy in Wilbraham, Mass. With the help of various interested people and the Berkshire Organ Company, Inc., the organ is to be rebuilt and erected in the Academy chapel. An electrified pedal division is planned, with thoroughly revoiced pipe-work plus some new ranks by Berkshire.

Originally located in the First Baptist Church of Amherst, Mass., the date of manufacture is unknown because of a thoughtless, recent purloining of the nameplate (a disease that has beset many an old organ in New England). However, when the Baptists decided to relocate, the potential of this instrument was overlooked and the organ was given away to an Episcopal parish in East Longmeadow, Mass. A member of the parish, Lawrence R. Buddington, Jr., an employee of Berkshire, supervised and aided in the removal of the organ to the rectory basement until the new Episcopal church was completed. Unfortunately, the new church was reduced in size and could not accommodate a pipe organ. The grateful vestry decided to give the organ to Mr. Buddington, since they could not use it.

Meanwhile, Stephen Larrabee, a history teacher at the Academy and an organist, had been pressing Berkshire to find an inexpensive instrument which might be restored by the Academy, replacing the present electronic unit. Arrangements were made with Mr. Buddington who gave the organ from Amherst to the Academy, with Berkshire to supervise the erecting and restoration and providing the revoicing and tonal refurbishment.



Allan Birney has been appointed to the faculty of the school of music of Yale University. In addition to teaching he will serve as organist and choirmaster of the Yale Divinity School and as assistant organist and choirmaster of the university chapel. He will continue under the Noack recital management.

**GREAT**  
Rohrflöte 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Mixture 1 1/2 ft. 122 pipes

**SWELL**  
Gedeckt 8 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Oboe 8 ft. 61 pipes

**PEDAL**  
Subbass 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Holzflöte 8 ft. 12 pipes  
Choralbasse 4 ft. 12 pipes  
Octav 2 ft. 12 pipes

MARILYN MASON will play Sept. 24 at the international organ festival at St. Jacobi Church, Hamburg, Germany; Sept. 29 at the Middlesbrough, England Town Hall; and Oct. 6 at Royal Festival Hall, London. Leo Sowerby's Sinfonia Brevis will be featured at Hamburg and London.

**CHORAL MUSIC WITH INSTRUMENTS**

(with organ (piano) accompaniment and/or various instrumental ensembles)

**Mixed Voices (unless stated otherwise)**

\* Orchestra accompaniment available on rental

BACH — Magnificat (Score \$8.00; Orch Parts \$9.25; extras, @ \$.75) .....	\$ .75
BRAMS — 4 Songs (SSA, 2 Hrns @ \$.50), Harp Piano (\$1.00) ) .....	2.00
— *Requiem. Vocal Score: (German) \$2.00; English .....	2.00
BRUCKNER — Inveni David (TTBB, 4 Trombones) .....	.30
— Mass in E minor for SATB, Winds (Wind Set \$20.00) .....	1.25
— 2 Motets: Offertorium, Ecce sacerdos (3 Trombones) .....	.40
— Te Deum (Score \$10.00; Orch Parts \$15.00; extras, @ \$.75) .....	.90
BUXTEHUDE — Jesu, Joy and Treasure (2 Vns, Bsn (Vc), @ \$.15) .....	.60
— Open to Me Gates of Justice (ATB or TTB, 2 Vns) (2 Vns, @ \$.15) .....	.60
— Rejoice, Earth and Heaven (2 Trps, Timp, 2 Vns, Vc/Cb/Bsn \$1.80) .....	.60
CHERUBINI — *Requiem (C min) (SATB) \$2.00; *Requiem (D min) (TTB) ....	2.00
COWELL — Supplication (Unison, 2 Trbs, 2 Trbs) (Timp opt) (Chor \$.20) ....	3.50
DUNSTABLE — Veni Sancte Spiritus (Ten Trb) .....	.40
FINNEY — *Edge of Shadow (Timp, Perc, Cel, Xyl, Vibr, 2 Pfs) .....	1.25
HANDEL — Messiah (English-German) (Organ Score \$7.50) .....	2.00
Full Score \$20.00; Orch Parts \$20.00; extra Strings, @ \$.25	
HARRISON — A Joyous Procession and a Solemn Procession (high and low vcs, Trbs, Tambs, Gong, Hdbells, B Drum) (1 copy-4 perf) .....	.80
HAYDN — Nelson Mass (Score \$15.00; Orch Pts \$15.00) .....	2.00
HOVHANESS — *Gloria (Latin-English) .....	.30
— *Glory to God (4 Hrns, 4 Trps, 4 Trbs, Sax, Perc) (Christmas Cantata) ....	.90
— I have seen the Lord (Trumpet \$30) .....	.30
— *In the Beginning Was the Word (St. John 1: 1-18) .....	1.50
— *Look Toward the Sea (Trombone \$1.00) .....	1.50
— *Magnificat (Latin-English) .....	1.50
— *30th Ode of Solomon (Trp, Trb, Str) .....	1.25
— *To the God Who is in the Fire (Ten Solo, TTBB, Percussion (6) ) .....	.50
MITCHELL — When Johnny comes marching home (Drums (\$.50), Piano) ....	.40
MORLEY — 12 Canzonets (SA, Recorders) .....	1.25
MOZART — 6 Nocturnes (SSB (@ \$.60), Pf or 2 Vns, Vc (@ \$.80). Score ....	2.00
— Requiem (Score \$15.00; Orch Parts \$13.50; extras, @ \$.90) .....	1.25
PEETERS — Entrata festiva (Organ, 2 Trumpets, 2 Trombones, Unison Chorus ad lib) (extra Choral Scores, @ \$.15) (English-Latin). Set .....	3.50
PETER — He Who Soweth Weeping (SATB, Fl, 2 Vns, Va, Vc, Organ) .....	.80
(Bsn, Cb ad lib) (Instrumental Parts, @ \$.30)	
PINKHAM — *Easter Cantata (2 Hrns, 4 Trps, 3 Trbs, Perc, Celesta) .....	.90
— *An Emily Dickinson Mosaic (SSAA, 2 Fls, 2 Cls, Perc, Cel, Str) .....	.90
— Magnificat (Engl) (2 Trps, Hrn (Trb), Trb) (Instr Set \$1.50) .....	.50
— *Requiem (Latin) (2 Trps, 2 Hrns, 2 Trbs, Cb) .....	.90
— *Stabat Mater (Latin) Sopr Solo, SATB, Organ (or Orch) .....	.90
SCHUMANN — 5 Hunting Songs (TTBB, 4 Hrns) (Hrn 1 to 4: Score \$1.00) ....	.60
TITCOMB — Adeste Fideles. Hymn-Anthem on "O Come All Ye Faithful" (Latin-English) (2 Trps, 2 Trbs (\$1.20) ) .....	.30
— Christ the Lord is Risen Today (2 Trps, @ \$.30) .....	.30
— Herald of Good Tidings (2 Trps, @ \$.30) .....	.30
— Thanksgiving (2 Trps, 2 Trbs \$1.20) .....	.30
VERDI — Requiem (Score \$25.00; Orch Pts \$35.00; extras, @ \$2.00) .....	2.00
— Stabat Mater (Score \$6.00; Orch Pts \$10.00; extras, @ \$.50) .....	.75
— Te Deum (Score \$6.00; Orch Pts \$10.00; extras, @ \$.50) .....	.75

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September 20, 21, 1965

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**Pre-Conference Recitals:**

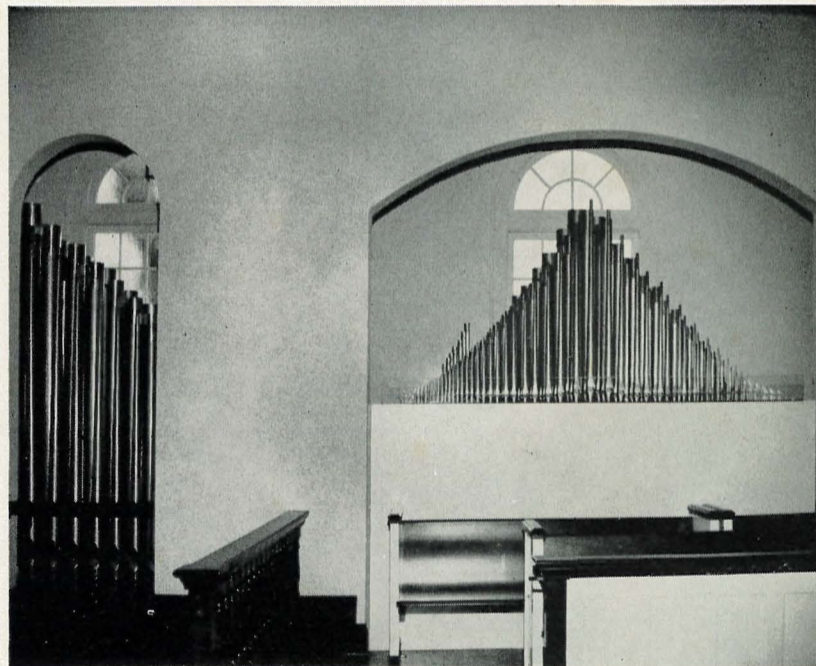
September 19	4:15 P.M.	Kim Kasling*
	8:30 P.M.	Anton Heiller (Pease Auditorium, Ypsilanti, Mich.)

**Conference Recitals:**

September 20	8:30 P.M.	Marilyn Mason Clavierübung III, Bach
September 21	4:15 P.M.	James Moeser*
	8:30 P.M.	Raymond Daveluy French Organ Music and lectures by Robert Clark, Robert Glasgow, Erich Goldschmidt, Anton Heiller, Arthur Strahle

For information address: Extension Service  
Conference Department  
University of Michigan  
Ann Arbor, Michigan

\*presented in partial fulfillment for the degree Doctor of Musical Arts.



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THE DIAPASON

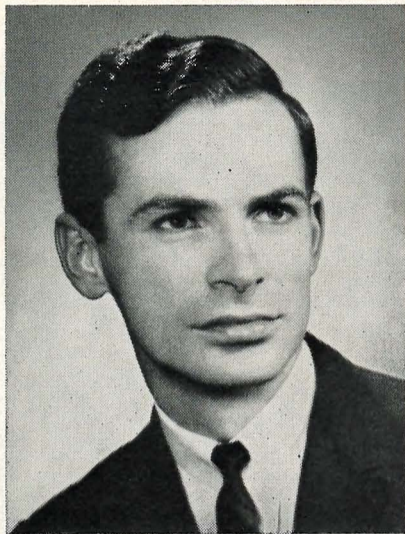
**SECOND GROUP OF CRITICS  
IN TRAINING IS ANNOUNCED**

Selection of a second group of young musician-writers has been announced under the project for the training of music critics at the school of music of the University of Southern California (USC). Two year fellowships of \$5,000 per year from a Rockefeller Foundation grant has been awarded to Dr. Clifford R. Barnes, Glendale, Cal., Peggy L. Constantine, Chicago; Steven Eliot Lowe, Los Angeles; Kenneth Sanson, Los Angeles; Heuwell Tircuit, Plaquemine, La.; John Vinton, Washington, D.C., and Richard Wyszynski, Chicago. Each will study a year at USC and in a subsequent year will be assigned to a metropolitan newspaper to work under the guidance of a senior music editor.

The faculty for 1965-66 will include Harold Schonberg, *New York Times*; Jay Harrison, *Columbia Records*; Arthur Loesser, *Cleveland Institute of Music*; Paul Hume, *Washington Post*; Anthony Porter, *London Financial Times*; Robert Marsh, *Chicago Sun-Times*; Alfred Frankenstein, *San Francisco Chronicle*; Irving Lowens, *Washington Star*; Zandor Kallai, *Kansas City Star*; Albert Goldberg, *Los Angeles Times*; Patterson Greene, *Los Angeles Herald-Examiner*; Dean Raymond Kendall and USC faculty members: Virgil Thomson, Marshall Stearns, Dr. Harold Spivacke and Herbert Elwell.

**FUND IS LAUNCHED AT YALE  
FOR BOZYAN SCHOLARSHIP**

A three-year fund drive has been launched to raise \$35,000 to establish an annual scholarship in Yale University school of music to honor H. Frank Bozyan, retired university organist. The drive is being conducted by a group of his former organ students now in organist or teaching posts throughout the country. The committee heading up the drive is composed of Yale faculty members Beekman Cannon, Richard Donovan, F. Ellsworth Grumman, Quincy Porter, Bruce Simonds and Sidney Lovett.



Clyde Holloway, AAGO, is joining the music faculty of Indiana University, Bloomington. The winner of the 1964 AGO national organ playing competition has completed three years as assistant organist at St. Bartholomew's Church, New York City.

Mr. Holloway has BMus and MMus degrees from the University of Oklahoma where he studied with Mildred Andrews. As a Fulbright scholar he studied organ, harpsichord and chamber music with Gustav Leonhardt at the Amsterdam Conservatory in 1959-60. He has done further graduate study at Union Seminary where he was an organ student of Robert Baker.

At Indiana he will join an organ department now consisting of Dr. Oswald Ragatz, Dr. George Y. Wilson and Dr. Robert Rayfield.

AMERICAN CHURCH MUSIC from the Bay Psalm Book to Dello Joio and Persichetti was featured at an Aug. 8 program at St. Mark's Lutheran Church, Kansas City, Mo.

The Men at Work on our cover are installing the Lowell organ at Grace Chapel, Jacksonville, Fla. (left); and the Schlicker organ at Watchorn Hall, University of Redlands, Cal.

**THE DIAPASON**

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Business Manager

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the Organ and to Organists and  
Church Music

SEPTEMBER, 1965

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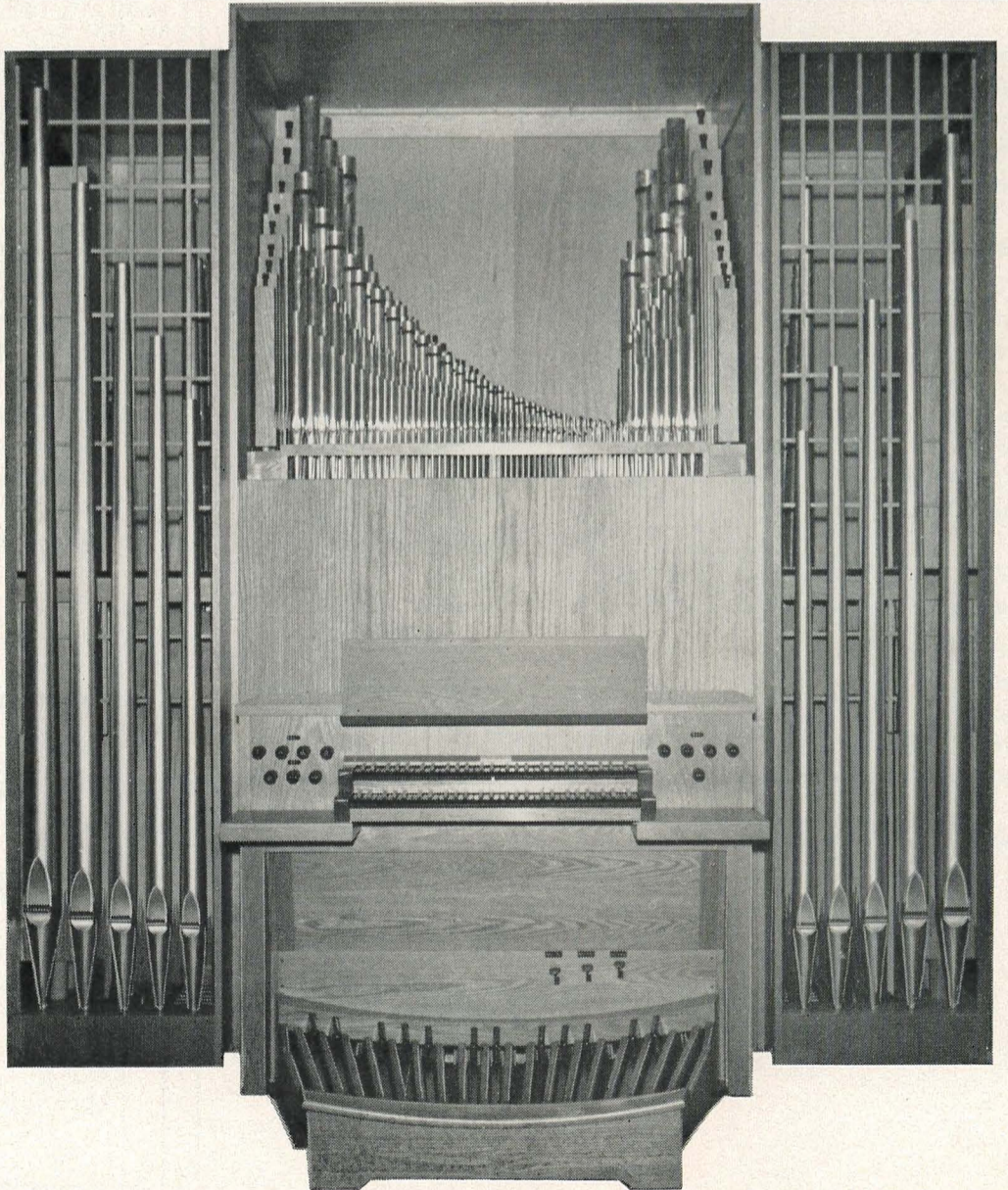
**Dr. David N. Johnson**  
Chairman of the Music Department

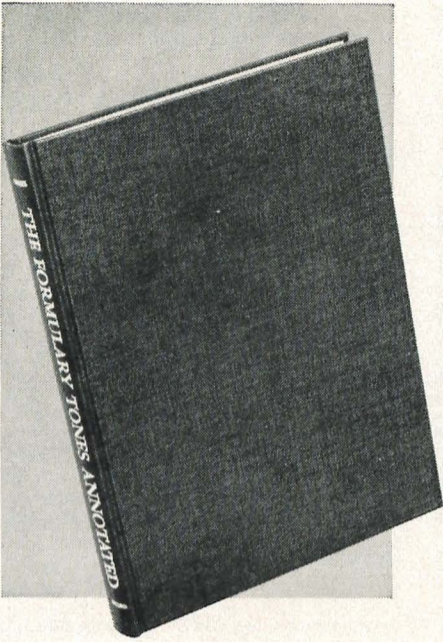
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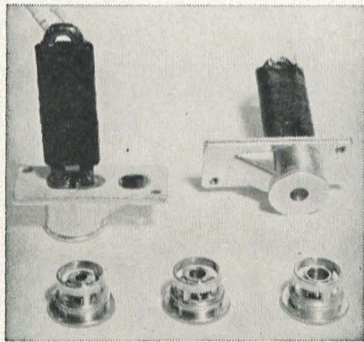
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## Changes at Salt Lake



Above: Dr. Alexander Schreiner, Dr. Robert Cundick, and Roy Darley with Tabernacle console in the background.

The first major changes in the position of tabernacle organists in 18 years was effected at a session of the general conference of the Church of Jesus Christ of Latter-Day Saints (Mormon) in Salt Lake City.

Dr. Alexander Schreiner, who has served as tabernacle organist since 1924 and as senior organist since 1937, was named Chief Tabernacle Organist.

Dr. Frank W. Asper was retired and named Tabernacle Organist Emeritus. He had served 41 years since his appointment in 1924.

Named Tabernacle Organists were Dr. Robert Cundick and Roy M. Darley. Dr. Cundick was born in Salt Lake City, Nov. 26, 1926. He attended the University of Utah, where he was granted his BFA in 1949, his MFA in 1950 and his PhD in 1955. He served on that school's faculty from 1948 to 1957, when he joined the Brigham Young University staff.

For nearly two years Dr. Cundick served as organist at the Hyde Park Chapel in London, giving daily recitals. He also played in various English and European cities and on BBC. He is married and the father of five children. A prolific composer, he has a long list of compositions to his credit.

Prior to his new appointment Roy Darley served as assistant tabernacle organist since 1947. He had previously served the Mormon chapel in Washing-

ton, D.C. From June 1961 through June 1962 he served at Hyde Park Chapel in London, England, where he earned his ARCM. He has his AB degree from Utah State University, Logan and his MA from the University of Utah. He is married and he too has five children.

Below: Dr. Frank Asper who retires.



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# ROBERT NOEHREN



There aren't any organists better than Robert Noehren, and there are very few in the same class.

Richmond Times-Dispatch (John White)

In bringing musical art to life, there are varying levels of performance. Such terms as great, extraordinarily fine, etc., usually designate the topmost category of players. Yet there is still one higher level of performance even professionals encounter only the most rarely in a given lifetime. When they do so, such listeners can hardly believe their ears and, for such a period, time itself seems at a standstill. It is an awesome experience, almost unearthly. This was the essence of the recital played by Robert Noehren . . . From moments of quiet beauty to those of dazzling majesty, musical art was here brought to life. Therein lies the miracle!

The American Organist (Billy Nalle)

It was a wonderful demonstration of the use of the organ in terms of drama, color and all those executive qualities which distinguish a greater from a lesser artist. Behind it all you felt a mind which has completely grasped in organ terms the meaning and expression of these two huge works and how they can be exploited to the ultimate. Robert Noehren made Franck and Reger adventures in organ music. That we don't often get.

The Montreal Gazette (Thomas Archer)

Robert Noehren helped to set the tone of the program with a flawless performance of the "Toccata Festivo" by Samuel Barber, a jubilant concerto-like piece. His bright registrations made his instrument equal the orchestra in brilliance and contributed immensely to the success of the work.

Ann Arbor News (Wiley Hitchcock)  
Philadelphia Orchestra with Eugene Ormandy

"An organist of rare gifts . . . He captured the very essence of Bach, the man of simplicity, the composer of magnificence and nobility . . . We may not remember a few months hence, what Robert Noehren looks like, for Noehren, the man, remained secondary to the music. It is unlikely that we shall forget his musicianship, and certainly not his playing of Bach.

The Shreveport Journal (Margaret McDonald)

Robert Noehren is a superb organist, as indeed he would have to be to play the staggeringly difficult *Introduction, Variations and Fugue in F sharp minor*, opus 73, of Reger. Mr. Noehren is a master of registration and color as well as the possessor of the finest type of virtuosity — that in which the astounding technical feats are so much a part of the musical intention that one does not even notice them. If you do not shiver with delight at some of this music as performed here, I would not give a nickel for your soul!

The American Record Guide (R.S.)  
(Recording, *Organ Music of Reger*)

Surely Robert Noehren has few peers in his special kind of organ playing. His recital proved again to a large and cordial audience his individual style, his breath-taking command of the instrument and his innate musicianship. A more satisfying closing recital would have been hard to imagine.

The Diapason (Frank Cunkle)

## Recent recordings by Robert Noehren on *Lyrichord Discs*

ORGAN MUSIC OF REGER (The organ of the Don, Aarhus, Denmark)	LL 121 LLST 7121
BRAHMS Chorale Preludes, Opus 122 complete	LL 123 LLST 7123
COUPERIN Mass for the Parishes (The organ of First Presbyterian Church Deerfield, Illinois)	LL 128 LLST 7128
COUPERIN Mass for the Convents (The organ of St. Richard's Episcopal Church, Chicago, Illinois)	LL 129 LLST 7129

HILL AUDITORIUM  
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ANN ARBOR

## CHORAL MUSIC for the FALL

### CHRISTMAS ANTHEMS

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

Carol For A New-Born King	Mary Caldwell	.30
Lo! He Comes, With Clouds Descending (New revised edition) (Advent)	John Holler	.25
Two Short Motets or Introsits 1. Alleluia 2. Arise, Shine	Jack Ossewaarde	.25
Watchman, Tell Us Of The Night (Mixed voices with Youth Choir) (Advent)	Dale Wood	.25
As With Gladness Men of Old (Epiphany)	David H. Williams	.25
Sleeps Judea Fair (S.S.A.)	Hugh A. MacKinnon	.25
The Ballad Of The Christ Child	James F. Travers	.30
Away In A Manger (S.A. or S.A.B.)	Jean Pasquet	.20
Creator Of The Stars Of Night (Mixed Voices in unison)	Dale Wood	.20
As Joseph Was A-Walking (S.S.A.) (Arr.)	Carl MacKinley	.30
Up And Wake Thee, Peter Lad (S.A. with optional descant)	Mary Caldwell	.25

### GENERAL ANTHEMS

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

Except The Lord Build The House	Leo Sowerby	.30
When I Survey The Bright Celestial Sphere (Mixed Voices in Unison)	Virgil Thomson	.25
God's Own People	Jane Marshall	.25
A Paean Of Praise	Jack Ossewaarde	.30
For We Are Laborers Together With God	Leo Sowerby	.35
Thee We Adore (S.A.)	W. Glen Darst	.25
O Brightness Of The Immortal Father's Face	Charles Black	.30
There's A Wideness In God's Mercy	John Leo Lewis	.25

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## TELLERS BUILDS UNUSUAL DESIGN IN ERIE ORGAN

### BETHANY LUTHERAN CHURCH

Two Manuals Control Great, Swell  
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The Tellers Organ Company, Erie, Pa. has completed an instrument which represents the present day work of the builder, Herman J. Tellers, who prepared the design and tonal scheme. The four expression panels, selectively controlled, offer nearly unenclosed character of speech to the small enclosed great and swell divisions. The voicing, with moderate chuff, is on 2½ inch wind for the floating positiv and great, with 3½ for the swell. The church organist and choir director, Florence Rubner, consulted with the builder in planning an organ primarily for the services, with maximum flexibility in a conservative design.

#### GREAT

Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Dolcan 8 ft. 61 pipes  
Dolcan Celeste 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Chimes  
Tremolo

#### SWELL

Bourdon 16 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Bourdon 8 ft. 12 pipes  
Octave Geigen 4 ft. 61 pipes  
Bourdon 4 ft. 12 pipes  
Flute Harmonic 4 ft. 61 pipes  
Nazard 2½ ft. 61 pipes  
Plein Jeu 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Oboe Clarion 4 ft. 61 pipes  
Tremolo

#### POSITIV

Quintadena 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Terz 1½ ft. 61 pipes  
Quinte 1½ ft. 61 pipes

#### PEDAL

Contrabass 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Bourdon 16 ft.  
Principal 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Bourdon 8 ft.  
Bourdon 4 ft.  
Choral Bass 4 ft. 12 pipes  
Octavin 2 ft. 12 pipes  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft.

## CCM ANNOUNCES A SERIES OF WASHINGTON WORKSHOPS

The College of Church Musicians, Washington Cathedral, announces the following workshops. Ronald Arnatt, Oct. 11, 12: practical problems of the church musicians; 20th century organ music; improvisation; certain works of Leo Sowerby. Preston Rockholt, Nov. 20: organ works of Liszt and Reubke; Sinfonia Brevis, 1965, Sowerby. Leo Sowerby, Feb. 26: *The Hymnal* 1940 — the old versus the new. Alec Wyton, April 18, 19: administration, organization, and delegation; Christmas music; chanting — speech rhythm? choir discipline. Write the college at Washington, D. C. 20016.



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Margaret Dickinson Is Organist  
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Calvary Episcopal Church, Louisville, Ky., has a new two-manual Casavant to replace the old Hook and Hastings organ installed in 1903.

The church is located in downtown Louisville on a site purchased 100 years ago; the present building was erected shortly thereafter.

The new instrument is located on the Epistle side of the chancel with the console on the opposite side. The case-work of the Hook and Hastings organ was retained, but a facade of new speaking pipes replaces the old one. The organ was designed by Lawrence I. Phelps, tonal director of Casavant Frères Limitée, and the final voicing of the pipework in the church was made by John F. Shawhan, Casavant representative. Four dedication programs were given at the church in May.

Margaret Dickinson is organist and choir director.

**GREAT**

Quintade 16 ft. 56 pipes  
Prinzipal 8 ft. 56 pipes  
Rohrflöte 8 ft. 56 pipes  
Oktav 4 ft. 56 pipes  
Spitzflöte 4 ft. 56 pipes  
Oktav 2 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes  
Mixture 4 ranks 224 pipes  
Trompete 8 ft. 56 pipes

**SWELL**

Viola de Gambe 8 ft. 56 pipes  
Voix Céleste 8 ft. 49 pipes  
Gedackt 8 ft. 56 pipes  
Spitzprinzipal 4 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Oktavine 2 ft. 56 pipes  
Quinte 1 1/2 ft. 56 pipes  
Sesquialtera 2 ranks 88 pipes  
Scharf 4 ranks 224 pipes  
Fagott 16 ft. 56 pipes  
Krummhorn 8 ft. 56 pipes  
Klarine 4 ft. 56 pipes  
Tremulant

**PEDAL**

Prinzipal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Quintade 16 ft.  
Oktav 8 ft. 32 pipes  
Gemsborn 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Fagott 16 ft.  
Schalmei 4 ft. 32 pipes

**WRIGHT APPOINTED HEAD  
OF HOLLINS DEPARTMENT**

Edmund B. Wright, AAGO has become chairman of the department of music at Hollins College, Va. succeeding John H. Diercks who will spend a year's leave of absence at Duke University in special work as a composer.

Mr. Wright has been a member of the Hollins faculty for 11 years, serving as college organist and more recently as director of the chapel choir. He studied and later taught at Baldwin-Wallace College under Albert Riemenschneider and at Oberlin under Arthur Poister. He is a past dean of the Roanoke AGO Chapter.



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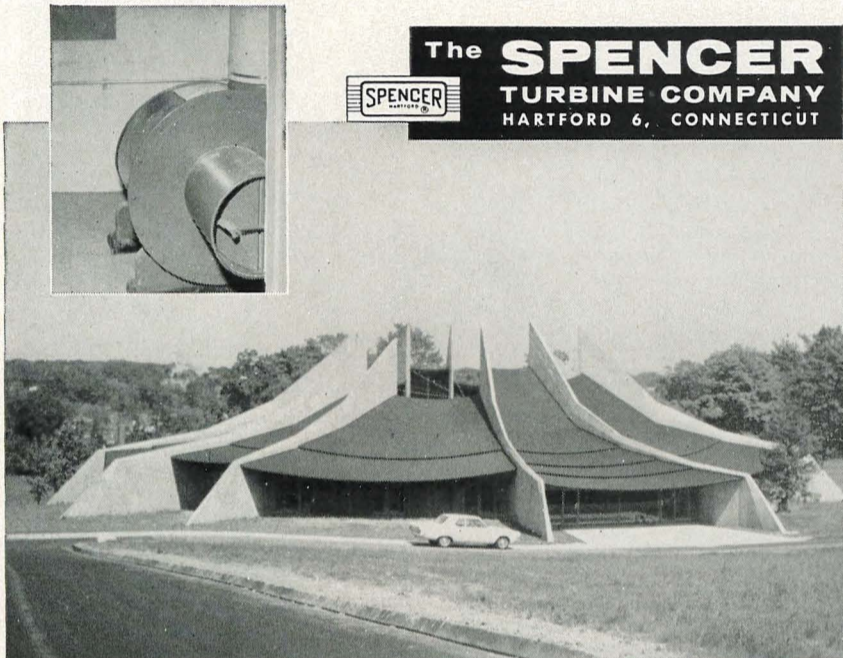
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The Kress Memorial Seventh-Day Adventist Church recently contracted with the Allen Organ Company to build a two-manual instrument for its main sanctuary. The instrument employs Allen's patented Random Motion and integrated Electronic Wind system. The church is located in the Orlando area, Florida headquarters for the Seventh-Day Adventist Conference.

The instrument is installed in such a way that a fine projection of sound results throughout the entire building. F. D. Streep, Jr., Orlando representative for the Allen organ, handled the negotiations in collaboration with the custom division of the Allen Company.



Robert Town has been appointed assistant professor of organ in the school of music, Wichita State University, Wichita, Kans. The school of music offers courses leading to the bachelor and master of music degrees in performance, theory and music education. Mr. Town will also be organist of the Plymouth Congregational Church, where Robert Hines, of the university, is choir director.

Mr. Town holds BMus from the Eastman School of Music and master's from Syracuse University. He has completed two years of study toward the DMA at the University of Michigan where he held a teaching fellowship in organ. His study has been with David Craighead, Arthur Poister and Marilyn Mason.

#### GREAT

Gemshorn 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Hohlflöte 8 ft.  
Dulciana 8 ft.  
Octave 4 ft.  
Flute Harmonique 4 ft.  
Super Octave 2 ft.  
Waldflöte 2 ft.  
Mixture 4 ranks  
Chiff  
Harp  
Celesta  
Carillon

#### SWELL

Geigen Principal 8 ft.  
Gemshorn 8 ft.  
Voix Celeste 8 ft.  
Gedackt 8 ft.  
Flute Celeste 8 ft.  
Octave Geigen 4 ft.  
Flute 4 ft.  
Nazard 2 2/3 ft.  
Octavin 2 ft.  
Plein Jeu 3 ranks  
Fagott 16 ft.  
Trompette 8 ft.  
Oboe 8 ft.  
Clairon 4 ft.  
Tremolo

#### PEDAL

Contre Bass 32 ft.  
Principal 16 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Octave 8 ft.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Flute 4 ft.  
Mixture 3 ranks  
Posaune 16 ft.  
Bombarde 8 ft.

## THE EXCELLENT CHOIR DIRECTOR

*Te Deum*, by William Latham, just published by Shawnee Press, is for the excellent choir director. Although Mr. Latham's *Te Deum* is contemporary in idiom, it is in line with the grand tradition of choral and instrumental writing. If you are an excellent choir director, send the coupon for a reference copy at no charge.

Here is a quick check-list to find out whether you are an excellent choir director: First, you must have an excellent choir, capable of singing the major works of the standard oratorio literature. Second, you must have a desire to go beyond the goal of recreating the treasures of the past; you must have a lively interest in reading, studying and performing contemporary music. Third, you must have confidence in your own judgment and a deep well of enthusiasm that will rouse the body, soul, mind and spirit of your singers.

There may be other qualifications, but these three seem to fit every choir director we know who rates the description, "excellent."

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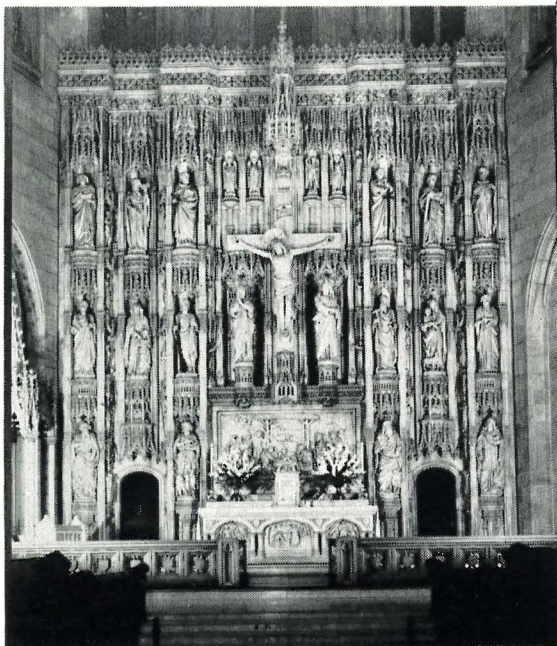
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## President's Column

The report of the Examination Committee on the Requirements for the exams in 1966 is a statement of major importance. To say that I am delighted with it would be the understatement of the year! I am particularly delighted with it because I heartily disagree with some of it, and I am always pleased to endorse opinions which differ from mine, especially when they are the opinions of the splendid minds of our Examination Committee in Boston.

I should like it very much if members of the Guild would react to this report positively or negatively so that we can get a good healthy controversy going and perhaps learn something from it.

The is no doubt in my mind that this report represents a major advance in making the Guild's examinations relevant to the art of church music in the Mid-Twentieth Century.

It is with great regret that I must announce that Daniel Pinkham feels he can no longer continue as Chairman of this Committee, owing to his increasingly heavy professional responsibilities. I am grateful, however, that he has been able to put the stamp of his genius and personality on the examinations and I hope that he will let us "pick his brains" from time to time. He is succeeded as Chairman by Jack Fisher, to whom we look with great confidence for the future good work of the Committee.

ALEC WYTON  
National President

## Requirements for the Guild's Examinations

Interested readers of the January 1965 DIAPASON may remember (or wish to refer to) a report from the Examination Committee, chaired by Daniel Pinkham, which provisionally proposed some important changes in the Requirements for the Guild's examinations in 1966. A further meeting of the Committee took place on June 28, 1965, in Boston, for reconsideration and final endorsement of the changes. Its decisions will appear in the leaflet "Requirements" for 1966, shortly to be published, and appear below, with some comments.

### Choir Master Examination

(1) It was unanimously decided that the division of candidates into "organists" and "non-organists" was rather absurd, and also made for unnecessary complications in assessing candidates' work. In future, candidates need play accompaniments, either for chants or anthems, *only if they prefer to*. An independent accompanist (not one of the judges) will be present for all examinations, so that candidates may concentrate entirely on dealing with the choir.

(2) It was agreed that Ear Tests should be taken by all candidates, since

### IMPORTANT NOTICE

The National Council will receive bids and select the 1968 National Convention site at the October 1965 meeting. Thereafter, the Convention location will be decided four years in advance.

the distinction between players and non-players no longer exists, and that they should be two-fold: (a) a simple two part test to be written down from dictation, as formerly, and (b) an eight-measure hymn tune-type passage shall be played which will include some deliberate wrong notes. Candidates, with a correct version of the passage in front of them, will be asked to identify the mistakes. This seems to be a reasonable test of one part of a Choirmaster's capability.

(3) Very significantly, it was decided to abandon the division of the Choir Master Examination into Ch.M. A and Ch.M. B; i.e., into Protestant and Roman Catholic camps. Instead, there will now just be the one examination for all examinees, and questions where the different liturgical and historical backgrounds tend to diverge will be given as alternates; one for presumed Protestants and the other for presumed Catholics, *but* without any restriction on which question any individual candidate is required to answer. If a Protestant candidate prefers to answer the Catholic-orientated question, he may do so and vice-versa. The Examination Committee is confident that this change is a step in a good direction!

(4) Also significantly, the past emphasis on Episcopal Church Music (although at one time necessary for a variety of reasons) is to be abandoned. There will be no questions on Anglican Chant, and hymns will be chosen from the new and very excellent collection called *Christian Hymns*, edited by Luther Noss and available as a paper-back (Meridian Books, LA 38) at the most acceptable price of \$1.95.

(5) Three anthems only will be required, which all candidates must rehearse and direct. One of these will have a Latin text, and this renders redundant the question on Latin pronunciation, since this will have to be coped with in course of rehearsal. It is hopefully expected that Catholic candidates will welcome acquaintance with some fine Church Music in English as much as Protestants will enjoy working with a Latin text!

The 1966 anthems will be: —  
1. "O Sacrum Convivium" — William Byrd - Novello T.M.17.  
2. "O Savior, rend the heavens on high" — Brahms - C. F. Peters 6560.  
3. "Why art thou cast down" — Pinkham - C. F. Peters 6366

### Associateship Examination

A3: Candidates must play the Score Reading test *without* pedals.

A7: The Transposition test must be

played *with* pedals.

A8a: Candidates will be required to sight read four measures of music (which will have a clear but simple rhythm and style) and must then continue in the same style, improvising a few measures leading to a full close in a specified related key.

A8b: Candidates will no longer be expected to "reflect the meaning of the words" in their hymn playing, but must show that they have some grasp of the techniques necessary for leading a large congregation.

A9: (Counterpoint.) After much serious consideration the Committee is convinced that to restore the alternate question in Species Counterpoint would be progress in reverse, a step backwards. No other similar examining organization retains a "Strict Counterpoint" question today, and for good reason. The present trend (which the Committee applauds) in the study of counterpoint is firmly towards an examination of the works of the Masters and away from the unrealistic and purely academic gymnastics of the Five Species. The Guild's examiners are looking for musicianship rather than technical facility, therefore candidates will continue to be asked to absorb the style of Palestrina and Vittoria, Lassus and Byrd rather than that of Cherubini and Kitson. This should be no hardship . . .

A10: On the grounds that a two-part Exposition is a far too easy test for candidates at Associateship level (and this was very obvious in the 1965 examinations), in future a *three* part Exposition will be required on a given Subject. The first voice will continue with a Countersubject in Double Counterpoint, against the Answer, as in a two-part Exposition, but when the third voice (Subject) enters the first voice continues with a "free part"; the second voice being concerned with the C.S. A short "codetta" may be composed before the entry of the third voice if this seems necessary. Such an Exposition would seem to be a far better preparation for the Fellowship requirements in Fugue, and should not be too much to expect from candidates who are asked to reproduce the less familiar Palestrina-style in three parts.

A15: A brief setting of a short text for four unaccompanied voices is still required, but this will no longer be designated as a "Response".

### Fellowship Examinations

Fellowship candidates will also be required to do their Transposition test with pedals and their Score Reading without.

The Score Reading, however, undergoes a valuable revolution, which was agreed at the October 1964 meeting. It will consist of a short passage for orchestral instruments, written on not more than five staves. Transposing instruments and C clefs will be used, but in not more than four instruments. (Required study: the Morris — Ferguson *Preliminary Exercises in Score Reading*. Oxford.)

The reason: use of the Alto and Tenor C clefs for *voices* has long been dropped, and is not likely to recur, whereas the reading of the standard Vocal Score using G and F clefs is covered in the Associateship test. But Fellowship candidates are supposed to have some practical familiarity with orchestral scores, and since the paper-work orchestration question has now been reversed (see F10 below), it is reasonable to expect some fluency in reading orchestral instruments in open score, and this is best tested at the keyboard.

F5 and F6 (keyboard harmonization of melody and bass) are now dropped, since this skill is tested at Associateship level.

The Improvisation test will continue to call for a tidy and musical ABA form on given themes, but without Introduction and Coda.

F10 (old reckoning — the 1966 numbers will be different): This will in future be a matter of reducing a given orchestral score to three staves, suitable for playing on the organ. This "reversal" of the orchestration question still requires candidates to have a knowledge of transposing instruments and C clefs, while demanding less expenditure of time and ink in the examination room and (more significantly) asking them to show some skill at a task that is more likely to crop up in practical experience than straight orchestration from a piano score.

Ear Tests. It was unanimously and heartily agreed by the Committee that, so long as ear Tests remain at this level (the RCO has dropped them), Fellows of the Guild should prove themselves capable of rather more than the writing down from dictation of a few four-part chords. The new test will therefore be two-fold: a short passage of hymn tune-like character in four parts (as formerly), and also a few measures of two-part counterpoint, calling for some recognition of time and rhythm as well as pitch.

The String Quartet (Harmony) question remains basically the same, but candidates should be assured that the examiners are looking for an appreciation of string quartet style and texture rather than for any foreseeable or prescribed harmonic procedures. It is not necessary to parody Hindemith or Bartok (although you will find this question very incomprehensible without some knowledge of their work), but you must show some sense of string quartet

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# News of the American Guild of Organists—Continued

style, and also your ability to carry on the general harmonic language which the examiner suggests in the given opening. (The 1965 candidates, by the way, all did this question remarkably well.)

Finally, for Fellows, a much needed change: there will be no more essays! Are the Guild examiners asking for literary style or factual knowledge? The present Examination Committee decides that knowledge is more relevant; the more so, perhaps, because so few past candidates have shown any literary style — but surely this desirable accomplishment should be trained and examined elsewhere. Therefore the (old) F14 question will now expand to ten questions requiring factual but *brief* answers, and moreover these questions will be derived from and based on the Fellowship book for "required reading", and this book is *The Singing Church*, by C. Henry Phillips, published by Faber and Faber.

It remains to be said that prospective entrants for the 1966 examinations should re-read the above with great care and thoroughly digest the "Requirements" when they appear. The Guild's Examination Committee strives to bring the examinations into line with contemporary trends (for want of a better expression) as far as possible, and to equip examination candidates with a good, solid Church Musicians' training and experience by guiding their study through the examination requirements. If these requirements seem to be arduous, it is because the Guild is trying, by slow degrees (and valuable certificates!) to raise the standards of its examinations to the point where attainment of an A.G.O. certificate may be widely accepted as a recognizable level of professional competence in terms of salary scale — a matter which is now under intensive review by the Examination Committee and others.

## Vital Postscript

*Future candidates please note carefully:* From henceforth examinees in all three certificates will not be automatically failed if they do not achieve a minimum 50% mark in each individual question or test. (This old rule has caused great hardship to examinees as well as to candidates!) A candidate may now completely flunk a question or test (whatever his deliberate or involuntary choice may be) and still pass, provided that he obtains a minimum mark of 75% in each Section. (Note that the pass mark is now 75% and not 70% as formerly.) This means that if you are a complete duffer at Transposition or Ear Tests or Score Reading or whatever, you may still pass the examination if you are able to pull up your marks on the other tests or questions. The Committee realizes that everyone has his weak spots — or patches of momentary bad luck — and that it is a candidate's *total* competence that really counts. The Guild would like to see many, many more applicants for its certificates than it has enjoyed in former years, and is trying to reformulate its requirements to attract more examinees, but without lowering its standards of competence. The general feeling is that very many more Guild members could, and should, apply for examination and receive an AGO certificate. When the day comes that serious, professional Church musicians take the Guild's examinations as a matter of course, not considering themselves competent without the training that leads up to the achievement of a certificate, then the bargaining power of the Guild, in matters of tenure, pensions, salary scale etc. etc. will be tremendously increased.

So — how about it?

DANIEL PINKHAM, Chairman  
AGO Examination Committee



President Wyton meets July 14 with the Public Relations Committee. On his left: Clarence Mader; right from center: Orpha Ochse, Rayner Brown and Gene Driskill.

## Public Relations Committee Meeting

The National Public Relations Committee convened its June 1965 monthly meeting at Riverside's Mission Inn with National President, Alec Wyton attending "in person".

Facets of the national AGO image, which were discussed, included:

a) the illegal Council and Constitution, and the need for greater "grass roots" national participation. The Committee recommended that the education of members about reorganization matters should be similar to the booklets provided for voters, stating pro-and-con views, in city and state elections. President Wyton stated he would hold the January *Quarterly* to contain such discussion and an official referendum ballot.

b) a map showing AGO membership and numbers of Chapters in each of the 50 states. In addition, the map equally divided the population into "north and south" and into east-and-west. The statement was made that only about 1395 Guild members have earned the Associate certificate in 67 years and only 403 Fellows in the same period. The question was asked, "If 92.8% of membership are not affected by National's educational certification program, what is the advantage of membership in the National organization, rather than only a local Chapter?". Mr. Wyton stated the National offers a future Pension Plan, The *Quarterly*, National Committees, examing program, and will soon "push" for a sabbatical for church musicians.

c) the practicality (and inclusion in referendum) of changing "dated" Chapter titles of Dean and Sub-Dean to President and Vice-president to eliminate public confusion. The Choirmaster might be changed to Choral Director.

d) the inclusion of names and addresses of elected Officers, Councillors and, particularly, appointed National Committee Chairmen in the printed Directory of THE DIAPASON. Direct communication can thus be established.

e) the conflict of activities of this Committee and the Member's Interest Committee retained in New York principally to handle *The Quarterly* (which generates an \$12,000 annual deficit).

f) the possibility that those members with earned certificates would pay less dues, was deferred for future considera-

g) a Council Meeting at 1966 Convention. Mr. Wyton assured a Meeting limited only to AGO members but with action limited to elected Councillors and National Officers.

h) further Chapter solicitation of 1968 Convention bids at the October 1965 Council Meeting.

i) the recommendation that the 1966 AGO Senate Dinner be held in another location.

j) the Student Guild. Discussion included the possibility of members of Guild Student Groups becoming regular members. Mr. Wyton asked for specific recommendations from this committee.

k) approval that National Headquarters convey official Greetings (by wire) to yearly-convened denominational national Conventions. Mr. Wyton authorized the Committee to work for entree into all organizations through key AGO members.

June 30 in Fresno, California this Chairman officially represented the national AGO (by Council authorization) in a panel discussion with other national representatives from musical organizations: MTNA, MENC, ASTA, NATS. Topic was "Working together in Music Education toward a more harmonious tomorrow". Comments made by Gene Driskill can be obtained from him. Comments applicable to AGO from other groups include these:

a) AGO benefits from membership in National Music Council are limited; we need to contribute through greater participation in N.Y.,

b) While AGO's high exam standards are great, we are not reaching mass-potential of our membership or the lay public. Why don't we enlarge standards/exams at lower end? and,

c) MTNA and MTAC each contribute \$100 toward commissioned work performed at State Convention. Is this applicable to the Regional and National AGO?

The July 14 Committee Meeting was held in Los Angeles' Immanuel Presbyterian Church and concluded the preparation of two documents to be presented to the National Council: 1) "A further projection to strengthen Guild Student activities in view of 20th century needs" and 2) "If the AGO expects to be related with other academic organizations, the following actions are imperative!".

GENE DRISKILL, Chairman  
National Public Relations Committee

PLAN NOW  
for  
National AGO Sunday  
May 1, 1966

## North Shore

The North Shore Chapter is sponsoring a master class and recital by Anton Heiller. It will be held Sept. 26 at Alice Millar Chapel, Northwestern University, Evanston, Ill. Morgan Simmons, First Methodist Church, Evanston, is in charge of tickets and information.

MARGARET BUDD

## Chattanooga

The Chattanooga, Tenn. Chapter elected the following officers: dean, Harold Sweitzer; sub-dean, Bill Gray; secretary-registrar, Cornelia Swain; treasurer, Everett O'Neal; librarian, Betsy Green; auditors, Ray Bradberry, Phil Lytle. At the business meeting June 14 at the Ray Bradberry home on Signal Mountain committee chairmen were appointed and program plans were made for a well-known recitalist in the spring of 1966, using music of local composers on Guild Sunday, inviting a speaker on acoustics, having the children's choir festival for the third year and hearing student winners of the local scholarship fund and the regional winners. A report was given by members who attended the regional convention at Birmingham in June. The chapter voted in favor of seeking congressional support of a new copyright law concerning music.

CORNELIA SWAIN

## San Jose

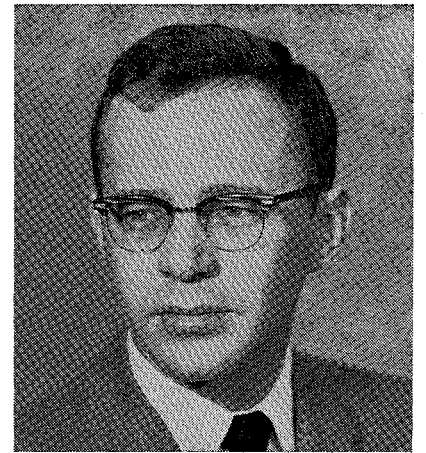
The San Jose, Cal. Chapter held its annual July supper July 24 at the home of Les and Marian Frasier. Approximately 60 enjoyed the usual repast. The sub-dean accepted written suggestions of monthly programs and the \$100 scholarship award was presented to Gordon Rowley, Stanford University pupil of Herbert Nanney. Laron Jacobsen played a program on the Conn after dinner.

EVELYN D. RIOS

## Hawaii

The Hawaii Chapter met June 19 for a picnic dinner meeting at the home of Katherine Knight, the final meeting of the year. It was highlighted by discussions concerning a recitalist of the summer. Members agreed on Robert Whitley to perform July 18 at the Kawaihahoa Congregational Church, Honolulu. Eunice DeMello is in charge of recital arrangements.

SYBIL AHANA



Among the featured recitalists at the AGO midwinter conclave in Charlotte, N.C. Dec. 28, 29 and 30 will be Rudolph Kremer, who will play the new Schlicker organ at Charlotte's First Presbyterian Church. He is professor of music and chairman of organ instruction at the University of Carolina, Chapel Hill. He will include his own recent Sonata for Organ in his conclave recital.

Other artists featured will include Luigi Tagliavini, Phillip Steinhaus, Mireille Lagace, Robert Anderson, and George and Jerrie Lucktenberg, harpsichordist and violinist. Announcement will be made next month of details of a special "early registrants' prize" of a set of Walcha recordings of Bach organ works.

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Throughout season

## El Paso

The El Paso Chapter held a patio supper June 20 at the Thomas Jordan home. The following officers were installed: dean, Roy Wilson; sub-dean, Mary Frances Thomas; secretary, Eileen Van Slyke; financial secretary, Kathryn Gilstrap; treasurer, John Robinson; city publicity, Mrs. O. C. Moore; press reporter, Dorothy Naylor Andrews. Chapter meetings will be resumed in October.  
DOROTHY NAYLOR ANDREWS

## Monmouth

The planning meeting of the Monmouth Chapter was held July 7 at the home of Barbara F. Mount, dean, in Freehold, N.J. Dean Mount opened the meeting by offering several ideas and then called on members for their ideas for the 1965-66 year. Discussions on having a program covering problems of the small church organist and those of creating more interest in Guild activities was met with varied opinions. The following programs were tentatively set; organist-clergy banquet with Charles Dodsley Walker as speaker; ornamentation class conducted by Herbert Burtis; members recital; youth choir demonstration; lecture on the new English translation of the Roman Catholic Mass by the Rev. Florian J. Gall; field trip to New York. Olga D. Lewis was appointed to arrange for the youth choirs program.  
JOAN COVERT MILLERING

## Vermont

The Vermont Chapter is pleased to announce that Alec Wyton will conduct a choral workshop Sept. 12 at the Rutland Congregational Church. There will be an afternoon session with supper at the church followed by a two-hour evening session. Registration fee will cover cost of a set of eight anthems selected by Mr. Wyton which he will rehearse with the group. He will also work from the church hymnal. The workshop is open to anyone desiring to attend. For further information write to the chapter secretary, Mrs. Arthur H. Bolton, Birnam Road, Northfield, Mass. 01360.  
KATRINA MUNN

## New Haven

The annual dinner meeting of the New Haven Chapter was held May 25 at Dunbar United Church, Hamden, Conn. The slate of officers: dean, Donald Parsons; sub-dean, Allen Wolbrink; registrar, Lawrence Landino; secretary, Mrs. Anthony Mori; treasurer, Edmond Saranec; members at large, H. Frank Bozyan, H. Leroy Baumgartner, William Herbert, Theodore Shapiro. The business meeting was followed with a lecture-demonstration on the Carl Orff Method for Teaching Music to Children given by Dr. and Mrs. D. DeWitt Wasson of New York.  
LAWRENCE J. LANDINO

## Madison

The season's last meeting of the Madison, Wis. Chapter was held at the Russell Mittelstadt home on the east shore of Lake Monona. Swimming, boating and a picnic were on the June 21 program. Dean John Wright Harvey reviewed programs and membership growth of last year and plans for next year. The following officers were installed: John W. Harvey, dean; John Stewig, sub-dean; Thomas Gregory, recording secretary; Arlyn Fuerst, corresponding secretary; Julia Landmark, treasurer; and John A. Rafoth, executive board member.  
RUTH PILGER ANDREWS



Viola Gustafson was honored at St. Luke's Episcopal Church, Los Gatos, Cal. at a reception on the occasion of her completion of 35 years as organist. Mrs. Gustafson is a member of the San Jose AGO Chapter.

## Portland

The Portland, Ore. Chapter held its annual picnic July 3 at the Gerdau Roeder home on the Tualatin River. Nearly 50 enjoyed swimming, boating and relaxation needed after the strenuous regional convention. A sumptuous repast served by the Pinafore crew delighted the inner man. A short business meeting followed at which Dean Freda L. Beach turned the gavel over to the new dean, Florence S. Abel. Edward Deal showed slides of the convention taken at Menucha. New officers are: dean, Florence S. Abel; sub-dean, Ronald E. Wellander; secretary, Pauline M. Wahlstrom; auditor, Catharine Alexander; executive officers, Gladys Valena Edgar and Eskil Randolph. Frida Haehlen continues as treasurer and James Welty as executive officer.  
REBA M. PAYNE

## Wilkes-Barre

The Wilkes-Barre Chapter held a summer picnic July 24 at the summer home of Mary Sheeder Wilson at Lake Nuangola. The program for the coming year was outlined and meeting dates announced. The first meeting of the new season will be a dinner Sept. 13. Several chapter events will be held jointly with the Northeastern Pennsylvania Chapter which is observing its 50th anniversary. The local chapter was formed as a branch of the Scranton-centered chapter 33 years ago.  
MYRON G. LEET

## Central Pennsylvania

The Central Pennsylvania met for its July meeting at the David Pretz home, Johnstown. Following a cook-out, a short business meeting was conducted. Gifts were presented to Mrs. Pretz and to William Merrill who is moving from the area. David G. Behrers furnished a large decorated cake on the occasion of the chapter's 25th anniversary. Alfred Ashburn, San Francisco, Cal., first dean of the chapter, visited with chapter members in Altoona.  
MARY E. WERTZ

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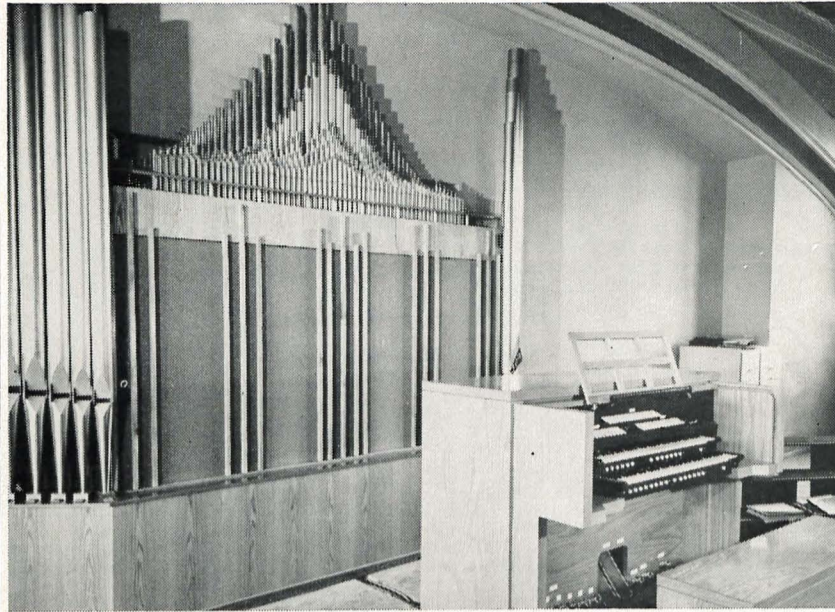
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**"Old Clunk" Become Baroque Instrument Suitable for Service Use in Jesuit School**

Some five years ago Don Gorman, former dean of the Spokane AGO Chapter, made himself famous among seminarians of Mount St. Michael's Seminary by calling their organ "old clunk." He offered to design and hand-build the two-manual instrument now at the seminary.

He had the devoted aid of several interested seminarians who redecorated the choir loft, built a pipe room and, under Mr. Gorman's guidance, spent hundreds of hours hand-wiring magnets and electric relays, building racks and

modernizing usable components from the old organ.

Outstanding among the many seminarians was David L. Thomas, S.J., who became interested in organs while attending grade school. He did a major portion of the work of installing the 25 ranks of pipes.

The new Mount organ is strongly baroque, designed specifically to fulfill the seminary's needs for accompanying a large man's choir in the deep simplicity of Gregorian chant, and providing music to stimulate the intellectual development of the seminary's curriculum.

**GREAT (exposed)**  
Prinzipal 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes

**GREAT (enclosed)**  
Gedackt 8 ft. 61 pipes  
Gamba 8 ft. 61 notes

Dolce 8 ft. 61 notes  
Spillflöte 4 ft. 61 pipes  
Rohrnat 2 2/3 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Larigot 1 1/3 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Festival Trumpet 4 ft. 61 pipes

**SWELL**

Rohrflöte 8 ft. 61 pipes  
Viola Pomposa 8 ft. 61 pipes  
Dolce 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Blockflöte 2 ft. 61 notes  
Bombarde 16 ft. 85 pipes  
Trumpette 8 ft. 61 notes  
Clairon 4 ft. 61 notes  
Hautbois 8 ft. 61 pipes

**PEDAL**

Resultant 32 ft. 32 notes  
Principal 16 ft. 68 pipes  
Bourdon 16 ft. 56 pipes  
Principal 8 ft. 32 notes  
Bourdon 8 ft. 32 notes  
Super Quint 5 1/3 ft. 32 notes  
Choral Basse 4 ft. 32 notes  
Nachthorn 4 ft. 32 notes  
Holzflöte 4 ft. 56 pipes  
Superoctave 2 ft. 32 notes  
Holzflöte 2 ft. 32 notes  
Fife 1 ft. 32 notes  
Bombarde 16 ft. 32 notes  
Trumpette 8 ft. 32 notes  
Krummhorn 8 ft. 32 notes  
Clairon 4 ft. 32 notes

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**HAUPTWERK  
(56 notes)**

Principal 8 ft.  
Hohlpipe 8 ft.  
Octave 4 ft.  
Spielflute 4 ft.  
Flachflöte 2 ft.  
Sesquialtera 2 ranks  
Mixture 4-5 ranks  
Trumpet 8 ft.

**RUCKWERK  
(56 notes)**

Rohrflute 8 ft.  
Principal 4 ft.  
Gemshorn 4 ft.  
Octave 2 ft.  
Nasat 1 1/3 ft.  
Scharff 4 ranks  
Dulcian 8 ft.

**PEDAL  
(30 notes)**

Subbass 16 ft.  
Octavebass 8 ft.  
Fagotto 16 ft.  
Schalmey 4 ft.

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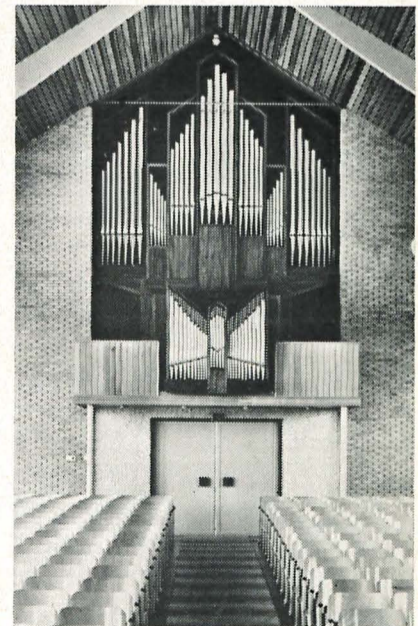
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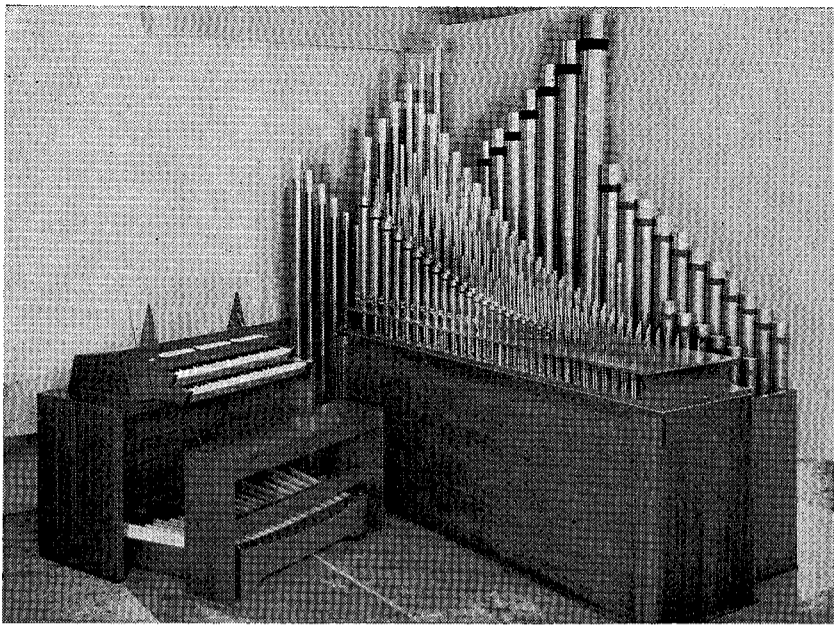
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**KSU Faculty Member Marion Pelton  
Has Contemporary Console in  
Manhattan Residence**

The Charles W. McManis Company, Kansas City, Kans. has installed a four-rank studio organ in the Manhattan, Kans. residence of Marion H. Pelton, Kansas State U faculty member. Installation was made in December, 1964. Several mid-winter gatherings were invited to hear it.

The organ has a detached, contemporary console. Electro-pneumatic chests, casework and console are of Phillipine mahogany with boiled linseed oil finish. Other musical instruments in Miss Pelton's studio-living room include a grand piano and a harpsichord.

16-ft. Quintaton-Chimey Flute, 85 capped metal pipes, 44 chimneys.  
8-ft. Principal, 73 open metal pipes.  
8-ft. Gemshorn, 85 tapered metal pipes.  
2 2/3-ft. Quinte, 61 open metal pipes.

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**1ST CONGREGATIONAL CHURCH**

**Series of Weekly Recitals Follows  
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Jay Lovins Is Organist**

The new two-manual Austin organ at the First Congregational Church, Kokomo, Ind. was completed in July. Jay Lovins, organist of the church, has arranged a series of weekly recitals which began Aug. 4 and in the month of August featured a number of Kokomo organists whose programs appear in the recital section.

**GREAT  
(unenclosed)**

Principal 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes

**(enclosed)**

Bourdon 8 ft. 68 pipes  
Gemshorn 8 ft. 68 pipes  
Spitzflöte 4 ft. 68 pipes  
Krummhorn 8 ft. 56 pipes  
Chimes 23 tubes

**SWELL**

Hohlflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Voix Celeste 8 ft. 56 pipes  
Principal 4 ft. 68 pipes  
Rohrflöte 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Plein Jeu 3 ranks (prepared)  
Fagotto 16 ft. (prepared)  
Trompette 8 ft. 68 pipes  
Clairon 4 ft. 68 pipes

**PEDAL**

Principal 16 ft. 32 pipes  
Gemshorn 16 ft. 12 pipes  
Rohrgedeckt 16 ft. 24 pipes  
Principal 8 ft. 12 pipes  
Gemshorn 8 ft.  
Rohrgedeckt 8 ft.  
Choral Bass 4 ft. 16 pipes  
Mixture 2 ranks 64 pipes  
Trompette 16 ft. 12 pipes  
Fagotto 16 ft. (prepared)  
Krummhorn 4 ft.

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**GREAT**

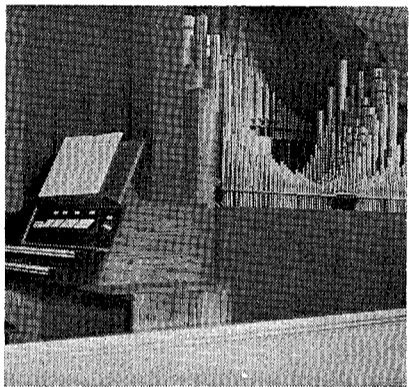
Spitzprinzipal 8 ft. 56 pipes  
Rohrflöte 8 ft. 56 pipes  
Oktav 4 ft. 56 pipes  
Hohlflöte 2 ft. 56 pipes  
Mixture 3 ranks 168 pipes

**POSITIV**

Holzgedeckt 8 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Prinzipal 2 ft. 56 pipes  
Sesquialtera 2 ranks 88 pipes  
Tremulant

**PEDAL**

Subbass 16 ft. 30 pipes  
Spitzprinzipal 8 ft.  
Spitzoktav 4 ft.



**GREAT**

Gemshorn 16 ft.  
Principal 8 ft.  
Chimney Flute 8 ft.  
Gemshorn 8 ft.  
Octave 4 ft.  
Chimney Flute 4 ft.  
Quinte 2 3/4 ft.  
Octave 2 ft.  
Gemshorn 1 ft.

**POSITIVE**

Chimney Flute 8 ft.  
Gemshorn 8 ft.  
Principal 4 ft.  
Chimney Flute 4 ft.  
Gemshorn 4 ft.  
Quinte 2 3/4 ft.  
Gemshorn 2 ft.  
Quinte 1 1/2 ft.  
Gemshorn 1 ft.

**PEDAL**

Quintaton 16 ft.  
Gedeckt 8 ft.  
Gemshorn 8 ft.  
Principal 4 ft.  
Chimney Flute 4 ft.  
Gemshorn 4 ft.  
Quinte 2 3/4 ft.  
Octave 2 ft.  
Quinte 1 1/2 ft.



Indispensable to the church musician and an important addition to church libraries, this volume contains practical help for any local church or children's choir.

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Augmenting the first volume of the same name which was written by Ruth K. Jacobs, Nancy Poore Tufts has drawn upon her wide experience as organist and choir director to provide specific aids for working with children's choral groups. The book deals with the primary choir through the youth choir. Also included is a chapter on the handbell choir, drama, and choral speaking.

A veritable encyclopedia, this volume covers a wide range of practical material, not just theories, which can be applied to a small congregation or to a large multiple choir program. Here is a reference work that will assist the choir director toward a program of children's choir music which can lead to deeper religious training and experience for the children.

Mrs. Tufts, a graduate of Syracuse University, received her Mus. Sac. M. from Union Theological Seminary in New York City. She held a scholarship at Curtis Institute in Philadelphia, Pa. Married to an organist, she lives outside Washington, D.C., where she has served several churches as organist and choir director. **\$5.95**

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All correspondence should be  
directed to the general secretary

### Vancouver

The monthly meeting of the Vancouver  
Centre took place June 12 at the Hugh Mc-  
Lean home — a delicious barbecue dinner pre-  
pared by the hosts. After dinner the meeting  
concluded in an unusual but entertaining fash-  
ion with everyone taking part and singing  
various 16th and 17th century English madrigals  
and rounds with Mr. McLean directing.

JOHN A. WHITE

### Calgary

The executive for the Calgary Centre for  
1965-66 is: chairman, Elizabeth Challice; vice-  
chairman, Harold Ramsay; past-chairman, Ar-  
thur Ward; secretary, Christine Wise; treas-  
urer, Robert Hooper; publicity, Terrence Ful-  
lerton; member-at-large, Phyllis Ford; Diapason  
correspondent, Joan Bell.

JOAN BELL

### Pembroke

The highlight of the end-of-season meeting  
of the Pembroke Centre was a public recital  
June 27 in Trinity-St. Andrews United Church.  
Albert Stephan, ACCO, organist of the church,  
played an interesting and instructive program  
of suitable preludes, offertories and postludes  
for the church year. Fred C. Chadwick, chair-  
man of the centre, gave a running commen-  
tary on the program, which ranged from Bach  
and Walther through the French school to  
Rowley and Thiman. The business section of  
the meeting was held at the Stephan home  
where Mrs. Stephan served a king-size smör-  
gasbord.

ADRIAN SMIT

### Brantford

The Brantford Centre and the ORTMA held  
a closing dinner June 24 at the Trading Post,  
Paris, Ont. Mr. and Mrs. Baden Langton, for-  
mer Brantfordians, were guests. Now a radio  
and television newscaster in Washington, Mr.  
Langton spoke of some of his findings of the  
musical situation in Washington and told of  
the launching of a space craft. Members en-  
joyed a game of musical Questionnaire, under  
the direction of George Smale, and a sing-song  
with Mrs. G. H. Jennings leading. Mr. Smale  
and Mrs. Jennings were joint chairmen.

HILDA ROWCLIFFE

### Hamilton

The annual meeting of the Hamilton Centre  
was held May 10 at the Sheraton-Connaught  
Hotel. Following dinner, various reports on  
the year's work were read and adopted, cul-  
minating in the unanimous re-election of  
the slate of officers headed by John Taylor as  
chairman. The principal speaker for the eve-  
ning was National President George T. Veary  
who spoke on The Organist's Bench — Is it  
Comfortable or Uncomfortable? He dealt with  
the problems and difficulties that may be the  
answer to the shortage of organists. Thomas  
Shilcock thanked the speaker; Keith Hopkins,  
chairman of the Convention Committee dis-  
closed the latest developments in national con-  
vention matters.

HOWARD W. JEROME



## Choral Music

The very warmest days of summer are  
traditionally the time when music pub-  
lishers must issue the bulk of their  
Christmas music. This year is no excep-  
tion: the hot, humid days of late July  
and early August found our postman  
frequently bearing carols and anthems.

Elkan-Vogel, for example, has a pleas-  
ant Men and Angels Share by Priscilla  
Taylor, and Angel Songs and the Star  
by John Davison, both unaccompanied,  
and SSA Who Was Born? by Joseph Roff  
and Laura Bobrov, in a kind of ques-  
tion-and-answer style.

For more general use from Elkan-  
Vogel and without accompaniment are:  
Psalm 121 set by Paul Des Marias; There  
Was a Voice by Joseph Ott; Psalm 91  
by Marga Richter; two, Consider the  
Lilies and I call Heaven and Earth, by  
R. K. Winslow; and Hear Us, O Lord,  
from Heav'n Thy Dwelling by William  
Graves. With independent accompani-  
ment are Walter Ehret's arrangement  
of a Southern folk hymn, Calvary's  
Mountain, and Jean Pasquet's O God,  
Who Hast Prepared, which opens with  
a bass solo.

Wesley Day has edited a Hassler  
Mass III for Elkan-Vogel with English  
text and optional accompaniment; the  
texture is largely homophonic. In Para-  
disum by Claudio Spies has only Latin  
text and is linear. For other voicings  
Elkan sends SA Ye Holy Angeles Bright  
by W. Glen Darst, SA Of the Father's  
Love Begotten by Jean Pasquet, on  
Divinum Mysterium, and the same com-  
poser's SAB My Soul Will Exult.

From G. Schirmer we have editings or  
arrangements by William Herrmann of  
excerpts from standard works. Latin and  
English texts, organ accompaniments and  
the choice of SATB or SSAA are pro-  
vided by Kyrie in D minor, Mozart, and  
Sanctus from Haydn's Harmoniemesse.  
Piano duet provides the accompaniment  
for How Excellent is Thy Name from  
Handel's Saul (SATB or SSA). An SSA  
of Achieved Is the Glorious Work from  
Haydn's The Creation, and an SSAA  
of the Kyrie from Schubert's familiar  
little Mass in G (Latin text only) are  
included.

Hope Publishing sends a group of  
hymn-anthems, mostly on familiar tunes  
and arranged well within the capabili-  
ties of any volunteer choir: At Thy  
Mercy's Door by George Brandon; The  
Lord's Supper and Take Up Thy Cross  
by Carlton Young; All Nature's Works  
His Praise Declare by Eugene Butler;  
Arise, My Soul, Arise by David E. Wil-  
liams; and O Sacred Head by James  
Griffith.

A packet from Novello includes sev-  
eral varieties. An unaccompanied set-  
ting of psalm 68, Let God Arise, by  
Arthur Wills has ornate, almost instru-

mental writing in the voices which some-  
times suggests the Baroque. Bryan Kel-  
ly's Bright Is the Day is suggested for  
weddings. William Harris' Come Down,  
O Love Divine is a rather easy hymn-  
anthem on North Petherton. For other  
than SATB are: a unison Sing a New  
Song to the Lord by Arthur Wills; a  
Desmond Ratcliffe SSA of the Parry  
Welcome Yule; SSA Come, My Way, My  
Truth, My Life by William Harris; SAB  
O Clap Your Hands by Arthur Milner;  
TTBB of the familiar Jacob Haendl  
Resonet in laudibus carol, Let the Voice  
of Praise Resound; and finally a double-  
choir Gabrieli motet, Lord, Give Ear.

Service Music from Novello includes:  
a Desmond Ratcliffe Communion Serv-  
ice in E, for congregational use; a Bryan  
Kelly Magnificat and Nunc Dimittis  
based on Latin-American rhythms; and  
a unison Robert Ashfield Magnificat  
and Nunc Dimittis in D minor. Kenneth  
Leighton has a useful set of Preces and  
Responses; Two Introsits by Arthur  
Wills, largely block harmony, divide  
sopranos in spots.

Much of the H. W. Gray packet is  
for Advent or Christmas. John Holler's  
anthem Lo! He Comes with Clouds  
Descending uses soprano and tenor solo;  
James Ferris Traver's The Ballad of  
the Christ Child is pleasant and free  
from problems; David H. Williams' As  
with Gladness Men of Old provides a  
sprightly new tune; Hugh A. Mackin-  
non's Sleeps Judea Fair is an SSA hymn-  
anthem; Mary E. Caldwell's melodious  
Carol of a New-Born King has some divi-  
sion of parts and rather low tessitura;  
Leo Sowerby's The Snow Lay on the  
Ground has appeared in TTBB voicing.

Dr. Sowerby is represented in several  
other numbers in the Gray stack: O  
Give Thanks unto the Lord, with a  
big ending; an SA Communion Service  
in A minor; and For We Are Laborers  
Together with God, an extended anthem  
with a baritone solo. Dale Wood's  
Creator of the Stars of Night, for Ad-  
vent, is based on a Sarum plainsong.  
Jack Ossewaarde's Two Short Motets  
or Introsits are an Alleluia and Arise  
Shine.

We received a group of anthems from  
Mark Foster Music Co., Box 214533,  
Sacramento, Cal. A big Magnificat by  
Halsey Stevens has trumpet and string  
orchestra parts available. Also with  
trumpet but for double choir ST-SAB  
is Kirke Mechem's Sing unto the Lord  
a New Song. Christmas arrangements  
are: Guiding Star by James McKelvey  
and Carol of the Birds by Donn Weiss.  
Dr. McKelvey has also edited Hassler's  
double-choir Psalm 66. Ray Stroud has  
edited a three-voice Constantini Now  
with One Accord.

Two collections of Anthems for SAB  
come from Westminster Press, one for  
Christmas and Easter the other general.  
The materials are short, simple and  
practical.

From Shawnee Press there is Houston  
Bright's Hodie Nobis Coelorum Rex for  
double chorus with Latin and English  
text.

Finally: Marks sends the Brahms SSA  
13th Psalm, with string orchestra parts  
available in place of the good organ  
reduction. — FC

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**HUGE FESTIVAL WILL MARK  
CHORUS 150TH ANNIVERSARY**

Sixteen choruses from 12 countries will take part in the Boston Handel and Haydn Society's International Choral Festival in October, which celebrates the 150th anniversary of America's oldest active chorus.

An International University Choral Festival concert Oct. 3 will feature international works by eight university choruses from Brazil, Chile, Japan, USSR, Venezuela, Great Britain, United States and Yugoslavia.

The Budapest Children's Choir will sing its first concert in the United States at Jordan Hall Oct. 9 with music by Kodaly, Bartok, Schumann, Weber, Britten, Copland and others. Conductors are the choirs founders, Valeria Botka and Laszlo Csanyi.

New Zealand's famed Christchurch Harmonic Society, conducted by Juan Matteucci, will sing its first American performance Oct. 10 — The Verdi Requiem.

The hosting Handel and Haydn Society will open the choral festival week Oct. 24-31 with a repeat performance of Randall Thompson's The Passion according to St. Luke. The Helsinki University Chorus conducted by Ernst Pohjola will sing 13th century masses and Motets Oct. 25. Sir Malcolm Sargent will conduct two performances by England's famous Huddersfield Choral Society Oct. 25 and 29 with programs to include Handel's Israel in Egypt, Walton's Belshazzar's Feast, Elgar's Music Makers and Handel's Zadok the Priest.

The Westminster Choir of the Westminster Choir College will sing the Mozart Requiem Oct. 27; George Lynn will also direct shorter selections. Toronto's Mendelssohn Choir will sing Oct. 30 with Elmer Iseler conducting and the Bethlehem Bach Choir under the direction of Ifor Jones will close the festival Oct. 31 with the Bach B minor Mass.



**ANDOVER AT NORTHFIELD  
HAS UNUSUAL FEATURES**

**DR. DAVID N. JOHNSON OPENS**

**Modern Tracker in St. John's Lutheran  
Features En-Chamade Reeds,  
Detached Console**

The Andover Organ Company, Methuen, Mass., has installed a two-manual tracker action organ in St. John's Lutheran Church, Northfield, Minn. The church, which seats 450, was recently refurbished by Sövik, Mathre and Madson, Northfield architects.

The instrument, located in rear gallery, has a detached console with electric stop and combination action. The great and pedal divisions are suspended on cantilevered steel beams above the gallery floor, making the entire area beneath available for choir seating. The rollerboards for great and pedal are

exposed, as are the aluminum trackers encased in Plexiglas.

The great and pedal reeds are en-chamade and of burnished copper. The casework is finished in walnut and Dresden blue, the console in cherry and walnut. The rückpositiv stands behind the console on the gallery rail and the pedal is divided on either side of the great.

Trackers from the console to the great and pedal follow the pitch of the gallery floor under the choir risers. Although this action passes under three rows of choir, the touch is light and the action responsive, due in part to low wind pressure and pallets of unusual design. Leo E. Constantineau was designer, Robert J. Reich, voicer and G. Winston Cassler the organist.

St. John's Church is located only a few blocks from St. Olaf's College and is closely associated in many ways. The new organ will be used for college activities, including the summer workshop.

**GREAT**

- Princial 8 ft.
- Gemshorn 8 ft.
- Gemshorn Celeste 8 ft.
- Octave 4 ft.
- Rohrflöte 4 ft.
- Blockflöte 2 ft.
- Mixture 4 ranks
- Trumpet en-chamade 8 ft.

**RUCKPOSITIV**

- Gedeckt 8 ft.
- Hohlflöte 4 ft.
- Principal 2 ft.
- Sesquialtera 2 ranks
- Cymbal 2 ranks
- Krummhorn 8 ft.

**PEDAL**

- Sub Bass 16 ft.
- Principal 8 ft.
- Bourdon 8 ft.
- Principal 4 ft.
- Mixture 4 ranks
- Posaune en-chamade 16 ft.

**FISCHER'S ANNOUNCES 18TH  
CHORAL READING SESSION**

Carl Fischer Music Service will hold its 18th semi-annual choral reading session Sept. 18 at the Fifth Avenue Presbyterian Church, New York City. Conductors will be Richard Harper, Mason Martens, Carl Mueller and William Simon. Dudley Archer will be special guest conductor and Wayne Bressett will accompany. Music of various publishers will be read. Write to Wesley Bartlett, Carl Fischer Music Service, 611 West 122 St., New York 10027.

WASHINGTON CATHEDRAL'S free outdoor summer music concerts included a program of choral music Aug. 2 conducted by David Koehring, assistant cathedral organist and choirmaster. A carillon recital by Ronald Barnes, cathedral carillonneur was a prelude to the concert.

A COMPETITION FOR TWO NEW ORGAN WORKS is being sponsored by the International Organ Festival, 31 Abbey Mill Lane, St. Albans, Herts, England. Write Peter Hurford, Chairman, for particulars. Deadline for the receipt of manuscripts is March 31, 1966.

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5566	IF YE WOULD HEAR THE ANGELS SING .....	arr. Butt
5535	SHINE LOVELY CHRISTMAS (with Descant) .....	Caldwell
S A		
5426	CAROL, SWEETLY CAROL .....	arr. Ehret
5525	SHINE LOVELY CHRISTMAS STAR (with Descant) .....	Caldwell
5526	THE VIRGIN MARY HAD A BABY BOY .....	arr. Ehret
5345	THREE MUMMERS .....	Head
S S A		
5545	ANGELUS AD PASTORES AIT .....	Monteverdi/Field
5498	COMPANIONS ALL SING LOUDLY .....	arr. Ehret
5572	CRADLE SONG .....	Parke
5544	HODIE CHRISTUS NATUS EST .....	Monteverdi/Field
5542	SLUMBER NOW BELOVED CHILD .....	R. Nelson
5409	THOU MUST LEAVE THY LOWLY DWELLING .....	Berlioz/Carlton
5424	WINDS THROUGH THE OLIVE TREES .....	Barker
S A B		
5560	THE LITTLE ROAD TO BETHLEHEM .....	Head
5475	THE VIRGIN MARY HAD A BABY BOY .....	arr. Ehret
5564	VENI, VENI EMMANUEL .....	arr. Kodaly
S A T B		
5470	CAROL OF THE SHEPHERDS .....	arr. Ehret
5482	FEAR NOT, FOR BEHOLD I BRING GOOD TIDINGS .....	Hagen/Gambosi
5528	HOSANNA TO THE SON OF DAVID .....	Praetorius/Field
5532	HOW LOVELY SHINES THE MORNING STAR .....	Praetorius/Carlton
5476	IN BETHLEHEM THAT NOBLE PLACE .....	P. Nelson
5427	MARIA WALKS AMID THE THORN .....	arr. Ehret
5437	ON THIS DAY TO US IS BORN .....	Nanino/Chambers
5578	THE FIRST MERCY .....	Warlock/Smith
5483	THE MORNING STAR .....	Hagen/Gambosi/McCorkle

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**MUDLER-HUNTER BUILDS  
FOR LANSDALE CHURCH**

**ST. STANISLAUS CATHOLIC**

New Building Seats 1400 Worshipers; Frederick J. Schurig Suggests Instrument's Design

The Mudler-Hunter Company, Philadelphia, has installed a two-manual organ in St. Stanislaus RC Church, Lansdale, Pa. The church building is new, seating approximately 1400 people. The specification was designed by Frederick J. Schurig of the building firm.

**GREAT**

Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Koppel Flute 4 ft. 61 pipes  
Super Octave 2 ft. 24 pipes  
Mixture 3 ranks 185 pipes  
Chimes  
Tremulant

**SWELL**

Viola 8 ft. 61 pipes  
Viol Celeste 8 ft. 49 pipes  
Rohr Gedeckt 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Rohr Flute 4 ft. 12 pipes  
Nazard 2 1/2 ft. 7 pipes  
Octavin 2 ft. 12 pipes  
Plein Jeu 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremulant

**PEDAL**

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

**HOWELL BUILDS ORGAN  
FOR STERLING CHURCH**

**DIAPASON CHORUS EXPOSED**

Two-Manual Instrument in Illinois Town Was Dedicated June 27 — Judge L. L. Winn Organist

A new two-manual organ built by H. A. Howell Pipe Organs, Dixon, Ill., has been installed in Grace Episcopal Church, Sterling, Ill. It is placed at the rear of the church with the great diapason chorus fully exposed. The remainder of the great and the swell are placed immediately behind. The organ was designed by H. A. Howell and Curtis G. Schmitt in consultation with clergy and Judge L. L. Winn, organist. The instrument was dedicated June 27 by the Rt. Rev. James W. Montgomery, Bishop Coadjutor of Chicago, at solemn evensong. The boys of the St. Gregory Choir School, Chicago, sang the service and Gordon Baker, headmaster, was organist.

**GREAT**

Principal 8 ft. 73 pipes  
Spitzflöte 8 ft. 73 pipes  
Spitzflöte Celeste 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Octave 4 ft. 73 pipes  
Spitzflöte 4 ft. 12 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Krummhorn 8 ft. 73 pipes  
Chimes

**SWELL**

Gedeckt 16 ft. 61 pipes  
Gedeckt 8 ft. 12 pipes  
Viola 8 ft.  
Viola Celeste 8 ft.  
Prestant 4 ft. 12 pipes  
Traverse Flute 4 ft. 73 pipes  
Nazard 2 1/2 ft. 20 pipes  
Blockflute 2 ft. 5 pipes  
Tierce 1 1/2 ft. 61 pipes  
Cymbale 3 ranks 183 pipes  
Contra Fagotto 16 ft. 12 pipes  
Trompette 8 ft. 61 pipes  
Fagotto 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremolo



Michael Schneider has been appointed professor at the Hochschule für Musik, Cologne where he will also be organist of the Gurzenich (Concert Hall). His third American tour in February and March 1966 is almost completely booked and will include Pacific Coast recitals for the first time.

**PEDAL**

Acoustic Bourdon 32 ft.  
Bourdon 16 ft. 32 pipes  
Gedeckt 16 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Gedeckt 8 ft.  
Quint 5 1/2 ft. 7 pipes  
Choralbass 4 ft. 5 pipes  
Bourdon 4 ft. 12 pipes  
Principal 2 ft. 12 pipes  
Trompette 16 ft. 12 pipes  
Contra Fagotto 16 ft.  
Trompette 8 ft.  
Clarion 4 ft.  
Fagotto 8 ft.  
Fagotto 4 ft.

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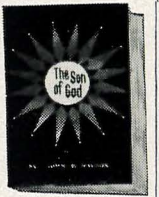
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**ST. STEPHEN'S  
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ORGAN COMPANY, INC.

PENNINGTON, NEW JERSEY



Northeastern delegates pose in front of the famed organ in Methuen Music Hall. Rebecca Dole, general chairman (with white shawl) is flanked on the left by Jack Fisher, recitalist of the evening, and on the right by Alec and Mary Wyton and two sons.

## Northern New England

The convention of the Northeast Region opened auspiciously in Manchester, N.H. under cool sunny skies, with the Young Organists Competition won by James Farmer, St. Johnsbury, Vt. He played the Bach D major Prelude and Fugue and the Alain Litanies.

Transporting large numbers of people around from place to place in three cities was accomplished smoothly by the hard-working convention committee under the chairmanship of Rebecca Dole with the close co-operation of such stalwarts as Gilman Stockwell, Irving Bartley and many others. Convention-goers attested to a marvelous time in spite of the weather which rapidly rose to true convention heat.

The first formal recital of the session was played by Yuko Hayashi on a not-new three-manual Austin, whose rather tubby sound became apparent only after the Vivaldi-Bach which provided a cheerful opening note for the convention.

**Concerto in G, Vivaldi-Bach; Chaconne in E minor, Buxtehude; Prelude and Fugue in D major, Bach; Grande Pièce Symphonique, Franck; Scherzo-Fantasia, McKinley; Fast and Sinister, Symphony in G, Sowerby.**

Delegates adjourned to the church parlors for a lecture on the music of the Shakers by Charles Thompson, curator of the Shaker colony in nearby Canterbury, N.H. Free time was provided to browse among exhibits and just relax before the trip to Methuen, Mass. for a recital by Jack Fisher on the overwhelming and impressive four-manual Walcker. Mr. Fisher's rather long program included four worthwhile contemporary American works. His first encore was the Ives Variations on America played to the accompaniment of chuckles and outright laughter.

**Prelude and Fugue in C minor, Bach; Revelations, Pinkham; Quiet Piece, Kubik; Flourish and Fugue, Cook; Toccata, Gill; Prelude and Fugue in C, Bach; Chorale in A minor, Prelude Fugue and Variation and Final, Franck.**

Back in Manchester, a reception was held for various performers and for President Wyton.

Thursday dawned bright and early with deans, state chairman and Mr. Wyton meeting around the breakfast table. The first lecture of the day was an able presentation of the many changes in the musical programs of present day Roman Catholic churches by William Tortolano. His examples included several modern settings of the mass. Burton Yaeger of the Austin company spoke briefly on the Austin two-manual and a lively discussion ensued with many comments from the group.

At noon a recital was played on that organ by Wendell Pichler, one of the highlights of the entire three days. He proved a brilliant performer who took the small organ to the very limits of its capacity.

**Toccata, Farnam; Wondrous Love Variations, Barber; Freut euch, Pepping; Ciacona in F minor, Pachelbel; Prelude and Fugue in G, Bach; Passacaglia, Badings.**

After lunch, Robert Smith played on a Hook & Hastings-Laws two manual organ in a resonant domed building. Despite trouble with the wind pressure, the program was well played.

**Prelude and Fugue in D major; Saviour of the Nations, Come, Bach; My Jesus Leadeth Me, Brahms; Invocation, Rippen; Voluntary in F, Stanley; Chorale in B minor, Franck.**

The next program was played by Berj Zamkochian on a new three-manual Casavant in another beautifully resonant building. The organ was planned first and the church designed to enable the organ to sound at its best — a magnificent and thrilling sound.

**Psalm 133, Baumann; Fantasie and Fugue in C minor, Bach; Ad Nos, Liszt; Cantabile, Franck; Impromptu, Vierne; Fanfare, Pelouquin; Prelude, Diemente; Toccata, Faxon.**

Thursday evening was given over to the banquet, with Alec Wyton as speaker. His humor served to enhance the serious nature of such suggestions as "too many people spend their practice time performing."

The convention journeyed to Concord on Friday where the first order of the day was a choral workshop directed by John Ferris. Robert Hale gave a talk describing the instrument rebuilt by him from two old organs, one a tracker, the other a pneumatic. Mr. Ferris demonstrated this in a brief recital, giving his registrations.

After lunch the convention journeyed to hear a clean, rhythmic recital by James Wood on a three-manual E. M. Skinner tonally revised by Noack.

**Prelude and Fugue in F minor, Bach; Three Sketches, Whitlock; Praludium, Kodaly; Sonata 3, Hindemith; Fantasie in F sharp minor, Bubeck.**

The final recital was played by Lewis Bruun on the four-manual Aeolian-Skinner at the chapel of St. Paul's School, a program highlighted by a spirited performance of Elmore's Rhythmic Suite.

**Prelude and Fugue in E flat major, Bach; Trio, Lynn; Rhythmic Suite, Elmore; Chorale, Jongen; Christ ist erstanden, Purvis.**

As a postscript, Norman Blake demonstrated the charming little baroque organ in the "old" chapel at St. Paul's.

HARRIETTE RICHARDSON

## Denver

Only the weather let the hosting Denver Chapter down at the Rocky Mountain regional convention July 15-17. Lloyd Pfautsch saved the chapter's face by confessing that his presence was a jinx on normal weather patterns. He proceeded to turn the hotter than Texas heat into "real cool" instruction on Methods and Materials for choir directing.

Alexander Schreiner was greeted by a packed audience in the Chapel of the Air Force Academy as he revealed the organ in a new light. The warmth of his playing gave voice to some very appropriate comments.

The evening which had begun with a barbecue near the Garden of the Gods ended with an owl concert back in Denver on a mighty Wurlitzer by Denver's own virtuoso of movie organs, Richard Hull.

The convention opened many doors, Joseph Grant, organist at Temple Emanuel, gave a refreshing taste of what the Jewish heritage can contribute to Protestant service repertoire. The beauty of this temple proves that contemporary architecture can speak through its windows. Here Wesley Selby reawakened organists to seek for fresh repertoire in the great wealth of organ literature.

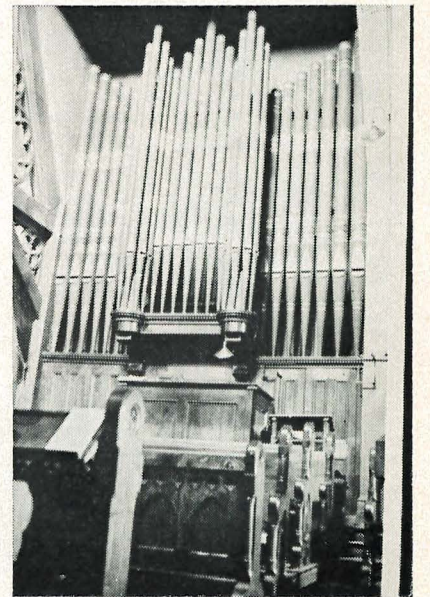
Organ Builder Charles McManis turned organists back to the fundamentals of registration as he humorously demonstrated organ voicing. His little three-rank organ proved what such an instrument can do when properly located in a live building, as it led the convention in singing the Doxology.

Marilyn Mason and Kathryn Eskey proved how two organs of divergent schools of voicing could become one. Miss Mason pointed the direction for finding adequate literature for two organs by her playing of Bach. Then the two ladies mounted the chapel organ bench and played fugues for two organs with an ease and harmony that was a challenge to more than organists. The evening's recital included the world premiere of a Concertino for Two Organs by Gerald Near, commissioned by Miss Mason. Finally Normand Lockwood directed his concerto for Organ and Brass, continuing the spirit of this recital: that music matters more than performers.

James Bratton's presentation of Hook Your Hastings to a Steere revealed that old organs in Colorado are still as colorful as her mountains. But it was Everett Hilty who launched his Titan Missile from the outdoor amphitheatre — to circle the country calling for a national convention in the Rockies.

The entire convention moved in a relaxed atmosphere of which Phyllis Tremmel's carillon recital was characteristic. Regionals are growing; 168 were registered in Denver.

EDWARD T. BOLLINGER



Above: old St. Mark's Hook and Hastings was seen and heard in James Bratton's Hook Your Hastings presentation at the Rocky Mountain regional.

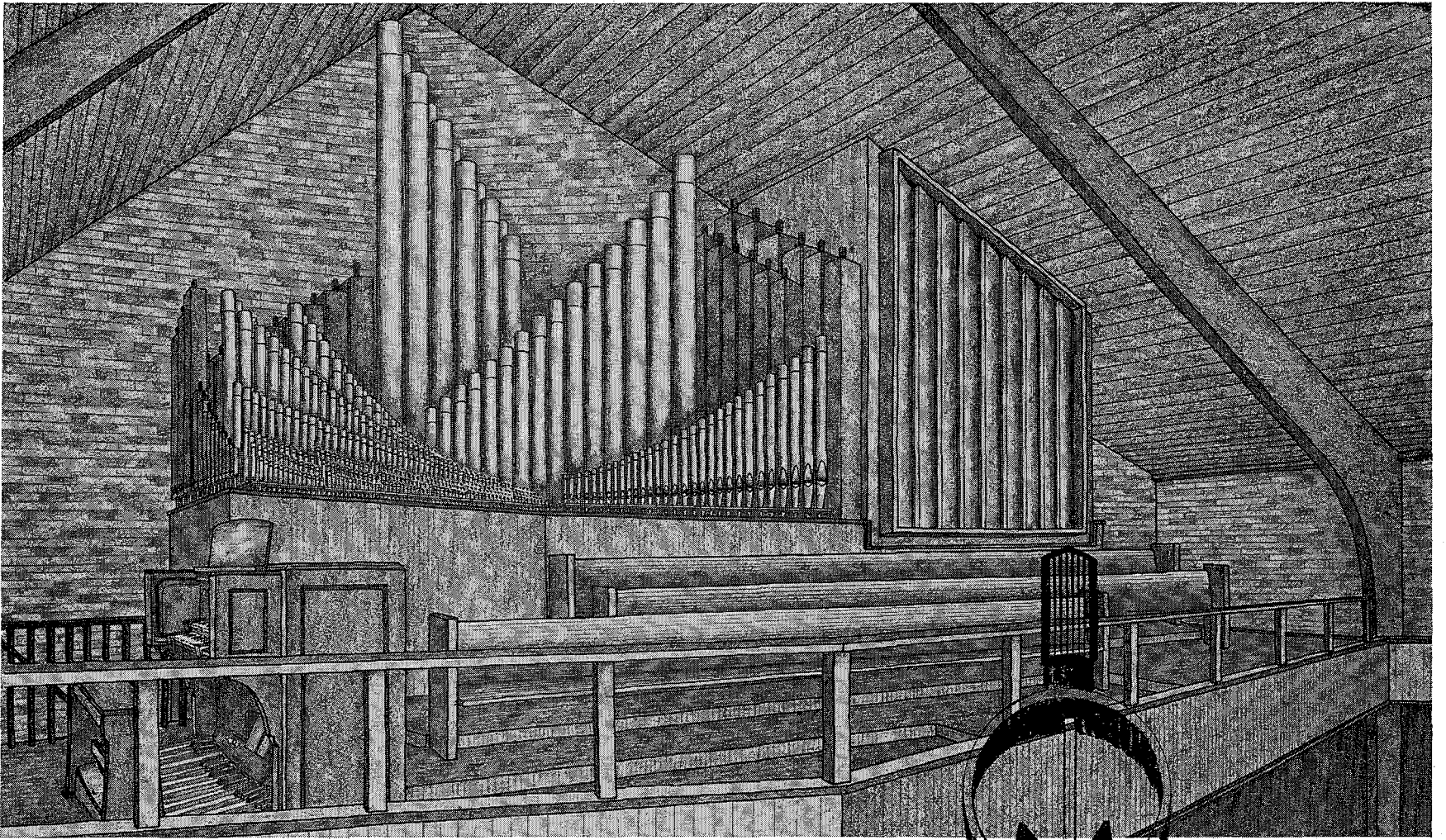
Below: Phyllis Tremmel, hosting at the Colorado Women's College, was also carillon recitalist at the convention.



# EDGAR HILLIAR

**Faculty: The Mannes College of Music, New York City  
Pius X School of Liturgical Music, Purchase, N.Y.  
Manhattanville College of the Sacred Heart,  
Purchase, N.Y.**

**Organist: St. Mark's Episcopal Church, Mt. Kisco, N.Y.**



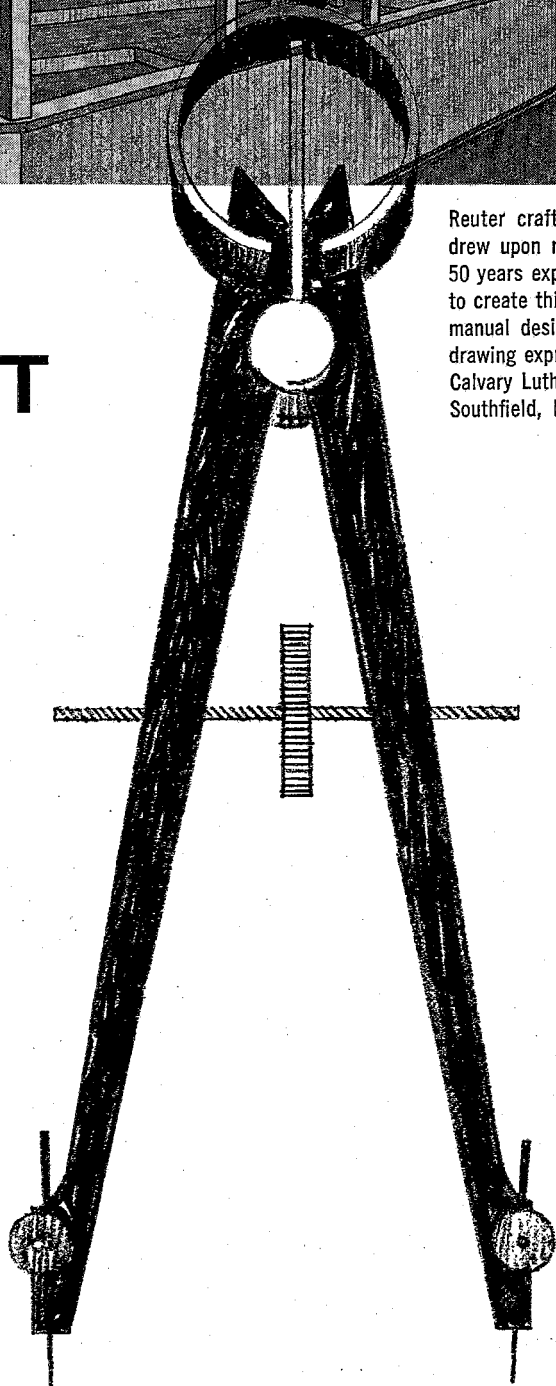
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# NUNC DIMITTIS

GEORGE WALD, UTICA CHURCH  
AND THEATER ORGANIST, DIES

George Wald, FTCL, for 39 years organist and choirmaster at First Presbyterian Church, Utica N.Y., died in his home May 5 from a heart attack. A native of Utica, his organ study was with Homer Whitford, Norman Coke-Jephcott and Carl Weinrich. He played many recitals in New York State.

Organist at the Avon Theater in Utica from 1916 to 1928 and later at the Stanley, he had special talent for improvising. He conducted a number of choruses and choirs and was widely known as a director of community singing.

A past-dean of the Utica AGO Chapter, he leaves his wife, three sisters and a brother.



Clarence K. Dretke, 74, died June 15 at his home in Canton, Ohio following a heart attack. He and his wife, who died Jan. 21, were founders of the Canton AGO Chapter.

Mr. Dretke has served as minister of music of Canton's First Christian Church for 30 years. A leader in work with youth choirs and glee clubs, he was a member of state and national music teacher associations and was active in Masonic activities. His daughter and two sisters survive him.

LEE RICHARDSON PASSES  
AFTER YEAR-LONG ILLNESS

Lee H. Richardson, AAGO, prominent Cleveland area organist and choir director, died at Pomerene Hospital, Millersburg, Ohio, after a year-long illness. He was 69.

Mr. Richardson served St. Paul's Episcopal Church, Cleveland Heights from 1937 to 1949 and then St. John's E and R, Cleveland, and St. Peter's Episcopal, Ashtabula. He served Martin Luther Evangelical Church, Cleveland from 1959 until his illness in 1964.

He attended Oberlin College for a year before world war I service. He was a Phi Beta Kappa graduate of Princeton University in 1920 where he was organist at Marquand chapel and accompanist for the university glee club.

His sister, E. Frances Richardson, serves as organist of Grace Presbyterian Church, Lakewood, Ohio.



We believe our readers will wish to see this interesting portrait of Anthon van der Horst, Dutch organist and composer, whose death was reported in the June issue of this magazine.

The portrait reached us through the kindness of Piet Kee, one of the famed teacher's many notable pupils.

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LUTHERAN CHURCH, PAXTANG

Hard Surfaces on Floors, Walls, High Ceiling Provide Favorable Acoustical Climate

The Lutheran Church of the Good Shepherd, Paxtang, Harrisburg, Pa. will have the installation of its new two-manual, 19-rank Möller completed this month. The installation will coincide with the completion of a new sanctuary to be dedicated October 24. The architect was Victor Segina of Harrisburg.

Close co-operation by church, organ builder and architect have resulted in what should be an ideal setting for the new instrument. The great and pedal divisions are exposed on either side of the altar area. The acoustical environment will be enhanced by all hard surfaces — wood floors, hard plaster walls, and high wood deck ceiling.

The design and location of the organ were determined in consultations by Herbert M. Ridgely, Jr., Möller representative, the architect and the building committee.

**GREAT**

Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Gemshorn 8 ft.  
Octave 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Mixtur 2-4 ranks 208 pipes

**SWELL**

Gedeckt 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Nachthorn 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1½ ft. 61 pipes  
Trompete 8 ft. 61 pipes  
Schalmei 4 ft. (prepared)  
Tremulant

**PEDAL**

Subbass 16 ft. 32 pipes  
Gedeckt 16 ft. 12 pipes  
Octave 8 ft. 32 pipes

Gedeckt 8 ft.  
Choral Bass 4 ft. 12 pipes  
Gedeckt 4 ft.  
Rauschquinte 2 ranks 64 pipes  
Trompete Bass 16 ft. 12 pipes  
Klarine 4 ft.

**TERPSTRA REBUILDS  
ORGAN FOR WATSEKA, ILL.**

IN FIRST METHODIST CHURCH

New Mixture Added to Re-Used Pipes, New Console, Chests Made — Kenneth Bade Opens

A two-manual organ has been installed in the First Methodist Church, Watseka, Ill. by Neal Terpstra & Son, South Holland, Ill. Most of the pipes of the original organ were adapted for re-use and a new mixture was added. Console, pitman type manual chests, and pedal chests were made for the instrument. The building has favorable acoustics for music.

Kenneth A. Bade played the opening recital.

**GREAT**

Principal 8 ft. 61 pipes  
Melodia 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft.  
Mixture 3 ranks 183 pipes  
Chimes

**SWELL**

Bourdon 16 ft. 49 notes  
Gedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Nazard 2½ ft. 61 pipes  
Flautino 2 ft. 61 pipes  
Oboe 8 ft. 61 pipes

**PEDAL**

Subbass 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 12 pipes  
Principal 8 ft.  
Gedeckt 8 ft.  
Fifteenth 4 ft.  
Flute 4 ft.

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MARE ISLAND, VALLEJO, CALIF.

Exposed Great in St. Peter's Chapel Keeps Window in View — Completion in 1966

Felix F. Schoenstein & Sons, San Francisco, Cal., has built a two-manual pipe organ for St. Peter's Chapel, San Francisco Bay Naval Shipyard, Mare Island, Cal.

The organ will have an exposed great section arranged to keep the window in view. Completion of the project is scheduled for the beginning of 1966.

**GREAT**

Diapason 8 ft. 61 pipes  
Flute 8 ft. 61 notes  
Gemshorn 8 ft. 49 notes  
Octave 4 ft. 61 pipes  
Gemshorn 4 ft. 61 pipes  
Flute 4 ft. 61 notes  
Twelfth 2½ ft. 61 pipes  
Fifteenth 2 ft. 12 pipes  
Mixture 3 ranks (prepared)  
Chimes

**SWELL**

Bourdon 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Kleinflöte 4 ft. 12 pipes  
Salicet 4 ft. 12 pipes  
Flautino 2 ft. 12 pipes  
Fagot 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremolo

**PEDAL**

Bourdon 16 ft. 12 pipes  
Octave 8 ft. 32 notes  
Bass Flute 8 ft. 32 notes  
Cello 8 ft. 32 notes  
Quinte 5½ 32 notes  
Choral Bass 4 ft. 32 notes  
Fagot 8 ft. 32 notes  
Clarion 4 ft. 32 notes

MRS. FRANK JEWETT, Le Mars College, Iowa, was teaching associate to Richard Ellsasser this summer at the National Music Camp, Interlochen, Mich.

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Washington, D. C.	5th Church of Christ Scientist
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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. 12	Stephen Farrell, Westminster Presbyterian, Greenville, S.C.	Gale Enger, Summit Avenue Presbyterian, Bremerton, Wash.	
	Alec Wyton Workshop, Rutland, Vt., Congregational	Simon Preston, Trinity Methodist, Youngstown, Ohio	
	Fred Tulan, Haggin Museum, Stockton, Cal.	George Markey, Phillips Exeter Academy, Exeter, N.H.	
13	Anton Heiller, AGO class, Pittsburgh, Pa.	28	Anton Heiller, Eastman School, Rochester, N.Y.
17	Anton Heiller, St. Andrew's Episcopal, Arlington, Va.		Simon Preston, St. James Church, New London, Conn.
	Virgil Fox, Gallery of Modern Art, New York City	29	Anton Heiller, Hiram, Ohio, College
18	Anton Heiller class, St. Andrew's Episcopal, Arlington, Va.	30	William MacGowan, University of the South, Sewanee, Tenn.
19	Richard Shirey, Trinity Lutheran, Akron, Ohio	Oct. 1	Anne Frances Byrne, Gallery of Modern Art, New York City
	Dorothy Addy, First Methodist, Wichita, Kans.		Anton Heiller, U of Richmond, Va.
	Fred Tulan, Haggin Museum, Stockton, Cal.		Simon Preston, Christ Church Cathedral, Indianapolis, Ind.
	Anton Heiller, Eastern Michigan U, Ypsilanti	2	Anton Heiller class, U of Richmond, Va.
	Simon Preston, Washington, D.C. Cathedral		William Teague, RLDS Auditorium, Independence, Mo.
	Naomi Orth, CCWO Gruenstein award recital, Church of the Ascension, Chicago	3	Messiah, part 1, Westminster Presbyterian, Greenville, N.C.
20	Anton Heiller class, U of Michigan, Ann Arbor		Simon Preston, Christ Church, Cincinnati
	Simon Preston, St. Martin-in-the-Fields, Philadelphia	4	Simon Preston, St. George's, New York City
21	Anton Heiller, Central Lutheran, Minneapolis		Anton Heiller, Winthrop College, Rock Hill, S.C.
22	Gale Enger, St. Matthew's Lutheran, Beaverton, Ore.	5	Anton Heiller class, Winthrop College, Rock Hill, S.C.
	Simon Preston, Grace Church-on-the-Hill, Toronto, Ont.	6	Simon Preston, Trinity Episcopal, Miami, Florida
	Anton Heiller class, RCCO Winnipeg, Man.	7	Anton Heiller, Salem College, Winston-Salem, N.C.
23	Anton Heiller, First Presbyterian, Winnipeg, Man.	8	Flor Peeters, St. John's United, Chambersburg, Pa.
24	Simon Preston, Trinity College School, Port Hope, Ont.		Simon Preston, St. Mark's Episcopal, Shreveport, La.
26	Owen P. Adams, Jr., First Methodist, Elizabeth City, N.C.		Anton Heiller class, Boston U and Harvard Organ Society, Boston
	Anton Heiller master class and recital, Alice Millar Chapel, Evanston, Ill.	9	Anton Heiller, Kresge Auditorium, Cambridge

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Bourdon	8'
Octave	4'
Koppelflote	4'
Blockflote	2'
Mixture	III
Cromorne	8'
Tremulant	

— Swell Organ —

Geigen Principal	8'
Salicional	8'
Voix Celeste	8'
Rohrflote	8'
Octave	4'
Flute Traversiere	4'
Twelfth	2-2/3'
Flautino	2'
Trompette	8'
Tremulant	

— Pedal Organ —

Contra Bass	16'
Bourdon	16'
Principal	8'
Gedeckt	8'
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Flute	4'
Bombarde	16'
Trompette	8'
Clairon	4'

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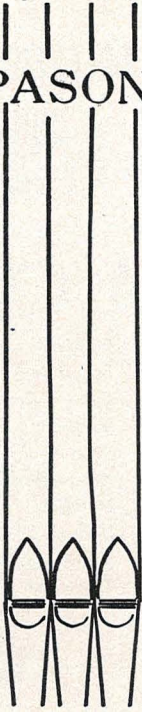
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### Tentative Specification

There have probably been musicians in high places since the beginning of time. David played his harp, Nero his fiddle, Henry VIII his lute and viol and Frederick the Great his flute.

In our own country many of the Founding Fathers were musical: Benjamin Franklin had his glass harmonica and Francis Hopkinson his harpsichord. By 1925 we had a violinist (Charles Gates Dawes) as vice-president and in 1945 Harry Truman (possibly a better and more reluctant pianist than your jokesters would have it) as president.

Up to this point we have heard of no organist rising to positions of high statesmanship. The association of former pipe organ *pumpers* a generation ago included industrialists, newspapermen and, if we recall correctly, a governor or two. Father Time has decimated these ranks unmercifully.

Great Britain may well be about to boast of the first organist to become a prime minister. Edward Richard George Heath, new leader of Britain's Conservative party, may possibly become prime minister as the result of a general election expected to be called this autumn.

Mr. Heath (not to be confused, as many British are said to do, with famed dance band leader, Ted Heath!) is said to play the organ very well. He was enabled to attend Oxford University by winning Balliol College's organ scholarship, which required him to play the organ regularly in the college chapel. He is reported continuing his enthusiasm for organs and organ music.

Many of us organists, as a result, may very well watch Great Britain's next elections with more than usual interest. If Mr. Heath should become prime minister we wish him ample room resonance and low wind pressure.

### Project Gemini

This is our seventh annual two-manual issue. Started as an experiment in 1959, it is now firmly established in our tradition, though by now we realize that it necessarily entails a lot of repetition in the style of its content and

presentation. Be that as it may, the September issue continues to be a best-seller, bringing in many orders for extra copies often to be mailed to very distant readers.

The largest builders are, not unnaturally, the least enthusiastic about the issue because in this single issue every builder who has completed a two-manual instrument within the twelve-month period is equally eligible to display his wares. As some major builders insist, "Some of these fellows aren't capable of building a decent organ." Granting the possibility of this, we feel that the purpose of the issue is to give the widest possible cross section of the two-manual organs *which are being built*. We feel its purpose is not ballyhoo but near-documentation. And each builder selects himself the instrument he wishes to represent his work. This is the essence of our twin-manual ("gemini") issue.

Many builders represented here build very few organs but some of them have built very interesting ones. As we have pointed out to large builders, many of these small operators are the very men who keep the big builders' products playing; they do the servicing and the tuning and in many cases the actual installation of better known makes. So, one of the by-products of the two-manual issue is recognition of these men — the guardian angels of the organ field.

Another gripe is the inclusion of foreign makes. We feel that the Department of Commerce answered this when an organ lobby asked for higher tariffs. The advice was to bring manufacturing and marketing methods up to date to meet the competition.

And, may we ask, is there any other field in America today with so little real co-operation, so little give-and-take among its various manufacturers?

### Hornet's Nest

We were not surprised at wide and varied reaction to our July editorial on the AGO national elections. Careful rereading of it confirms that it did not express opinions but, according to its intent, asked questions. Most of the correspondence it stirred up assumed that the questions are expressions of opinion. So, like the TV panel shows, we should insist that "questions asked do not necessarily reflect the opinion of the panel but are framed to elicit information."

We won't pretend we are not delighted that people have been stimulated to think and to write. Our membership in the past has been entirely too complacent about our organization, too willing to sit tight while policies were adopted without its knowledge or approval. Some mid-continent members have described this procedure, perhaps with some justification, as "taxation without representation." All of us remember from our history books that this kind of "tyranny" helped to bring on a revolution.

In our Letters to the Editor column we include two opposing letters which our editorial prompted. Both writers have served as unusually able deans of unusually active chapters. Mrs. Leisman's letter is brief and to the point and represents a widespread "grass-roots" reaction. Mrs. Mount, by residence, background and associations, represents what perhaps far too many members out our way consider The Establishment. We feel her letter is thoughtful, timely and necessary. But many readers can be expected to challenge her acceptance as more than generalization of "A Brief Sketch of the AGO" and to ask just what documentation there is for her final quotation from it.

This matter of acceptance of our certificates is one which we *must make*

### IMPORTANT NOTICE

The National Council will receive bids and select the 1968 National Convention site at the October 1965 meeting. Thereafter, the Convention location will be decided four years in advance.

*come true* if certification itself is to remain alive; it is "whistling in the dark" while "wearing rose-colored glasses" to assume that it is generally true at present. All power to the Examination Committee in Boston for its valiant efforts toward implementing this. Its reports should be must reading for us all.

One of the Guild's first problems is that of facing facts squarely and considerable recent progress has been made in moving toward this. Let's keep moving.

### Comment

A letter containing a curious proposal for yet another "association" appears in the Letters to the Editor column. Remembering how many years it has taken the Guild to reach a point of unity and co-operation, we feel that the letter writer is much too optimistic about his idea, as people so often are about their own brainchildren. Many of his objectives coincide closely with those of the Guild — objectives which a strong professional organization might have much more chance of realizing than a group of mutual do-gooders.

Guild chapters increasingly sponsor workshops, seminars and panel discussions in many of the areas touched in the letter.

No group of volunteers can replace what a good school can teach and certainly good schools who help students prepare for and find good posts in our field can be numbered by scores, not in threes.

The purpose of Alcoholics Anonymous, Gamblers Anonymous and similar anonymities is to save people *from themselves*. We feel the idea transfers very unnaturally to what is essentially a mutual employment idea. Realistically speaking, an alcoholic can often help a fellow sufferer; an unemployed organist can rarely do more than "chew the fat" with his opposite number.

The writer may find that people are even less inclined to devote time and thought and energy to his idea of an association than they are to an already well-established nationwide professional organization. And often that amount of time can be measured with a stopwatch.

### DRISKILL NEW DIRECTOR FOR ARTIST RECITALS, INC.

Gene Driskill has been appointed executive director of Artist Recitals, Inc. Well-known in the organ world through his leadership in AGO activities on national and local levels, he served as general chairman of the 1962 national convention sponsored by the three chapters in Los Angeles County. He became a member of the national council in 1963 and is chairman of the national publicity committee. He has served as dean of the Long Beach Chapter, as manager of a regional AGO convention and in numerous public relations capacities.

Mr. Driskill assumed the position left vacant by the resignation of Daniel Rule, recently appointed administrative assistant with the New York City Opera Company.

THE MUSIC LIBRARY ASSOCIATION is undertaking a survey of musical instrument collections in the United States and Canada. It is interested in all public and private collections, however small and would welcome any information. Write Dr. Dale Higbee, 412 S. Ellis St., Salisbury, N.C. 28144.

CATHERINE C. ANDERSEN is organist of the Wheeler Memorial United Presbyterian Church, Omaha, Neb., whose new Reuter was described in the May issue.

### Those Were the Days

*Fifty years ago the September, 1915 issue contained these matters of interest —*

J. W. Steere and Son announced plans for a 152-stop organ for Woolsey Hall, Yale University

The convention of the National Association of Organists (NAO) at Springfield, Mass. was described in detail; some recitals at the Springfield Auditorium drew upwards of 4,000 listeners. Recitalists included Rollo Maitland, James R. Gillette, Arthur H. Turner, John H. Loud, Alfred Pennington and Charles Heinroth

The flood at Erie, Pa. Aug. 3 delayed the operations of the Gottfried organ pipe plant and the Felgemaker factory. Wind pressures up to 25 inches were used in one of the largest early "mighty Wurlitzers" for the Covent Garden Theater, Chicago

A plea for the return of mixtures and mutations to the American organ was voiced in an article by Arthur B. Jennings, then of Savannah, Ga.

Mormon Tabernacle organ recital audiences were totalling 18,000 in a single week.

*Twenty-five years ago these events made news in the September, 1940 issue —*

September recitalists at the Temple of Religion at the New York World's Fair for September were Mary Louise Wright, Viola Lang, Ruth Harsha, Kenneth Goodman, Julian Williams and Catharine Crozier

The first tracker action debate in the letters to the editor columns of THE DIAPASON was officially closed in an editorial

The directory of deans listed 95 AGO chapters

The Donald Harrison Aeolian-Skinner for Tanglewood was described with some history of the site and of the Berkshire Festival

*Ten years ago the following occurrences were brought to the attention of readers of the issue of September, 1955 —*

Charles Henderson was appointed organist and choirmaster of St. George's Church, New York City

Dr. Max Miller was appointed to the faculty of Boston University

Philip James retired from the New York University faculty after 32 years

Eugene Devereaux, Cornell College, Mt. Vernon, Iowa, died of a heart attack

### CHICAGO WOMEN ORGANISTS ANNOUNCE NEW OFFICERS

Officers were elected at the June 7 annual dinner and business meeting of the Chicago Club of Women Organists at the Continental Club. Bernice Skooglund continues as president. Other officers: Helen Shoemaker, vice-president; Bernice Schwieger, corresponding secretary; Alfhild Hvass, recording secretary; Linnea Hendrickson, treasurer; Hazel Quinney, Florence Robinson and Gladys White, remaining board members; Dorothy Asman, Cathering Bendull and Caryl Velaer, new board members.

Naomi Orth, winner of the 1965 Gruenstein Memorial Award, will play her award recital Sept. 19 at the Church of the Ascension, Chicago. Both the contest and the award recitals are vital activities of the CCWO.

Members will meet for the October meeting and tea at the home of Glenda Mossman, Russell, Ill.

GRACE SYMONS

### 5TH CONFERENCE ON ORGAN MUSIC AT U OF MICHIGAN

The fifth conference on organ music will be held Sept. 20-21 at the University of Michigan, Ann Arbor. Lectures will be given by: Anton Heiller on the Bach Clavierübung, Part 3; by Robert Clark on Music for the Small Organ; by Raymond Daveluy on French Organ Music and Improvisation; by Arthur Strahle, Schantz Organ Company; by Robert Glasgow on Service Playing, and by Erich Goldschmidt. Marilyn Mason will play the Clavierübung with the chorales sung by the University Choir; James Moeser and Mr. Daveluy will play recitals. Kim Kasling plays a pre-conference recital Sept. 19 and Mr. Heiller will play the evening of the same day at Pease Auditorium, Ypsilanti, Mich.

## Letters to the Editor

*Pro!*

Milwaukee, Wis. July 14, 1965 —  
To the Editor:

Bravo!! I agree wholeheartedly with your editorial, Elections, and it was well expressed.

ALICE LEISMAN  
Milwaukee Chapter

*Con!*

Freehold, N.J., July 14, 1965 —  
To the Editor:

I read with great interest and more than a little concern the editorial on Elections (July, 1965).

We are certainly more than "an examining body", as our various local and national activities, conventions, conclaves, etc. exhibit. Nevertheless, we find in our chapter, and in a good many more like ours, that a majority of the people who seek us out and join with us are those making an effort to learn more in their profession, and to elevate their standards of music and those of their churches. The major portion of each of our meetings is devoted to *examining* a particular area of our profession and learning more about it. We adjourn for a *social* hour in which we quite often find ourselves back "talking shop" and seeking further information.

In *A Brief Sketch of the AGO* a stated major purpose is: "to raise the standard of efficiency of organists and directors by examinations in organ playing, in the theory of music and in general musical knowledge and in choir training; and to grant certificates as Fellows, Associates, or Choir Masters to members of the Guild who pass such examinations; to provide members with opportunities for meeting, for the discussion of professional topics; and to do other such lawful things as are incidental to the purposes of the Guild." In another section it states: "The examinations, of course, constitute the vital work and represent the true standards of the Guild. The requirements for the examinations are of high character and present a powerful incentive to students, as is evidenced by the thorough preparation which must precede the examination. The highest Guild examination, that for Fellowship, is one of the most comprehensive musical examinations given in this country. Its successful completion is a mark of distinguished achievement." Near the conclusion it further states: "More and more value is placed upon the certificates held by those who have passed the examinations. Churches and clergymen are made increasingly aware of the fact that men and women who hold Guild Certificates measure up to a definitely high standard."

I wholeheartedly believe that all of our national officers should hold academic membership in our Guild if the national examinations are to continue to be a part of our purpose. As our leaders, part of their experience leading up to national guidance and representation should be that effort involved in achievement and the honor it brings to hold the academic letters.

I took the time to read through the last published list of academic membership in the Guild and was pleased to note so very many respected names throughout this country who not only hold various college degrees, but who have made that further effort to hold one or more academic Certificates in the Guild. This, to me, shows much more than passing interest in the Guild, and is the signal that these people will put the extra effort and interest needed into national office, will make the extra time demanded for national office, and deserve the honor of being in national office.

Indeed, I have also asked myself why the illustrious men you named in your column have not sought the academic requirements needed for national office. None of us seek the same goals, nor have the same degree of interest in a given situation. Perhaps there is not that extreme interest that is required for national office, or the considerable amount of time that goes with that office. All of these men have given of their talents to the Guild without necessarily having an elective office from which to do so. Without Guild Certificates these men have received the highest of respect and honor from Guild Chapters throughout the country.

The two-thirds academic requirement of national councillors still leaves room for those without the Guild letters, and we need not have all of them serving at once.

We have major and most important com-

mittees throughout the country studying and evaluating many phases of our doctrine, our achievements, and our continued goals. Our national president has shown, most emphatically and wisely, through his appointments to these committees of both academic and non-academic members, that there is a vital need and a place for all. We need not all be nationally elected, nor officially appointed to a high place to serve the Guild in our best capacity.

I strongly believe that as long as the Guild examinations remain an important part of our purpose, that all national officers have the academic requirements, and that the two thirds majority of academic membership for national councillors should not be lowered.

Respectfully,

BARBARA F. MOUNT  
Monmouth Chapter

### Church Musicians Anonymous?

Horseheads, N.Y., Aug. 1, 1965 —

To the Editor:

There are times when one wonders whether an organization ought to be formed (Church Musicians Anonymous?) in behalf of church musicians in the United States. Certainly for the many persons who had the financial misfortune of being unable to afford to attend the "big three" music schools (i.e., Westminster Choir College, Eastman School of Music, Union Theological Seminary's School of Sacred Music, et. al.), and having thereby to attend a lesser known school, an organization of the sort that I conceive would be welcomed gladly by such.

Church Musicians Anonymous might perform such services as its members' alma maters might not be able to render: aid in preparing a prospectus in order to present ones' best foot forward in seeking a position with a church; advise as to persons well-placed in various denominational organizations, who might be in positions to refer regarding vacancies in the field; a nation-wide placement service, without regard to denominational or geographical limitations. C. M. A. might well be a boon to church musicians as a "co-operative" unit, thus holding the costs down to a bare minimum (versus the rather large percentage of one's first month's salary that professional agencies charge). Doubtless there are other services which might be rendered by such an organization, such as helps for the local church in setting up music programs, etc.

This writer would be interested in hearing from others in the field who might be interested in such a project.

Sincerely,

DAVID J. ASKINE

### Word on a Famous Organ

Pittsburgh, Pa., Aug. 3, 1965 —

To the Editor:

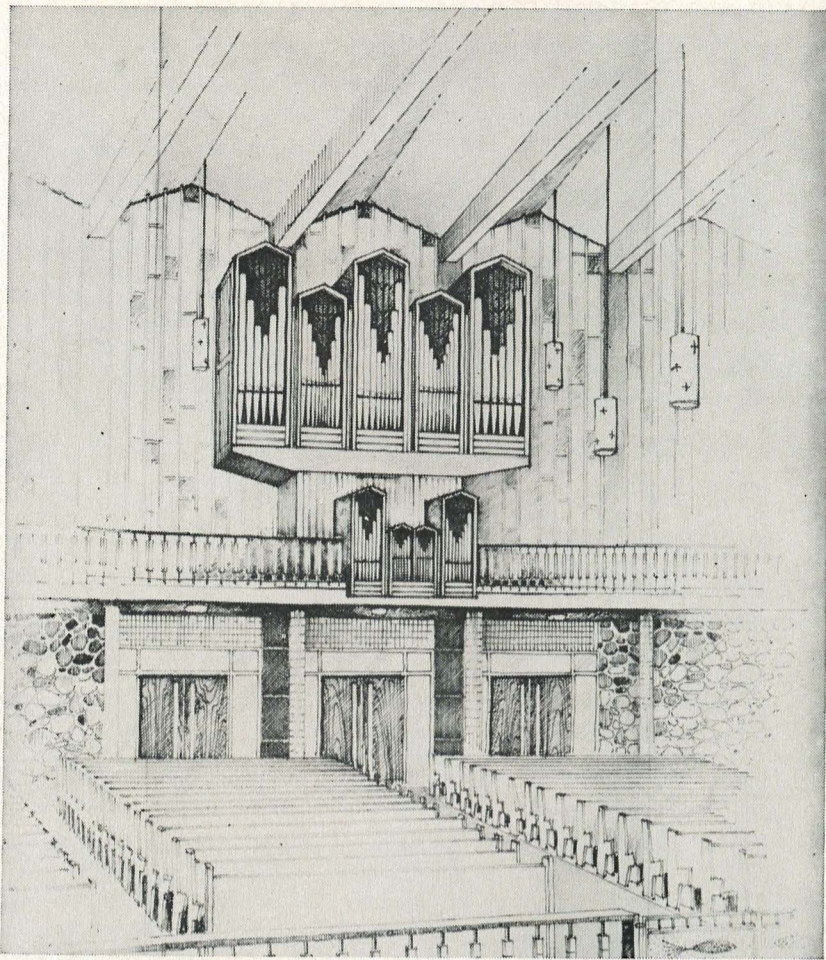
The magnificent Beckerath Organ in St. Paul's Cathedral in Pittsburgh seems to continue to charm all who see, hear or play it. In the two-and-a-half years since its completion, twenty-three recitals have been played — recitals including some of the greatest names in the organ world today: the Durulflés, Schneider, Alain, Cochereau, Piet Kee, Lady Susi Jeans, Noehren, Germani, Christensen (Denmark), Mancha (Spain), Biggs, Markey, Craighead and others.

The recitals have been free and open to the public, without even so much as a collection! Certainly such a series represents a wonderful contribution to the cultural life of Pittsburgh on the part of the Cathedral.

Attendance has averaged more than 1,000 persons per recital, and it is estimated that more than 25,000 people have heard the instrument in these recitals since December, 1962 — a real tribute to the beauty and effectiveness of this great organ!

The enormous number of organist-visitors to the organ have dealt it years and years of use in a very short time, and yet the instrument continues completely trouble-free, and extraordinarily beautifully in tune in the face of extreme hot and cold, moist and dry weather! The organ can regularly be heard at the principal High Mass Sunday mornings at 11:30, and at many services throughout the week.

PAUL KOCH



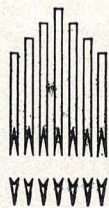
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1 Bourdon	16	56
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3 Flute a cheminée	8	56
4 Prestant	4	56
5 Flute	4	56
6 Doublette	2	56
7 Fourniture V	1-1/3	280
8 Douçaine	16	56
9 Trompette	8	56
<b>POSITIF</b>		
10 Salicional	8	56
11 Bourdon	8	56
12 Principal	4	56
13 Flute	4	56
14 Nasard	2-2/3	56
15 Doublette	2	56
16 Quarte de nasard	2	56
17 Tierce	1-3/5	56
18 Larigot	1-1/3	56
19 Cymbale IV	2/3	224
20 Cromorne	8	56
Trémolo		
<b>PÉDALE</b>		
21 Soubasse	16	32
22 Octave basse	8	32
23 Bourdon	8	32
24 Octave	4	32
25 Fourniture IV	2	128
26 Bombarde L/2	16	32
27 Basson	16	32
28 Trompette	8	32
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Before the end of 1965, the Hartman-Beaty Organ Co., Inc., Englewood, N.J. will build and install a new pipe organ at the Arcola Methodist Church, Paramus, N.J. This instrument has been designed specifically to be competitive with the better electronics. The Arcola Church, under the leadership of its organ committee chairman, W. A. Miner, Jr., tried out a number of these instruments throughout the 1964-65 season. In addition to the services, a formal recital was played on the electronic most seriously considered. The pipe organ was then chosen after intense and extensive listening by the committee and the congregation as a whole.

The new instrument will have 27 voices drawn from 14 ranks and is unified, but not unit, design. It embodies the convictions of the tonal director, Richard S. Hartman. Open toe, closed flue voicing and low wind pressures will be used. The action will be direct electric.

**GREAT**

Prestant 8 ft. 49 pipes  
Pommer 8 ft. 61 pipes  
Principal 4 ft. 12 pipes  
Rohrflute 4 ft. 16 pipes  
Nasat 2 3/4 ft.  
Octave 2 ft. 61 pipes  
Waldflute 2 ft. 12 pipes  
Mixture 2-3 ranks 165 pipes

**SWELL**

Gedeckt 8 ft. 61 pipes  
Dolce 8 ft. 61 pipes  
Dolce Celeste 8 ft. 49 pipes  
Spillflute 4 ft. 12 pipes  
Principal 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Oktavlein 1 ft.

Hautbois 8 ft. 61 pipes  
Hautbois 4 ft. 12 pipes  
Tremulant

**PEDAL**

Subbass 16 ft. 32 pipes  
Principal 8 ft. 18 pipes  
Gedeckt 8 ft.  
Quint 5 1/2 ft.  
Octave 4 ft.  
Rohrflute 4 ft.  
Waldflute 2 ft.  
Rauschmixture 4 ranks 12 pipes  
Fagott 16 ft. 12 pipes  
Fagott 8 ft.



**Records**

It would be hard to find two recordings as different in every particular as the pairing we received for this month's column — Rudolph Kremer on the Schlicker tracker in Bailey Hall, Cornell University (obtainable from Schlicker) and Frederick Rimmer on two disks on the Bute Hall organ, University of Glasgow, Scotland (Scottish Records, 52 Bon Accord St., Aberdeen, Scotland). It is not certain that either of these players would find much to their taste in the other's recording, yet to us there is a good deal to like in both instances. As we have often said before, we feel that there are many kinds of organs and organ players, each good in his own way and not at all immediately comparable to one another.

The recording of the Schlicker emphasizes presence and crispness, ideal treatment for a bright small-toned organ in a small room, and for a player whose style depends greatly on articula-

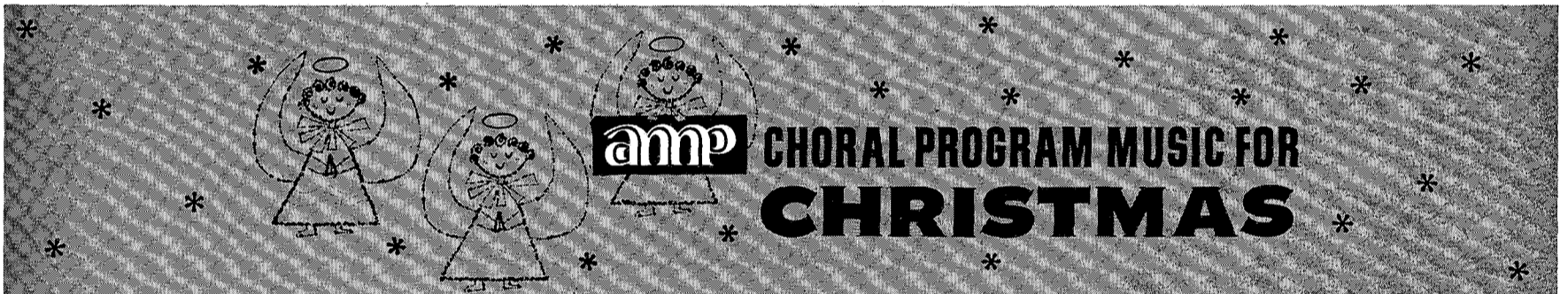
tion and its resultant rhythm. Dr. Kremer plays the Bach Von Himmel hoch variations and the Prelude and Fugue in G, a Stanley voluntary, the Scarlatti Toccata in A, three charming chorales from the Pepping Grosses Orgelbuch, and his own Three Fantasies in the transparent 12-tonal counterpoint widely favored by many young central European composers. All these works show the organ to its best advantage.

Mr. Rimmer's organ is larger and neither the room resonance nor the engineering style makes for transparency. The Bach seems thus a little heavy and muddy when compared to the kind of sound we are becoming accustomed to in America, but it is suitable and skillful playing in the style Mr. Rimmer represents.

The first Scottish disk entitled Organ Preludes contains four Bach chorale preludes serving for comparison with Three Preludes on Scottish Psalm Tunes by Robin Orr (we would also like to hear these on the other organ!) These very musical preludes (the Orr!) on side one are balanced on side two by Five Preludes on Scottish Psalm Tunes by Mr. Rimmer himself and are equally well-made and a trifle more daring. We think they perhaps come off the best of anything on the disk as far as the registered sound and the playing too are concerned.

The second disk entitled Bach-Schoenberg Organ Recital contains the Bach Fantasia and Fugue in G minor, Prelude and Fugue in B minor and "Credo" Chorale, all well played according to the conception dictated by the organ, the building and the style of playing. The special treat of this disk again is not the Bach but an exciting conception of the Schoenberg Variations on a Recitative, in which the various elements seem to combine to their best advantage.

It is good to be able to hear such widely contrasting organs, playing, room sound and recording. Truly our instrument offers an endless variety of musical sound. — FC



**MIXED CHORUS**

BARAB—An Angel Carol (A-283) .....	35
BAUERNFEIND—And In a Dream, Our Lady (A-401) .....	20
Once Through a Woodland, Mary Walked (A-402) .....	20
BEADELL—So Great The Light (A-388) .....	20
CALVISIUS—Joseph Dear, Oh Joseph Mild (A-396) .....	25
COWELL—Sweet Was The Song, The Virgin Song (A-335) .....	20
DROSTE—A Babe Lies In a Cradle (A-462) .....	25
ETLER—A Christmas Lullaby (A-333) .....	25
GERRISH—The Falcon (A-217) .....	20
GORDON—A Little Child (A-240) .....	20
HALLORAN (Milkey)—The Prince of Peace (A-458) .....	25
HASSLER—Angelus ad pastores ait (A-405) .....	20
KRAEHBUEHL—Ideo Gloria in Excelsis Deo (A-193) .....	20
A Song Against Bores (A-195) .....	20

The Star Song (A-192) .....	75
There Is No Rose (A-194) .....	20
LOCKWOOD—All My Heart Rejoices (A-236) .....	20
A Babe Lies in the Cradle (A-235) .....	20
Here 'Mongst Ass and Oxen Mild (A-234) .....	25
Joseph, Dearest Joseph (A-233) .....	25
The Snow Lay On the Ground (A-232) .....	20
NEEDHAM—Christmas Gradual (C-266) .....	20
PLETTNER—Away In a Manger (A-191) .....	25
Fanfare For Christmas Day (A-305) .....	20
SPENCER—As I Rode Out This Enders Night (A-299) .....	20
As I Sat Under a Sycamore Tree (A-300) .....	20
WALTHER—Joseph, Dearest Joseph Mild (A-400) .....	20
ZIMMERMAN—Alleluia (A-390) .....	20
THREE SPANISH CHRISTMAS CAROLS OF THE 16th CENTURY (Greenberg) New York Pro Musica Editions (Eng. & Sp.)	
E la don don, Verges Maria (E la don, Sweet Virgin Mary) (N-8) .....	25
Dadme albricieas, hijos d'Eva (Sons of Eve, Reward My Tidings) (N-9) .....	25
Riu, Riu, Chiu (N-10) .....	25

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GERRISH—The Falcon—SSA (A-312) .....	20
A Virgin Most Pure—SSA (A-295) .....	25
GOODMAN—THREE ALLELUIAS FOR CHRISTMAS	
Alleluia! The Lord Said Unto Me—SSA (A-448) .....	20
Alleluia! I Bring You Good Tidings—SA (A-449) .....	20
Let The Heavens Rejoice—SSA (A-450) .....	20
MAJOR—2 Songs for the Christ Child—Unison (C-259) .....	20
PAGE—THREE CHRISTMAS SPIRITUALS	
The Blessings of Mary—SSA (A-371) .....	20
It Was Poor Little Jesus—SSAA (A-372) .....	20
The Angel Band—SA (A-373) .....	20
PAGE—Do You Know The One—SSAA (A-339) .....	20
Good Night, Little Jesus—SSA (A-427) .....	20
KRAEHBUEHL—FOUR CHRISTMAS MADRIGALS	
A Christmas Blessing—SSAA (A-215) .....	20
I Sing of a Maiden—SSAA (A-213) .....	20
Welcome, Yule—SSAA (A-212) .....	20
What Cheer?—SSAA (A-214) .....	25

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# Programs of Organ Recitals of the Month

Jack H. Ossewaarde, Greenwich, Conn. — Seventh Day Baptist Church, Alfred, N. Y. July 13: Triumphant Fanfare, Handel; Come Saviour of the Gentiles, Lord Jesus Christ, turn thou to us and Prelude and Fugue in B minor, Bach; Deck thyself, my soul, with gladness and O God, thou faithful God, Brahms; Chorale in E, Franck; March, Elegy and Scherzetto, Walton; Air, Hancock; Improvisation.

Paul S. Pettinga, Urbana, Ill. — University Place Christian Church July 21: Fantasia super L'Homme Arme, David; Balletto del Granduca, Sweelinck; Voluntary in F, Stanley; Variations on Let Us Rock the Little Child, Murschhauser; All Glory Be To God On High, The Home Where God Gives Not His Grace and A Mighty Fortress, Pachelbel; Toccata and Fugue in D minor, Bach; Grande Pièce Symphonique, Franck.

Dorothy M. Hester, Arlington, Cal. — First Methodist Church, Riverside June 13: Fantasia in G major, Bach; Toccata and Fugue in D minor, Bach; Dialogue, Mader; Tumult in the Praetorium, Malein-greay; Ar Hyd y Nos, Dale Wood; Finale, Symphony 1, Vienne.

Haskell Thomson, Oberlin, Ohio — Rockefeller Memorial Chapel, University of Chicago July 20: Kyrie, Messe pour les Couvents, Couperin; O Mensch, bewein' dein Sünde gross, Bach; Prelude, Fugue and Variation, Franck; Sonata 1, Hindemith; Prelude and Fugue on B-A-C-H, Liszt.

Henry Glass, Jr., St. Louis, Mo. — Timothy Lutheran Church July 24: We Pray Now to the Holy Spirit, Buxtehude; Brother James' Air, Wright; Rhosymedre, Vaughan Williams; In Thee in Joy and Fugue a la Gigue, Bach; Now Thank We All Our God, Karg-Elert; Toccata, Symphony 5, Widor.

Dorothy Riley, Columbus, Ohio — Trinity Lutheran Church, Akron June 13: Symphony 4, Widor; Esquisses in E minor, Dupré; Sinfonia, Andriessen.

Wallace Dunn, Los Angeles, Cal. — Pasadena Presbyterian Church, July 25: L'Ascension, Messiaen; Symphonie-Passion, Dupré.

John Weaver, New York City — Hammond Museum, Gloucester, Mass. Aug. 18: Introduction and Toccata in G, Walond; Trumpet Voluntary, Stanley; Whither Shall I Flee, Jesu, Joy of Man's Desiring, Praise to the Lord and Prelude and Fugue in E flat, Bach; Serene Alleluia, Messiaen; Divertissement, Vienne; Ad nos, Liszt. Aug. 25: Concerto 4 in F, Handel; Allegro, Sonata 5, Be Thou But Near and Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; Cantilene and Dialogue for the Mixtures, Langlais; Toccata, Weaver.

Michael Bulley, Spokane, Wash. — St. John the Evangelist Cathedral July 31: Te Deum, Langlais; Vater unser, Herzlich thut mich verlangen and Toccata and Fugue in D minor, Bach; Dialogue, Hurford; Le Jardin suspendu, Alain; Fanfare, Jackson. Aug. 7: Fantasia in F, Mozart; Flute Solo, Arne; Gaudeamus, Campbell; Gavotta, Martini; Schönster Herr Jesu, Schroeder; Toccata, Sowerby.

Pupils of Herbert L. White, Jr. — Sherwood Music School, Chicago, Ill. July 7: Prelude and Fugue in D minor, Bach; Antiphon 3, Dupré — Gabriela Zorzi. Toccata in D minor, Nevins — Beverly Stob. Prelude, Fugue and Caconne, Buxtehude — Ruth Oldenburger. Toccata, Symphony 5, Widor — Lee Whittington. Phantasia Frei, Sonata 1, Hindemith — Patricia Carter.

William Fawk, Salem, Ore. — Cathedral of St. John the Evangelist, Spokane, Wash. Aug. 14: Rigaudon, Lully; Concerto 5, Handel; Tierce en Taille, DuMège; Prelude and Fugue in F major, Lübeck; Prayer for Peace, Purvis; Four Liturgical Pieces, Mottu; Ayre and Gavot, Arne; Toccata, d'Evry.

Reginald Lunt, Lancaster, Pa. — St. Paul's Chapel, Columbia University, New York City July 21: L'Ascension, Messiaen; Carillon de Westminster, Vienne.

Robert Nims, New Haven, Conn. — New England Music Camp, Oakland, Maine Aug. 8: Prelude and Fugue in A minor, Bach; Variations sur un Noël, Dupré.

Jay Lovins, Kokomo, Ind. — First Congregational Church Aug. 4: Toccata in F, Bach; Very Slowly, Sonatina, Sowerby; Chorale in A minor, Franck.

Alec Wyton, New York City — Dedicatory recital, Our Saviour's Lutheran Church, Long Beach, Calif. June 29: Prelude in G minor, Pierre; Movement 1, Concerto 13 in F, Handel; Prelude and Fugue in B minor, Bach; Four Pieces for a Flute Clock, Haydn; Introduction and Fugue on B-A-C-H, Liszt; Little Liturgical Cycle, Wyton; Variations on Veni Creator, Durufflé.

Lester Berenbroick, Madison, N. J. — Methodist Church, South Sterling, Pa. Aug. 3: Fantasia in G major, Bach; Toccata per l'Elevazione, Frescobaldi; Dialogue, Clérambault; How Brightly Shines the Morning Star, Buxtehude; Suite for a Musical Clock, Handel; Voluntary in C, Purcell; If Thou but Suffer God to Guilde Thee, Walcha; The Fifers, Dandrieu; Pasticcio, Langlais; Toccata and Fugue in D minor, Bach.

Taylor Harvey, Baltimore, Md. — Towson Methodist Church July 13: Introduction and Toccata, Walond; Through Adam's Fall, Homilius; Now Thank We All Our God and My Inmost Heart Doth Yearn, Bach; Concerto in A minor, Vivaldi-Bach; Mirror of Life, Peeters (with Mabel Lewis, soprano); Benedictus, Reger; Canzona and Song of Peace, Langlais; Chorale in E major, Franck.

J. James Greasby, Los Angeles, Cal. — USC graduate recital, 10th Avenue Baptist July 25: Chaconne in E minor, Buxtehude; Christ, der ist mein Leben, Pachelbel; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Transports de joie and Prière du Christ, Messiaen; Te Deum, Langlais.

Raymond C. Boese, Redlands, Cal. — Dedicatory recital, Watchorn Hall, University of Redlands June 23: Concerto 3 in G, Soler; Sonata 4 in E minor, Bach; Concerto 2 in A minor, Soler; Fantasia and Fugue in G minor, Bach. Phyllis Benson, harpsichord and Linda Hargis, harp, assisted.

Thomas Murray, Alhambra, Cal. — Pasadena Presbyterian Church, Aug. 8: Concerto 4 in F, Handel; Sonata 1, Hindemith; Symphony 6, Widor.

Albert Russell, Hartford, Conn. — St. Paul's Chapel, Columbia University, New York City July 28: Trio Sonata 1, Bach; Sonata 1, Mendelssohn.

Klaus-Christhart Kratzenstein, Grand Rapids, Mich. — Christ Lutheran Church, New York June 13: Toccata and Fugue in F, Buxtehude; Basse de Trompette, Grand Jeu, DuMège; Voluntary in G, Walond; Trio in C minor, Es ist das Heil, Herzlich tut mich verlangen, Prelude and Fugue in D, Bach; Prelude au Kyrie, Fantaisie, Langlais; Chorale in D minor, Honegger; Toccata Francesa, Kropfreiter; Improvisation.

Elmer F. Blackmer, Springfield, Ohio — Wartburg Auditorium, Carthage College, Kenosha, Wis. July 20: Chaconne, Couperin; Flute Tune, Arne; A Mighty Fortress and O Sacred Head, Buxtehude; Triple Fugue in E flat, Bach; Voluntary in D, Boyce; Benedictus, Reger; Hyfrydol, Neander and Tallis' Canon, Manz; Saraband In modo Elegiaco, Howells; Song of Peace, Langlais; O Lamb of God, O Bread of Life and Praise to the Lord, Micheelsen.

Harold Denzer, Jr., Marion, Ohio — Dedicatory recital, Calvary EUB Church, July 11: Prelude and Fugue in A minor, Buxtehude; Communion, Langlais; Chorale, Symphony 2, Vienne; Perpetuum Mobile, Middelschulte; St. Columba, Song 24, Aberystwyth, Willan; Toccata, Sowerby.

Wilbur Russell, San Anselmo, Cal. — Inter-stake Center, Oakland Aug. 1: Maria Zart, Schlick; Fugue in C minor (Legrenzi), Bach; Four Chorale Preludes, Walcha; Fugue in E minor, Mendelssohn; Partita on Innsbruck, David; Partita on Nun komm der Heiden Heiland, Distler.

Lewis Bruun, Newark, N. J. — City Hall, Portland, Maine July 14: Pièce Héroïque, Franck; Trio Sonata 1, Bach; Chorale, Jongen; Prelude and Fugue on A-L-A-I-N, Durufflé; Rhythmic Suite, Three Meditations on Moravian Hymns, Rumba and Fantasy on Nursery Tunes, Elmore.

Nixon Bicknell, Montclair, N.J. and Gerald McGee, Fairfield, Conn. — Interchurch Centre, New York City July 13: Three Concerti for two organs, Soler.

William Tinker, Bloomington, Ind. — Christ Church Cathedral, Indianapolis, Ind. Aug. 27: Chorale in E minor, Franck; Partita on Wachet auf, Distler.

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# Programs of Organ Recitals of the Month

William Watkins, Washington, D.C. — St. Stephen's Church, Richmond, Va. July 21: Fantasia in F minor K608, Mozart; Voluntary in G, Purcell; Voluntary in A minor, Stanley; Cantabile, Franck; Fanfare Fugue, Bach; Prelude, Fugue and Variations, Franck; Sketch in C minor and Canon in B, Schumann; Passacaglia and Fugue in C minor, Bach.

James Johnson, New York City — Trinity Church July 7: Intonazione settimo tono, Gabrieli; Ballet du Roy, Praetorius; Canonanze Stravaganti, Macque; Ricercar, Willaert; Diferencias Cavallero, Cabezon; Fantasia in Echo, Sweelinck. July 14: Concerto in A minor, Vivaldi-Bach; Schmücke dich and Prelude and Fugue in E minor (Wedge), Bach. July 21: Pastorale in F major and Partita on Sei gegrüßet, Bach. July 28: Trio Sonata 1 and Prelude and Fugue in D major, Bach.

Paul Stuart Hesselink, Columbus, Ohio — Mershon Auditorium, Ohio State University June 27: Balletto del granduca and Fantasia in Echo Style, Sweelinck; Partita on Nun komm der Heiden Heiland, Distler; Fugue and Chorale, Honegger; Cantilene and Intermezzo, Symphony 3, Vierne; Prelude and Fugue in C major, Bach.

John Pagett, New York City — Community Church, Ventura, Cal. Aug. 29: Cortège et Litanie, Dupré; Toccata per l'Elevazione, Frescobaldi; I Call To Thee, In Three Is Joy and Prelude and Fugue in A major, Bach; Chorale in A minor, Franck; Pastorale, Milhaud; Carillon, Murrill.

Philip Jessup, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Aug. 20: Sketch in D flat major, Schumann; Lamento, Dupré; Landscape in Mist and The Reed-grown Waters, Karg-Elert; Improvisation on the Agincourt Hymn, Roberts.

Mary Cheyney Nelson, Toledo, Ohio — New England Music Camp, Oakland, Maine July 18: Prelude and Fugue in D major, Bach; Swiss Noel, Daquin; Alleluia, Goller, with brass.

William D. Peters, Kokomo, Ind. — First Congregational Church Aug. 25: Prelude and Fugue in C major, Bach; March on a Theme of Handel, Gullmunt. Elizabeth M. Peters, soprano, shared the program.

Barclay Wood, Worcester, Mass. — Methuen Music Hall July 28: Toccata in A major, Scarlatti; Concerto in A minor, Vivaldi-Bach; Air with Variations, Sowerby; Prelude and Fugue in A minor, Bach; Fantasia and Fugue on B-A-C-H, Reger.

David Pizarro, Durham, N.C. — St. Jakobuskirche, Jimenau, Switzerland June 25: Johanneskirche, Düsseldorf, Germany July 23; Unterbarmer Hauptkirche, Wuppertal July 11; Kennedy House, Darmstadt, Germany July 8 included: Toccata and Fugue in D minor, Reger; Passacaglia on B-A-C-H, Funk; Concerto 2, Handel; Metamorphoses, Van Slyk; Wachet auf, Schmücke dich, Jesu meine Freude and Prelude and Fugue in B minor, Bach; Voluntary in G major, Walond; Noël, Grand Jeu et duo, Daquin; Antiphone, Dupré; Concerto in D minor, Vivaldi-Bach.

Students of Dorothy Addy, Wichita, Kans. — First Methodist Church, Aug. 1: Preludes and Fugues in E major and minor, Bach; Fantasia in A, Franck — Lynn Doepke, Flute Solo, Arne; Benedictus, Reger — Bill Racer, Toccata in D minor (Dorian), Bach; Chorale in A minor, Franck — John McCarthy, Toccata and Adagio in C, Bach; Te Deum, Langlais — Jerry Black.

Charles Shatto, San Francisco, Cal. — Glide Memorial Methodist Church Aug. 3: Fugue in C major, Buxtehude; Bell of Arcadia and Lord God, Heavenly King, F. Couperin; Chaconne, L. Couperin; Nocturne and Chorale for organ and trumpet (with Dolores Talpt), Koehlin; Barcarolle, Urner; Revery, Shatto; Acclamations, Langlais.

Robert Walker, San Francisco, Cal. — Glide Memorial Methodist Church, Aug. 17: Prelude and Fugue in D minor, Lübeck; Three Chorale Preludes, Brahms; Meditation, Wyton; Finale in B flat major, Franck.

Elizabeth A. Haynes, Kokomo, Ind. — First Congregational Church Aug. 18: I am Black but Comely and Magnificat 9, Dupré; Largo, Bassini; Aria, Peeters; Three Orgelbüchlein Chorales, Bach.

Richard Unfried, La Mirada, Cal. — Pasadena Presbyterian Church Aug. 22: Concerto 2 in B flat, Handel; Fugue and Prelude, Rayner Brown; Symphony 2, Vierne.

Benjamin Hadley, Chicago — Rockefeller Memorial Chapel, University of Chicago July 27: Chorale in E major, Franck; Canons in B minor and B major, Schumann; Fantasia in G major, Bach; Four Organ Chorales, Alan Stout; Sonata 3, Hindemith; The Ascension, Messiaen.

Jeanne Joulain, Lille, France — Vatican Pavilion, New York World's Fair July 13: Chaconne in G minor, Couperin; Fantasia and Fugue in C minor and Pare Toi, Chere ame, Bach; My Soul Longeth to depart in Peace, Brahms; Toccata, Gigout. Pius X School of Music, New York City, Aug. 3: Same Couperin, Bach, Brahms, plus Dialogue for Two Choirs and Recit de Cromorne, G. Nivers; Chorale in B minor, Franck; Crucifixion, Dupré; Final, Joulain.

Heinz Arnold, Columbia, Mo. — City Hall, Portland, Maine July 22: Batalla de Sexto Tono, Jimenez; Schmücke dich, o liebe Seele and Prelude and Fugue in E minor, Bach; Allegretto, Sonata 4, Mendelssohn; Toccata, Aria and Fugue, Bender; Land of Rest, Donovan; L'Annonciation, Langlais; Les Bergers, Chants d'Oiseaux and Dieu parmi nous, Messiaen.

John David Buck, Colorado Springs, Colo. — First Christian Church July 26: Prelude, Fugue and Chaconne, Buxtehude; Flute Tune, Arne; Fugue in E flat major (St. Anne), Bach; Two Canons, Schumann; Roulade, Bingham; Song of Peace Langlais; Prelude and Fugue in G minor, Dupré.

Karen Albers, Evanston, Ill. — Northwestern U graduate recital, Alice Millar Chapel July 29: A Mighty Fortress, Praetorius; Trio Sonata 2, Distler; O Trauerigkeit, O Herzeleid, Prelude and Fugue in G minor and Schmücke dich, Brahms; Toccata in F, Bach; Serene Alleluias and Outbursts of Joy, Messiaen.

Anne Frances Byrne, Brooklyn, N. Y. — St. Paul's Chapel, Columbia University, New York City July 14: Diptyque en l'honneur de Sainte Therese, Benoit; Variations on Weinen, Klagen, Liszt.

Lawrence Moe, Berkeley, Calif. — Rockefeller Memorial Chapel, University of Chicago July 13: All Bach. Prelude and Fugue in B minor; Pastorale in F major; Chorale Preludes.

Gerre Hancock, Cincinnati, Ohio — All Saints' Chapel, University of the South, Seawane, Tenn. July 21: Prelude and Trumpetings, Roberts; Air, Hancock; Three Schübler Chorales and Fantasia and Fugue in G minor, Bach.

Marion Engle, New York City — Trinity Church July 2: Credo, Wachet Auf, Nun komm' der Heiden Heiland and Largo, Trio Sonata 5, Bach; Aria, Peeters; Carillon, Vierne. July 9: Prelude, Fugue and Chaconne and Fugue in C major, Buxtehude; La Romanesca, Valente; Voluntary, Stanley; Chorale, Jongen. July 16: Canzona, Gabrieli; Wie schön leuchtet, Buxtehude; Fugue in G minor, Bach; Two Elevations, Dupré; Pièce Heroïque, Franck. July 23: Cantabile, Franck; Chant de May, Jongen; Lied, Vierne; Roulade, Bingham; Transports de joie, Messiaen.

Robert Bagdon, Baltimore, Md. — St. Stephen's Church, Richmond, Va. July 28: We All Believe in One God, Bach; Durch Adams Fall, Homilius; Prelude and Fugue in G major, Bach; Rhosymedre, Vaughan Williams; Cortège and Litanie, Dupré; Fanfare, Cook; Grands Jeux, Plaine and Dialogue on the Mixtures, Langlais; Three Pieces, Schroeder; Litanies, Alain.

Students of Mrs. G. Max Williamson — For Chico, Cal. AGO Chapter, Trinity Methodist Church June 17: Prelude and Fugue in A minor, Bach; Hollingside, Rowley — Keith Arbogast, Canzona, Bach; Chorale in A minor, Franck; St. Columba, Milford — Michael Page, Brother James' Air, Wright; In Dulci Jubilo, Dupré; Rigaudon, Campra — Robert Spiers.

William Henne, Toledo, Ohio — New England Music Camp, Oakland, Maine July 25: Toccata in D (Dorian), Bach; Elegy and Scherzetto, Walton; Finale, Symphony 1, Vierne.

Marjorie Pavlik, Kokomo, Ind. — First Congregational Church Aug. 11: Prelude in E minor and Saviour of the Heathen, Come, Bach; Sonata 2, Mendelssohn; Dialogue for the Mixtures, Langlais.

James Leland, Evanston, Ill. — Doctoral recital, Alice Millar Chapel, Northwestern University July 15: Clavierübung, Part 3, Bach.

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# Programs of Organ Recitals of the Month

Samuel Walter, New York City — Hammond Museum, Inc., Gloucester, Mass. July 14: Sonata 1, Hindemith; Prelude and Fugue in C minor, Bach; Sonata 2, Mendelssohn; Trumpet Voluntary in D, Stanley; Pasticcio, Langlais; Cantabile, Franck; Suite, Walter.

Wallace M. Coursen, Jr., Bloomfield, N.J. — St. Paul's Chapel, Trinity Parish, New York City Aug. 4: Prelude and Fugue in G and Wir glauben all', Bach; Prelude on Tallis' Canon, Noble; Sonata 2, Hindemith. Aug. 11: Toccata, Adagio and Fugue in C, Bach; Five Pieces for violin and organ, Schroeder (with Edward C. Van Ness, violinist). Aug. 18: Sonata 1 in B minor, O Traurigkeit and Cunctipotens genitor Deus, Schroeder. Aug. 25: Prelude in E minor and Kleine Intradon, Schroeder; Trio Sonata 4, Bach.

Ruth Clark, Johnson City, Tenn. — First Presbyterian Church July 11: O Man, Bewail, Hark! A Voice Saith, God's Time Is Best and Jesu, Priceless Treasure, Bach; Partita on My Saviour Hangs on the Cross, Bijster; Majesty of Christ and Prayer of Christ, Messiaen; Ave Maris Stella 4, Dupré, Movement 1, Symphony 6, Widor; Idyl, Purvis; In Summer, Stebbins; Fugue, Sonata on Psalm 94, Reubke.

J. Clinton Miller, Allentown, Pa. — Thiel College, Greenville July 26: Prelude and Fugue in E minor (Cathedral), Bach; Jesus, Priceless Treasure, Zachau; Have Mercy on Me, O Lord, Bach; Praise to the Lord, Walther; O World, I Must Now Leave Thee, Brahms; A Mighty Fortress is Our God, Walcha; O Christ, Thou Lamb of God, Lenel; Kleine Präludien und Intermezzi, Schroeder.

George William Volkel, Westfield, N.J. — U of Wisconsin music hall, Madison, Wis. July 28: Organ Concerto 10, Handel; Prelude and Fugue in E minor, Fantasie e gravement in G and Passacaglia and Fugue in C minor, Bach; Cantabile, Franck; Four Pieces in Free Style and Finale, Symphony 5, Vierne.

Jan Overduin, Welland, Ont. — Aeolian Hall, London, Ont. July 28: Fugue in B minor (Corelli) and Toccata, Adagio and Fugue in C, Bach; Theme and variations, Hommage à Frescobaldi, Langlais; Paean, Howells; Dankspalm, Reger; Bryn Calfarina, Vaughan Williams; Passacaille, Frank Martin.

Virgil Fox, New York City. — Hammond Museum, Gloucester, Mass. Aug. 11: Concerto 4 in F, Handel; Adagio Cantabile and Toccata and Fugue in D minor, Bach; Symphony 2, Vierne; Elfin Dance, Edmundson; Nocturne, Shylock, Fauré; Finale in B flat, Franck. Aug. 13: Kyrie, Praise to the Lord, Sheep May Safely Graze, Fugue in G minor, Fantasie and Fugue in C minor, Trio Sonata 4 and Prelude and Fugue in E minor (Wedge), Bach; Ad Nos, Liszt.

Marsha Carey, Arcadia, Cal. — Pasadena Presbyterian Church July 11: Prelude and Fugue in G, Bach; My Inmost Heart Now Yearneth, Lord Jesus, We Give Thanks and God the Father, Be Our Stay, Buxtehude; My Young Life Variations, Sweelinck; Grand Pièce Symphonique, Franck; Arabesque sur les flutes, Langlais; Le Banquet Céleste, Messiaen; Pageant, Sowerby.

Joseph Running, Sewanee, Tenn. — All Saints' Chapel, University of the South July 18: Fugue 1 on B-A-C-H, Schumann; Mein junges Leben, Sweelinck; Schmütcke dich and Herr Jesu Christ, dich zu uns wend, Telemann; O Lamm Gottes, unschuldig, Bach; Partita for English Horn and Organ (with William Denton), Koetsier; Scherzo, Leighton, Carillon-Sortie, Mulet.

Bonnie Beth Blank, Buffalo, N. Y. — Trinity Episcopal Church June 20: Offertories sur les Grands Jeux, Couperin; Postlude pour L'Office de Complies, Alain; Prelude and Fugue in G minor, Buxtehude; Herzliebster Jesu and O Welt, ich muss dich lassen, Brahms; Partita on Sei gegrusset, Bach; Berceuse, Vierne; Litanies, Alain.

Willis Bodine, Gainesville, Fla. — First Presbyterian Church July 13: Toccata in A minor, Sweelinck; Fantasie on Une Jeune Fillette, DuCaurroy; Von Gott will ich nicht lassen, Bach, Buxtehude; Prelude and Fugue in D minor, Buxtehude; O Welt, ich muss dich lassen and O Gott, du frommer Gott, Brahms; Sonata 1, Hindemith.

John Fenstermaker, Washington, D.C. — Christ Church Cathedral, Indianapolis, Ind. Aug. 13: Voluntary 1, Wesley; Voluntaries 2, set 2 and 1, set 2, Stanley; Toccata, Adagio and Fugue in C major, Bach.

Alexander Boggs Ryan, Kalamazoo, Mich. — Hammond Museum, Inc., Gloucester, Mass. July 7: City Hall, Portland, Maine July 13: Chaconne in G minor, Couperin; Basse de Trompette, Marchand; Komm, heiliger Geist, Herre Gott and O Lamm Gottes (three verses), Bach; Offertoire sur les Grands Jeux, Couperin; Chorale in A minor, Franck; Joie et clarté des Corps glorieux, Messiaen; Adagio molto, Sonata in E minor, Nanney; Chant de Paix, Langlais; Resurrection, Dupré.

Terry Anderson, Seattle, Wash. — St. John the Evangelist Cathedral, Spokane Aug. 28: Prelude and Fugue in G, Come Now Savior of the Gentiles and In Thee Is Gladness, Bach; Come, O Come, Thou Quickening Spirit, Peeters; Vision of the Church Eternal, Messiaen; Introduction and Toccata in G, Walond; The Suspended Garden, Alain; Scherzo, Symphony 4, Widor; Prelude and Fugue in B major, Dupré.

Lorene Banta, Andover, Mass. — Phillips Academy Aug. 1: Benedictus, Parish Mass, F. Couperin; Finale, Symphony 4, Widor; Our Father in Heaven, All Glory, Laud and Honor and O God, Thou Gracious God, Dupré; Une Vierge Pucelle, LeBegue; Chant de Paix and Epilogue, Langlais; Rorate Coeli, Demessieux; Chorale in E major, Franck.

Estella Maria Adler, Ocean City, N. J. — First Methodist Church June 27: He Who Would Suffer God to Guide Him and O Man, Bewail Thy Grievous Sin, Bach; While the King sitteth at his table and I am black but comely, Dupré; Chorale in B minor, Franck; The Suspended Garden and Litanies, Alain. Andreas Kelly, tenor, shared the program.

Earl Barr, Minneapolis, Minn. — Skinner Chapel, Carleton College, Northfield July 10: Prelude and Fugue in A minor, Sleepers Wake! and I Call To Thee, Lord Jesus, Bach; Prelude, Fugue and Variation, Franck; Epilogue on a theme of Frescobaldi and Arabesque for the Flutes, Langlais; Tumult in the Praetorium, Maleingreau.

Arthur Hills, Berkeley, Cal. — Glide Memorial Methodist Church, San Francisco Aug. 31: Prelude, Fugue, Ciacona in D minor, Pachelbel; Chorale in A minor, Franck; Toccata and Fugue in D minor, Bach.

Ralph Kneerean, New York City — St. Paul's Chapel, Columbia University Aug. 4: Prelude and Fugue in D major, Bach; Suite Carmelite, Francaix; Chorale in E major, Franck.

Eugene Hancock, New York City — Cathedral of St. John the Divine July 4: Cathedral Strains, Bingham; Adagio and Allegro KV 594, Mozart; Dithyramb, Wyton; Largo e spiccato, Concerto in D minor, Vivaldi-Bach-Biggs. July 11: Lamento, Dupré; Wachet auf, Karg-Elert; We Three Kings and Little Jesus, Sweetly Sleep, Wyton; Angel and Trumpet, Charpentier. July 18: Sonata in D minor, Guilman. July 25: Fugue on the Magnificat, Trio Sonata in C minor and Prelude and Fugue in D, Bach. Aug. 1: Prelude in E minor, Bales; Toccata, Cooper; Prelude and Trumpetings, Roberts; Little Passacaglia on If Thou but Suffer God, David.

Frank Herand Students, Honolulu, Hawaii — St. Peter's Episcopal Church July 30: Dorian Toccata, Bach — Gloria Moore; Pièce Héroïque, Franck — Joann Noble; Prelude and Divertissement, Vierne — Gloria Moore; Partita on Ich weiss ein lieblich Engelspiel, Weyrauch, and Prelude and Fugue in G, Bach — Joann Noble.

David Straker Bowman, Chattanooga, Tenn. — Brainerd Methodist, Aug. 1: Prelude and Trumpetings, Roberts; Chaconne in F minor, Pachelbel; Rejoice, Christians and Toccata, Adagio and Fugue in D major, Bach; Four Chorale Preludes, Walcha; Scherzo, Symphony 2, Vierne; Prelude and Fugue in B major, Dupré.

Homer Wickline, Pittsburgh, Pa. — City Hall, Portland Maine July 20: Four Pieces from the Mulliner Book, Tallis; Voluntary, Blow; Cornet Voluntary in G major, Walond; Full Voluntary, Wesley; Concert Overture in C major, Hollins; Three Pieces for Organ, Lemare; Toccata, Alcock; Suite in F minor, Phillips.

Raymond Mabry, Richmond, Va. — St. Stephen's Church July 14: Prelude and Fugue in C (Postillon), Krebs; Four Chorales from Great 18 and Concerto in D minor, Bach; Nazard, Langlais; Prelude and Fugue on A-L-A-I-N, Duruffé.

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# Programs of Organ Recitals of the Month

Robert Arnold, New York City — Trinity Church July 30: Pastoral and Chorale in A minor, Franck.

Students of Naomi Woll Howell — St. Luke's Episcopal Church, Dixon, Ill. July 11: Praise to the Lord and In Thee is Gladness, Dupré; Prelude on Adoro Devote, Warner — Diane Schafer. Chorale on Liebster Jesu, Bach; Pedal Etude on Adeste Fidelis, Peeters — Brent Snodgrass. Chorale on Von Himmel hoch, Pachelbel; Prelude on Holy Manna, Shaffer — Gary Snodgrass. Ich ruf zu Dir, Bach; Aria, Baroque Suite, Young — Karen James. Little Prelude and Fugue in C, Bach; Toccata, Baroque Suite, Young — Jo Ellen Worley. Two Elevations, Benoit — Cheryl Cunningham. Alle Menschen müssen sterben, Bach; Elevation, Arthur Wills — Steven Walters. Adagio, Sonata 1, Mendelssohn; Prelude on Slane, Young — Janice Fluck. Mode of E, Langlais; Prelude in C major, Bach — Lorraine Schach. Rhythmic Trumpet, Bingham — Joanne Hey.

Paul Bouman, Oak Park, Ill. — Grace Lutheran Church, River Forest Aug. 1: Chaconne in G minor, L. Couperin; Concerto 1 in G, Bach; All Glory Be to God on High and Lord Keep Us Steadfast, David; Now We Pray God the Holy Ghost, Fairest Lord Jesus and Intermezzo in C major, Schroeder; Brother James' Air, Wright; Toccata, Monnikendam.

Norman Blake, Middlebury, Conn. — City Hall, Portland, Maine July 16: Festal Day, Blackmore; A Little Tune, Felton; Prelude and Fugue in C minor, Bach; Scherzando, Haydn; Serenade (Hassan), Delius; St. Francis Suite, Purvis; Knightsbridge March, Coates; Selection from Carousel, Rodgers; Serenade, Haykens; Gershwiniana, arr. Blake; Fanfare, Whitlock.

Ann Staniski Flentje, Springfield, Mass. — St. Paul's Chapel, Columbia University, New York City Aug. 11: Prelude and Fugue in C major, Böhm; Schmücke dich and Toccata in F major, Bach; Prelude and Fugue in B major, Dupré.

John Bryant, Orinda, Cal. — Glide Memorial Methodist Church, San Francisco Aug. 10: Grand Jeu, DuMaze; Variations on Mein Junges Leben, Sweelinck; We soll Ich fleihin, Bach; Fugue in A flat minor, Brahms; Te Deum, Langlais.

William Whitehead, Bethlehem, Pa. — St. Paul's Chapel, Columbia University, New York City July 7: Kyrie, Gloria in Excelsis and Offertoire sur les Grands Jeux, Couperin; Prelude and Fugue in A minor, Bach.

Charlotte Tripp Atkinson, Carlsbad, Cal. — Memorial Chapel, Army and Navy Academy July 11: Concerto 2, Soler, with harpsichord; Sonata in E minor, Buxtehude, with flute and cello; Prince of Denmark March, Clarke, with trumpet; Intermezzo, Clokey; Vivace, Sonata 3, Bach, with piano; Suite Modale, Bloch, with flute. July 18: Prelude and Fugue in G minor, Buxtehude; From God I Ne're Will Turn Me, Walther; God Our Father Dwells Within, Scheidt; Old Hundredth, Pachelbel; Prelude, Fugue and Variation, Franck; Rhythmic Trumpet, Bingham; St. Louis, King of France, Van Hulse.

Granville Munson, Jr., Richmond, Va. — St. Stephen's Church, July 7: Te Deum, Langlais; Musical Clocks, Haydn; Prelude and Fugue in B minor, Bach; Sonata in F, Corelli-Solodouiev and De Profundis for French Horn and Organ, Read, with Edwin Thayer, horn; Chorale in E major, Franck; Carillon de Westminster, Vierne.

James McK. Parry, Washington, D.C. — St. John the Evangelist Cathedral, Spokane, Wash. Aug. 21: Prelude on Sine Nomine, Sowerby; A Fancie, Gibbons; Sonata on Tone 1, Lidon; Prelude and Fugue in C minor, Bach; Choral varié on Veni Creator, Duruflé.

Joseph Ritchie, Chicago — Alice Millar Chapel, Northwestern University, Evanston June 21: All Bach. Prelude in E flat, Kyrie 1, Wir glauben, Christ, unser Herr, zum Jordan kam and Fugue in E flat major, Clavierübung; Sonata 1; Passacaglia and Fugue in C minor.

Jack Carter, Gainesville, Fla. — University of Florida senior recital, University Methodist Church, Aug. 1: Prelude in D major, Nun komm, der Heiden Heiland and Es ist das Heil, Bach; Sonata in F minor, Mendelssohn.

Emily Beaman, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Aug. 6: Prelude and Fugue in E minor, Bruhns; Prelude, Siciliana, Suite, Duruflé; Fête, Langlais.

George Black, London, Ont. — Aeolian Hall August 11: Prière and Chorale in A minor, Franck; Symphony of the Mystic Lamb, Maleingreau.

John Fay, Portland, Maine — City Hall July 23: Toccata in E minor, Pachelbel; Tu Solus Altissimus, Couperin; Overture to the Occasional Oratorio, Handel; Come, Saviour of the Gentiles and Prelude and Fugue in C minor, Bach; Ronde Francaise, Boëllman; Introduction and Passacaglia, Reger; The East Wind, Rowley; Rustic March, Boex; Grand Choeur on a Gregorian Theme, Weitz. July 15: Psalm 19, Marcello; Adagio for a Glass Harmonica, Mozart; Concerto 5 in F, Handel; Pieces for a Musical Clock, Haydn; Prelude and Fugue in G minor, Bach; Sketch in D flat, Schumann; Toccata, Monnikendam; Aria, Hancock; Canyon Walls, Clokey; Twilight at Fiesole, Bingham; Finale, Symphony 1, Vierne.

Gordon Atkinson, London, Ont. — Aeolian Hall July 21: March, Elegy, Scherzetto, Walton; Ciacona in E minor, Buxtehude; Adagio for Glass Harmonica, Mozart; Sonata on Tone 1, Lidon; Toccata Cromatica, Frescobaldi; Introduction and Passacaglia in D minor, Reger; Saraband, Howells; Dessiens Eternels, Messiaen; Carillon Sortie, Mulet.

William Weaver, Decatur, Ga. — Glenn Memorial Methodist Church, Atlanta July 12: Fantasia in G minor, Trio Sonata 1 and Prelude in A minor, Bach; Concerto 11, Handel; Gelobet seist du, Komm, heiliger Geist, Mensch, willst du leben and Prelude and Fugue in G minor, Buxtehude; Nazard, Suite, Langlais; Air Tendre, Lully; Chorale in A minor, Franck.

Frieda Ann Murphy, San Jose, Cal. — Glide Memorial Methodist Church, San Francisco Aug. 24: Canzona, DeMonte; Prelude and Fugue in D minor, Kerckhoven; Hodie Mecum Eris in Paradiso, Tournemire; Scherzo, Peeters; Petite Suite, Bales.

George Scott, Pullman, Wash. — St. John the Evangelist Cathedral, Spokane, Wash. July 24: Sketch in D flat, Schumann; Pastel in B, Karg-Elert; Fantaisie in A, Franck; Wir glauben all' and Prelude and Fugue in E minor (Wedge), Bach.

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Clark Mitze, *St. Louis Globe-Democrat*,  
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Dick Murray, *The State Journal*,  
7/16/65

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Many notable authorities have written scholarly reports in these pages on the subject of two-manual organs. A number of imaginative specifications have been given. I will attempt to cover other ground and what I have to say reflects naturally only what Aeolian-Skinner believes and the way it approaches design problems in this area. We are not wedded to any particular design for any instrument. The function of the organ in the church service is our prime concern. We believe strongly that when purchasing an instrument, responsible people in the church should think very carefully about their future needs and the general scope of the music program, and then indicate as well as they can those projected needs to the builder. He then translates this into the sound he feels best suited to satisfy the needs. Too often the builder or the organist superimposes his current taste into a situation where it may not be the best answer.

It should be considered that the church that has decided to buy a two-manual organ has already rejected the idea of an electronic sound-making apparatus, indicating that there are sufficient people whose tastes have been cultivated beyond those amorphous groups who either do not discern or care about the needs of sacred music. They therefore deserve encouragement and at least a thoughtful plan that will enhance the worship service; in short, they deserve something created especially for them to reflect their good judgment and, hopefully, their future needs.

But time and time again we see small instruments either ground out on the same safe format, or shrieking of the latest tonal fad in an attempt to be avant-garde. The former is dull but the latter often shackles the purchaser with a marginally useful, but nonetheless, white elephant. Some, fired with the classic revival syndrome, have seriously posed a completely unenclosed plan something like this for a Christian Science Church:

#### HAUPTWERK

Lochgedeckt 8 ft.  
Spitzprinzipal 4 ft.  
Oktav 2 ft.  
Quint 1 1/2 ft.  
Scharf 3-rank  
Schalmey 8 ft.

#### OBERWERK

Gemshorn 8 ft.  
Prinzipal 4 ft.  
Nachthorn 2 ft.  
Sifflöte 1 ft.  
Zimbel 2-rank

#### PEDAL

Gedeckt Bass 16 ft.  
Prinzipal 8 ft.  
Rohrflöte 8 ft.  
Choralbass 4 ft.  
Fife 4 ft.  
Mixture 2-rank  
Serpent 16 ft.  
Trompete 8 ft.  
Regal 4 ft.

The avant-garde actually try to play Vaughan Williams, Brahms and Franck on this sort of instrument and are sure to tell you before, during, and after doing so, that it sounds "better". I doubt that there is any other realm of art where this approach could get by as frequently as it does.

Others, with a firm grip on the late past, even now propose the following for a Missouri Synod Lutheran Church:

#### GREAT

Diapason 8 ft.  
Dulciana 8 ft.  
Concert Flute 8 ft.  
Octave 4 ft.  
Harmonic Flute 4 ft.  
Flautino 2 ft.

#### SWELL

Lieblich Bourdon 16 ft.  
String Diapason 8 ft.  
Gedeckt 8 ft.  
Salicional 8 ft.  
Voix Celeste 8 ft.  
Triangular Flute 4 ft.  
Trumpet 8 ft.  
Oboe 8 ft.

#### PEDAL

Bourdon 16 ft.  
Lieblich Gedeckt (Swell) 16 ft.  
Bourdon (Ext.) 16 ft. 8 ft.  
Trombone (Ext.) 16 ft.

It is indeed hard to make the chorales and the hymns come alive on this. Obviously, these are the extremes and they are not typical and they will annoy everyone. But the fact that they are proposed at all points up what we believe to be an unfortunate two-part trend today, (1) Organ design too often does not take into account the kind of music that is most apt to be played. (2) Many organists think of a particular organ as "my instrument designed to play the recital music I happen to like to play at this point in my career". How often it happens that the incumbent musician has left for another position when tonal-finishing of "his" organ has scarcely been completed!

Be it right or wrong (and this is for the church to decide) the performance of organ literature per se is a minor function of the American organ in the majority of small church situations. It is obvious that vocal accompaniment is by far the most important function of an instrument in the church. This is the way it is apt to be for some time to come, and it is particularly so in a church considering a two-manual organ.

The vast majority of American churches are small in size. This fact, compounded by the indifference of uninformed architects, aided and abetted by the unwise decisions made by decorating committees, usually results in a very dead building. Acoustically unresponsive buildings are simply unsuited for the reasonable performance of most organ literature. The great bulk of it was written in and for larger structures having, because of their size, at least a two to three second reverberation time. Not having this for church music is like not having vitamins in one's food. The time will probably come when we have a significant mass of organ literature composed for dead buildings. It may well be the trend eventually, for reverberation costs money and, unfortunately, those of us in the organ world who are aware, have not succeeded too well in our efforts to make the public understand the value of reverberation to most music and particularly church music. But as it stands now, most American churches offer an acoustical atmosphere which makes possible only a pale imitation of what the composers knew and must have intended.

In our experience, in every denomination, congregational participation in singing is highly stressed as a means of enhancing corporate worship. Placement and acoustics are of prime importance here and can never be over-emphasized. A great deal is known about the physiological aspects of human hearing. A great deal is also known from years of experience in examining what makes people sing. As we all know, sound energy diminishes as it travels the length of a building and bounces off of the interior surfaces hundreds of times. Particularly is this so in the middle and upper frequencies which are essential to encourage people to sing. If the sheer sound level of the organ as an accompaniment to congregational singing is too low for many people toward the rear of the church, they will quite naturally tend to hear those singing beside them more strongly than they will the organ. Since most people in the congregation are not trained singers, their reasoning goes: "If I can hear the person next to me, he can hear me the same way. I don't want to sound like a fool so I will quiet down". If everyone does this, obviously the whole sound level goes down and you have the straggly sort of singing which is, unfortunately, characteristic of most churches. Therefore, the organ must be of a good sound level and produce sufficient high frequencies, and the building must be designed and the organ placed in it so that all of the sound energy possible is preserved. In the small church particularly, this automatically excludes any carpeting, sound absorbent material, drapes, or anything which impedes the flow of the organ sound and that of the congregation itself. It is strange that the vestiges of Victoria are still so much with us that few people seem to think they have not "made it" unless they have wall to wall carpeting in the bathroom, bedroom, living room and the nave of a place of worship. Nothing is more destructive

acoustically. Reverberation is largely determined, if the interior surfaces of the building are hard, by the ratio of the air volume of the building to its seating area. Low ceilings will not produce good sound, but often economic limitations will determine a low ceiling because of cost; for the life of the church this one factor will prevent good congregational participation in singing.

We approach the American two-manual organ as primarily an accompanimental instrument and not one destined to perform with any great sense of validity Bach's great Kyrie or the Widor Toccata. One enclosed division in the great majority of cases is necessary. Some derivation, extension and borrowing, if they do not affect chorus voices, are reasonable factors for flexibility. Couplers and unisons off, if intelligently used, are also ways of making a few existing registers a bit more flexible. Tapered labial stops, particularly at unison and octave pitches, are extremely good for small choir accompaniment, because the arrangement of harmonics is such that non-professional singers get a good sense of pitch.

A firm, clear Pedal line is mandatory (particularly at the 8 ft. level) to establish rhythm. If you skimp here, congregational singing is sure to be poor. Brilliance from upper pitches is essential to establish a sense of pitch for the congregation. One might say "All of these things are necessary in rendering most organ literature. Where is there a difference between the accompanimental instrument and the solo instrument?" To us it lies in the voicing and in the providing of registers that will accompany anthems. Highly articulate registers and brilliance from high pitches simply make a mockery, for instance, out of a great deal of the English anthems which are used so often. If you have one, you can't have the other in a small instrument situation.

I do not intend to give many specifications because I do feel strongly that each instrument should have a character of its own and there isn't very much you can write down on paper about what an organ will sound like and how it will function. But let us consider a small instrument for an Episcopal Church where the music is drawn from many sources:

#### GREAT (Unenclosed)

Rohrflöte 8 ft.  
Gemshorn (Swell) 8 ft.  
Prestant 4 ft.  
Nachthorn 2 ft.  
Plein Jeu 3-5 rank

Great 4 ft. )  
Great 16 ft. ) Not affecting 2 ft. or  
Great Unison ) Plein Jeu

#### SWELL (Enclosed)

Gemshorn 8 ft.  
Gemshorn Celeste 8 ft.  
Dolcan 8 ft.  
Koppelflöte 4 ft.  
Spitzprinzipal 2 ft.  
Hautbois 8 ft.  
Tremulant

Swell 4 ft.  
Swell 16 ft.  
Swell Unison  
Swell to Great 16 ft.  
Swell to Great 8 ft.  
Swell to Great 4 ft.

#### PEDAL

Bourdon 16 ft.  
Octave 8 ft.  
Gemshorn (Swell) 8 ft.  
Bourdon (Ext.) 8 ft.  
Super Octave 4 ft.

If this were a church leaning more to earlier music, one might go more in this direction for the same cost:

#### MANUAL I (Unenclosed)

Rohrbourdon 8 ft.  
Praestant 4 ft.  
Spitzflöte 4 ft.  
Nachthorn 2 ft.  
Mixture 4 rank

#### MANUAL II (Enclosed)

Gemshorn 8 ft.  
Koppelflöte 4 ft.  
Spitzprinzipal 2 ft.  
Larigot 1½ ft.  
Scharf 3 rank  
Trompette 8 ft.  
Tremulant  
Manual II to Manual I

# TWO MANUAL ORGANS

#### PEDAL

Bourdon 16 ft.  
Octave 8 ft.  
Bourdon (Ext.) 8 ft.  
Super Octave 4 ft.  
Fagot 16 ft.  
Trompette (Manual II) 4 ft.

Expanding our first church specification somewhat, we would suggest the following to give more variety in accompanimental voices and to provide more back-up for congregational singing:

#### GREAT

Spitzprinzipal 8 ft.  
Rohrflöte 8 ft.  
Flute Celeste (2 ranks) (Swell) 8 ft.  
Prestant 4 ft.  
Spillflöte 4 ft.  
Nachthorn 2 ft.  
Mixture 3-5 rank

#### SWELL

Gemshorn 8 ft.  
Cor de Nuit 8 ft.  
Flute Celeste (2 ranks) 8 ft.  
Koppel Flöte 4 ft.  
Rohr Nasat 2½ ft.  
Spitzprinzipal 2 ft.  
Plein Jeu 4 rank  
Trompette 8 ft.  
Tremulant

Swell 4 ft.  
Swell 16 ft.  
Swell Unison

#### PEDAL

Contre Bass 16 ft.  
Cor de Nuit (Swell Ext.) 16 ft.  
Octave 8 ft.  
Gemshorn (Swell) 8 ft.  
Rohrflöte (Ext.) 8 ft.  
Superoctave 4 ft.  
Mixture 2 rank  
Contre Trompette (Swell Ext.) 16 ft.

I feel that some of our most successful two manual instruments have had two enclosed divisions essentially with the Great Chorus exposed. This allows for considerably more accompanimental variety. Most organists in our experience feel that it is far better to have a well-rounded two manual instrument than a skimpy three, except possibly for teaching purposes. The following is such an instrument which probably is as far as one should go without dividing it into three for the sake of manual flexibility:

#### GREAT (Unenclosed)

Principal 8 ft.  
Octave 4 ft.  
Quinte 2½ ft.  
Super Octave 2 ft.  
Mixture 4-6 rank

#### GREAT (Enclosed)

Spitzflöte 16 ft. 12 pipes  
Flute Celeste (2 ranks) 8 ft.  
Koppelflöte 4 ft.  
Cromorne 8 ft.

Enclosed Great 4 ft.  
Enclosed Great 16 ft.  
Enclosed Great Unison

#### SWELL

Viola Pomposa 8 ft.  
Viola Celeste 8 ft.  
Rohrflöte 8 ft.  
Spitzprinzipal 4 ft.  
Flute Harmonique 4 ft.  
Rohr Nasat 2½ ft.  
Octavin 2 ft.  
Tierce 1½ ft.  
Plein Jeu 4 rank  
Fagot 16 ft.  
Trompette 8 ft.  
Rohr Schalmey 4 ft.  
Tremulant

Swell 4 ft.  
Swell 16 ft.  
Swell Unison

#### PEDAL

Contre Basse 16 ft.  
Spitzflöte (Enclosed Great) 16 ft.  
Octave 8 ft.  
Cor de Nuit 8 ft.  
Choral Bass 4 ft.  
Cor de Nuit (Ext.) 4 ft.  
Mixture 4 rank  
Posaune 16 ft.  
Fagot (Swell) 16 ft.  
Trompette 8 ft.  
Cromorne (Enclosed Great) 8 ft.  
Klarine 4 ft.  
Rohr Schalmey (Swell) 4 ft.

Swell to Great 16 ft.  
Swell to Great 8 ft.  
Swell to Great 4 ft.

Concert halls, universities, museums, opera houses and residences, of course, present fascinating possibilities for practically anything one decides to do. Replicas of various kinds of early instruments are certainly valid here. The special uses of these instruments demand a special approach in design. In the university or music school practice situation, it is often very beneficial to have practice organs designed in a number of different ways to aid in the flexibility of teaching.

As an interesting example of designing for unusual function, when we were commissioned to build an organ for the new Metropolitan Opera in New York, we did a great deal of research and came up with a surprising number of operas wherein harmonium or organ are scored. After studying these carefully we developed a two-manual plan which looks very strange on paper and it is probably the only one around with a 32 ft. reed. While of course organ registrations are not shown in most opera scores, the music in Faust and Tosca, for instance, certainly calls for a register of this type. Mezzo voices are indicated and, naturally, a rather resounding bass is necessary to augment the tone of the orchestra in this direction. The organ for opera, in a sense, is like scenery — it is not a complete organ and does not require a 32-note pedalboard. As you can see from the specification, it is essentially a Bombarde Organ superimposed on a small but varied group of flue voices. It would not do for a church situation as its purposes are too limited. In this situation the organ is movable and totally enclosed for maximum dynamic control.

#### MANUAL I

Prinzipal 8 ft.  
Bourdon 8 ft.  
Oktave 4 ft.  
Super Octave 2 ft.  
Mixture 4-6 rank

Manual I 4 ft.  
Manual I 16 ft.

#### MANUAL II

Gemshorn 8 ft.  
Rohrflöte 8 ft.  
Flute Harmonique 4 ft.  
Blockflöte 2 ft.  
Bombarde Harmonique 16 ft.  
Trompette Harmonique 8 ft.  
Ripieno 6 rank

Manual II 4 ft.  
Manual II 16 ft.

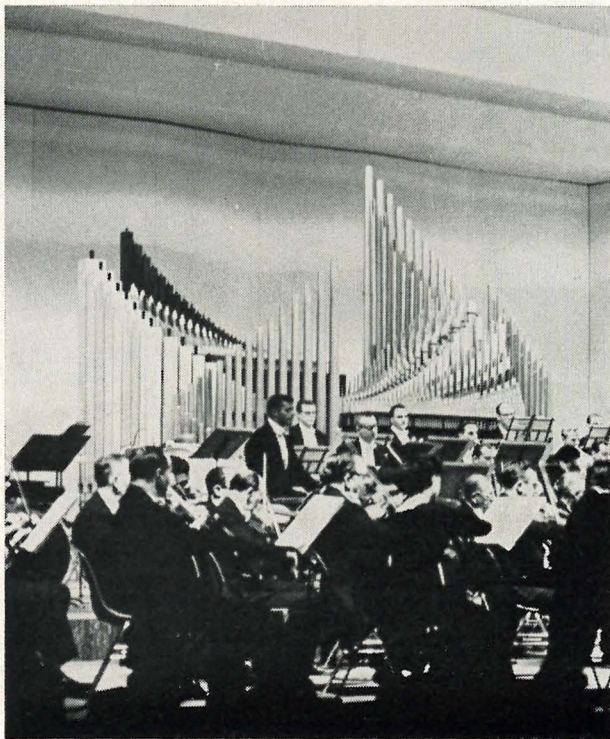
#### PEDAL

Sub Bass (Manual I Ext.) 16 ft.  
Sanftbass (Manual II Ext.) 16 ft.  
Prinzipal (Manual I) 8 ft.  
Gemshorn (Manual II) 8 ft.  
Prinzipal (Manual I) 4 ft.  
Contre Bombarde (Manual II Ext.) 32 ft.  
Bombarde (Manual II) 16 ft.  
Bombarde (Manual II) 8 ft.

The Henry and Edsel Ford Memorial Auditorium in Detroit presented awkward problems of organ placement, and because of this a portion of the large instrument was planned for on-stage use. A two manual and pedal Portativ Organ of classic design, it is useful in providing "presence" of sound near the orchestra or chorus. Functionally displayed pipework of this totally unenclosed instrument is pictured here.

Very often high pressures are used in small instruments to make them sound larger than they are. This defeats whatever else may be right with the instrument. Every pipe has its normal, natural tone. This is what we should seek to find. The illusion of volume comes from *intensity* of sound primarily, and not from decibels. Restraint should be the watchword in this direction. As Ethel Barrymore once said, "Always leave them wanting a little more, and they come back".

Two manual organs of modest size can be successful if properly designed for their function; they can be rewarding if artistically voiced and tastefully played; they can be inspiring with proper placement and responsive room acoustics.



**WERNER BOSCH TRACKER  
GOES TO TACOMA SCHOOL**

DAVID DAHL WORKS ON DESIGN

Cased Pacific Lutheran University Organ Follows Eighteenth Century Principles

The new Werner Bosch pipe organ at Pacific Lutheran University, Tacoma, Wash. is a two-manual instrument of seven stops, eight ranks of pipes. Utilizing modern methods and materials, the organ embodies a number of the classic principles of 17th and 18th century builders with mechanical key action, slider windchests, unlicked pipework on low pressure and standing within the room and mounted within a tone-resonating casework.

The tonal design of the organ was drawn up by David P. Dahl, organ committee chairman, in collaboration with John West, representative for Werner Bosch. The total number of pipes is 384, the wind pressure 1 7/8 inches.

**MANUAL 1**

Gedackflöte 8 ft.  
Spitzflöte 4 ft.  
Mixture 2 ranks

**MANUAL 2**

Holzgedakt 8 ft.  
Rohrflöte 4 ft.  
Prinzpal 2 ft.  
Tremulant

**PEDAL**

Sordun 16 ft.

**HILLGREEN, LANE BUILDS  
FOR ARMY POST CHAPEL**

AT FORT EUSTIS IN VIRGINIA

Two-Manual Instrument Is Scheduled for Installation in Fall — Arneson Negotiates

Hillgreen, Lane and Company is building a two-manual organ for installation in the Post Chapel, Fort Eustis, Va. Completion is scheduled for the autumn of 1965. Negotiations were handled by D. Byron Arneson for the company and Lt. Col. Willard M. Justice, chaplain of the Post Chapel.

**GREAT**

Principal 8 ft. 61 pipes  
Koppelflöte 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Chimes

**SWELL**

Flute Couvert 8 ft. 68 pipes  
Viole-de-Gambe 8 ft. 68 pipes  
Viole Céleste 8 ft. 56 pipes  
Gemshorn 4 ft. 68 pipes  
Quintadena 2 ft. 61 pipes  
Trompette 8 ft. 68 pipes  
Fagotte 4 ft. 68 pipes  
Tremulant

**PEDAL**

Resultant 32 ft.  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Principal 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Principal 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Principal 2 ft. 12 pipes

**DAVETT BUILDS ORGAN  
AT NAVESINK CHURCH**

HEWLETT PLAY DEDICATORY

Theodore Tischler Is the Organist of All Saints Episcopal in New Jersey Town

A new two-manual organ by the Davett Pipe Organ Company, Manasquan, N. J., has been installed in All Saints' Episcopal Church, Navesink, N. J. The great is placed in an exposed position cantilevered into an arch in the chancel, with the swell directly behind. The opening recital was played May 23, by David Hewlett. Theodore Tischler is regular organist.

**GREAT**

Gemshorn 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Fourniture 3 ranks 183 pipes  
Chimes 21 tubes

**SWELL**

Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 61 pipes  
Spitzflöte 4 ft. 61 pipes  
Praestant 2 ft. 61 pipes  
Krummhorn 8 ft. 61 pipes  
Tremolo

**PEDAL**

Bourdon 16 ft. 32 pipes  
Spitzprincipal 8 ft. 32 pipes  
Gedeckt 8 ft. 12 pipes  
Choralbass 4 ft. 12 pipes  
Krummhorn 16 ft. 12 pipes  
Krummhorn 8 ft.  
Krummhorn 4 ft.

**BALCOM & VAUGHAN ORGAN  
FOR KENMORE, WASH. CHURCH**

INSTALLATION IN MIDWINTER

Eugene M. Nye Designs Two-Manual for Gallery of Episcopal Church of the Redeemer

A two-manual organ is now being constructed by Balcom and Vaughan, Seattle, Wash., for the Episcopal Church of the Redeemer, Kenmore, Wash. for installation late in 1965 or early in 1966. The placement will be entirely free-standing, with no enclosure of any kind, across the rear gallery of the church. All pipe-work of copper, brass and tin will be in free-standing display. All voicing will be with open toe technique on electro-pneumatic windchests using Tonkzelle. The Hauptwerk will be on 2 1/4 inch wind, the oberwerk 2 3/4.

The instrument was designed by Eugene M. Nye, tonal director of Balcom and Vaughan.

**HAUPTWERK**

Prestant 8 ft. 49 pipes  
Rohrflöte 8 ft. 61 pipes  
Spitzgamba 8 ft.  
Oktav 4 ft. 61 pipes  
Spillpfeife 4 ft. 61 pipes  
Quint 2 3/4 ft.  
Flachflöte 2 ft. 61 pipes  
Terz 1 3/4 ft.  
Fourniture 4 ranks 244 pipes  
Cromorne 8 ft. 61 pipes  
Spanische Trompete 8 ft. 61 pipes

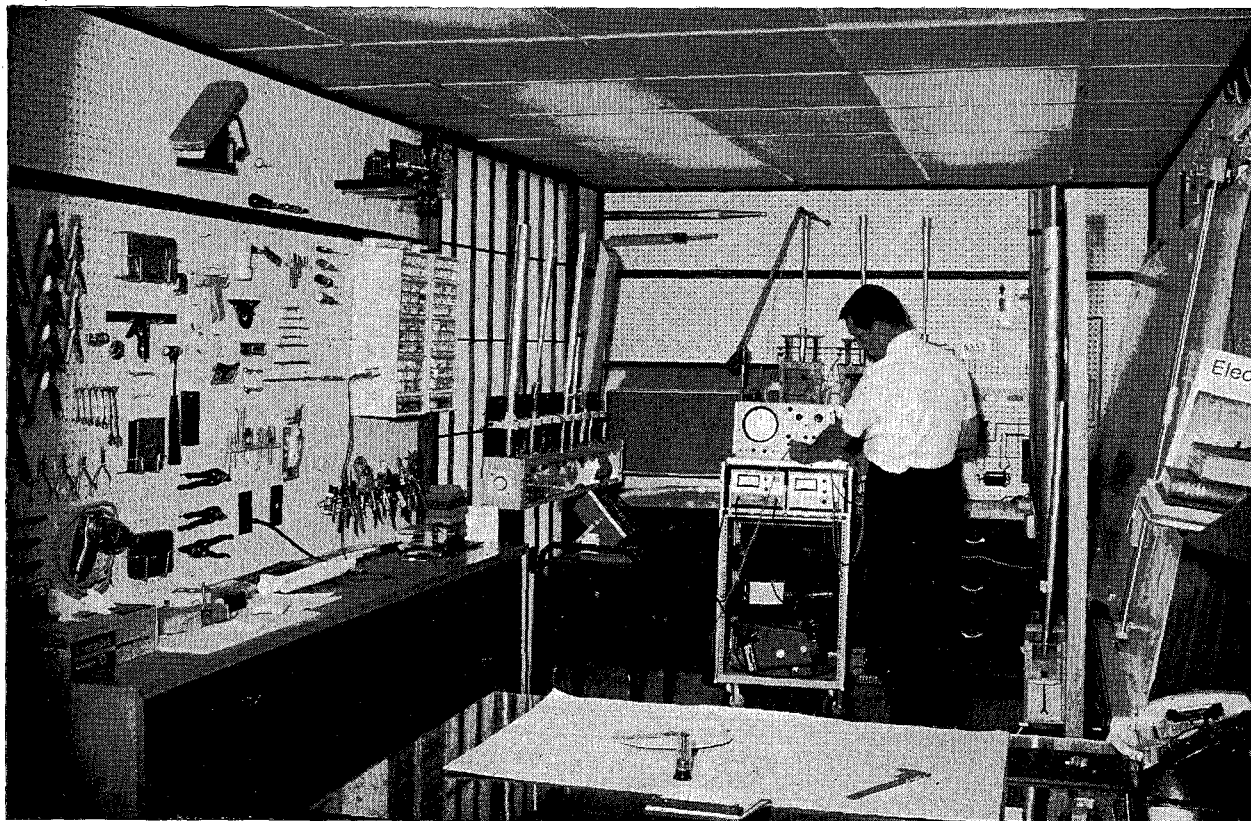
**OBERWERK**

Gedackt Flöte 8 ft. 61 pipes  
Spitz Gamba 8 ft. 61 pipes  
Schwebung 8 ft. 49 pipes  
Weit Prinzipal 4 ft. 61 pipes  
Quintade 4 ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Nasat 1 1/2 ft. 61 pipes  
Fagott 8 ft. 61 pipes  
Spanische Trompete 8 ft.

**PEDALWERK**

Subbass 16 ft. 12 pipes  
Zart-Bass 16 ft.  
Kupferprinzipal 8 ft. 32 pipes  
Gedackt 8 ft.  
Spitzbass 8 ft.  
Koralbass 4 ft. 12 pipes  
Spillflöte 4 ft.  
Hellpfeife 2 ft.  
Quint Mixtur 2 ranks 64 pipes  
Fagottbass 16 ft. 12 pipes  
Fagott 8 ft.  
Fagott 4 ft.  
Krummhorn 4 ft.

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**HOLLOWAY BUILDS ORGAN  
FOR INDIANAPOLIS CHURCH**

INSTALLATION IN GALLERY

Low Wind Pressures, Straight Design in Instrument at North Methodist in Capital City

The E. H. Holloway Corporation, Indianapolis, Ind. completed installation of a two manual organ in April in the rear gallery of the North Methodist Church, Indianapolis. Ernest White was in charge of tonal design and voicing. Robert A. Schilling, AAGO, was in consultation on the stoplist and played the opening recital.

The pipes are exposed and placed at the foot of a large stained glass window. The organ is straight throughout and employs tone-channel and slider windchests. Manual stops are voiced at 2 1/8 inch pressure, the pedal on 3 inch. The instrument may be played from the console of the 1931 Kimball in the chancel as well as from its own gallery console.

**GREAT**

Bourdon 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 2-4 ranks 184 pipes  
Krummhorn 8 ft. (prepared)

**POSITIV**

Quintflöte 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Cornet 2 ranks (prepared)  
Tremolo

**PEDAL**

Quintaton 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Koppelflöte 4 ft. 32 pipes  
Schalmei 4 ft. (prepared)

**HEWITT AND WESSEL  
RESTORE HISTORIC HOOK**

**CENTURY OLD IN BURLINGTON**

**Barbara Owen Plays Re-Dedicatory  
in Vermont town — Katharine  
Dopp Is Organist**

The historic E. and G. G. Hook tracker organ installed in the First Baptist Church, Burlington, Vt., celebrated its 100th birthday with a recital Jan. 17 by Barbara Owen. Elroy Hewitt, head voicer for the old Estey plant and later its superintendent of production, was assisted by John Wessel who came from the Netherlands in 1954.

The two-manual organ has 982 pipes in 19 ranks. It is a tracker; power is used only for the blower which replaces the hand lever formerly operated by reluctant blower boys.

An interesting brochure of information on the church, the organ and the Hook firm was prepared by Katharine E. Dopp, the organist, for the centenary observances.

**GREAT**

Open Diapason 8 ft. 56 pipes  
Dulciana 8 ft. 44 pipes  
Stopped Diapason Bass 8 ft. 12 pipes  
Melodia 8 ft. 44 pipes  
Octave 4 ft. 56 pipes  
Twelfth 2 1/2 ft. 56 pipes  
Fifteenth 2 ft. 56 pipes  
Mixture 3 ranks 168 pipes  
Trumpet 8 ft. 56 pipes

**SWELL**

Bourdon Bass 16 ft. 12 pipes  
Bourdon Treble 16 ft. 44 pipes  
Open Diapason 8 ft. 56 pipes  
Stopped Diapason Bass 8 ft. 12 pipes  
Stopped Diapason Treble 8 ft. 44 pipes  
Octave 4 ft. 56 pipes  
Flauto Traverso 4 ft. 56 pipes  
Keraulophon 8 ft. 44 pipes  
Oboe 8 ft. 44 pipes  
Bassoon 8 ft. 12 pipes

**PEDAL**

Double Open Diapason 16 ft. 27 pipes  
Double Stopped Diapason 16 ft. 27 pipes

**GRACE CHAPEL PARISH  
GETS FIRST PIPE ORGAN**

**LAWRENCE LOWELL REBUILDS**

**Jacksonville, Fla. Church Makes Best  
of Limited Space — Amelia  
Smith Is Organist**

The first pipe organ ever to be installed in Grace Chapel Parish (Episcopal), Jacksonville, Fla. was dedicated in the Fall of 1964. A sale of parish recordings aided in financing the project. Lawrence E. Lowell, local organ builder, had very limited space in which to work, installing 1128 pipes in separately enclosed chambers to the left of the chancel.

The basis of the new instrument is a Kimball from St. Paul's Lutheran Church, Columbia, S.C. with krummhorn, mixture and octave added. In consultation with the organist-choirmaster, Amelia Smith, ChM, Mr. Lowell tonally and physically redesigned the instrument without detracting from the Spanish beauty of the building of which Harold F. Saxebye is architect.

**GREAT**

Open Diapason 8 ft. 61 pipes  
Dulciana 8 ft. 73 pipes  
Gamba 8 ft. 73 pipes  
Harmonic Flute 4 ft. 73 pipes  
Trumpet 8 ft. 73 pipes  
Grave Mixture 2 ranks 183 pipes  
Octave 4 ft. 61 pipes  
Tremolo

**SWELL**

Violin Diapason 8 ft. 73 pipes  
Gedeckt 8 ft. 73 pipes  
Aeoline 8 ft. 73 pipes  
Voix Celeste 8 ft. 73 pipes  
Oboe 8 ft. 73 pipes  
Krummhorn 8 ft. 61 pipes  
Flute d'amour 4 ft. 73 pipes  
Tremolo

**PEDAL**

Resultant 32 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Flute 8 ft.

**CARTFORD FOLLOWS BUSZIN  
AS EDITOR OF RESPONSE**

Dr. Gerhard M. Cartford has been appointed editor of *Response* to succeed Walter E. Buszin, who resigned in February. Mr. Cartford is chairman of the music department at Texas Lutheran College, Sequin, Tex. Son of a missionary to Madagascar, he graduated from St. Olaf College in 1948, earned the MSM from Union Seminary in 1950 and a PhD in musicology from the University of Minnesota in 1961. He served as an instructor at Lutheran Theological Seminary, St. Paul, and as organist and choirmaster at Bethel Lutheran Church, Minneapolis.

Dr. Cartford was a founder and first vice-president of the Lutheran Society for Worship, Music and the Arts (LS-WMA), publisher of *Response*.

**DEBUSSY GRANT TO PAGETT  
FOR STUDY WITH MARCHAL**

John Mason Pagett, AAGO, has been awarded the Debussy grant by Alliance Française de New York for study with André Marchal in Paris in the coming academic year. A native Californian, he received his BMus from the University of the Pacific in 1963 and his MSM from Union Seminary this May. He has studied with Dr. Charles Schilling, Edward Linzel and Dr. Donald McDonald. While at Union he served as organist-choirmaster of the Shrewsbury, N. J. Presbyterian Church.

In Paris Mr. Pagett will be organist of the British Methodist Church; his wife will supervise a student hostel. The main emphasis of the study with Marchal will be the influence of Gregorian chant on French organ music.

**INGRAM, VOLKEL HEADLINE  
STAFF AT MADISON MEETING**

Madeline Ingram, Lynchburg College specialist in youth choirs and George William Volkel were featured July 28-30 in the 11th annual church music conference at the University of Wisconsin at Madison. Mrs. Ingram considered the organization and function of various age junior choirs and Dr. Volkel conducted organ master classes, gave individual lessons and played the program listed in the recital pages.

University faculty members taking part were Dale Gilbert, chairman of the school of music, John Wright Harvey, university organist and carillonneur, Paul G. Jones, Emmett R. Sarig and J. Russell Paxton.

ROBERT R. MILLER has become representative for the Tellers company in Oklahoma, Texas, Arkansas and Louisiana.



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CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

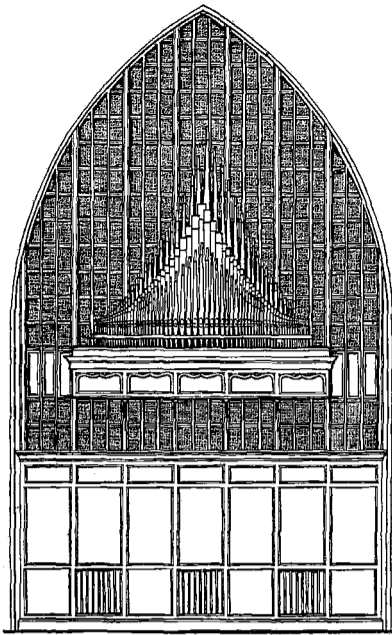
"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964

## JOHN WESLEY OBETZ

SMD

Albion College

Albion, Michigan



### HILL, NORMAN & BEARD BUILD FOR ONTARIO SCHOOL

TRINITY COLLEGE, PORT HOPE

Low Wind Pressure and Installation  
in Gallery Take Advantage  
of Favorable Acoustics

The London, England, firm of William Hill & Son and Norman & Beard, Ltd. have built a two-manual instrument for the chapel of Trinity College School, Port Hope, Ont. From its spacious layout in the gallery recess, the new organ is heard to advantage in the fine acoustics of the chapel.

Most of the great pipes are in open display; a few are lightly screened by the grille. Low wind pressure allows for an unforced quality of tone. The stop-knob console is placed forward in the gallery to command both choir and organ.

The specification was prepared by Norman Seagram, the late Dr. P. A. C. Ketchum, George Maybee, Kingston, and Mark Fairhead of the building firm in consultation. The organ is a memorial to the Old Boys who have died in the service of their country.

#### GREAT

Open Diapason 8 ft.  
Rohr Flute 8 ft.  
Harfpfeife 8 ft.  
Octave 4 ft.  
Chimney Flute 4 ft.  
Quartane 2 ranks

#### SWELL

Violin Diapason 8 ft.  
Hohl Flute 8 ft.  
Echo Gamba 8 ft.  
Voix Celeste 8 ft.  
Geigen Principal 4 ft.  
Lieblich Flute 4 ft.  
Super Octave 2 ft.  
Mixture 3 ranks  
Contra Fagotto 16 ft.  
Trumpet 8 ft.  
Tremulant

#### PEDAL

Principal 16 ft.  
Bourdon 16 ft.  
Octave 8 ft.  
Bass Flute 8 ft.  
Super Octave 4 ft.  
Fagotto 16 ft.

### KNOCH INSTALLS ORGAN IN WEST NEW YORK STATE

DESIGN INCLUDES 34 RANKS

Peter Luedig Is Organist of St. John's Evangelical Lutheran at Williamsville

Knoch Organ Company, London, Ont. has built a two-manual organ for St. John's Evangelical Lutheran Church, Williamsville, N.Y. The instrument is all straight ranks, with slider chest and electric action.

The organist is Peter P. Luedig. Installation was in charge of Werner Knoch.

GREAT  
Gedecktpommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Coppula 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Quinte 2 1/2 ft. 61 pipes  
Octave 2 ft. 61 pipes  
Mixture 4-6 ranks 330 pipes  
Trompete 8 ft. 61 pipes

#### SWELL

Gedeckt 8 ft. 61 pipes  
Weidenpfeife 8 ft. 61 pipes  
Unda Maris 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Schweigel 2 ft. 61 pipes  
Gemshornquinte 1 1/2 ft. 61 pipes  
Sesquialtera 2 ranks 122 pipes  
Scharff 3-4 ranks 222 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

#### PEDAL

Subbass 16 ft. 32 pipes  
Octavbass 8 ft. 32 pipes  
Gedeckt 8 ft. 32 pipes  
Choralbass 4 ft. and 2 ft. 64 pipes  
Fagott 16 ft. 32 pipes

### INSTALL NEW SCHLICHER IN HISTORIC CHURCH

FRAMES GALLERY ROSE WINDOW

South Congregational, Middletown,  
Conn., Dates from 1747 —  
Margaret Martin is OC

The Schlicker Organ Company, Inc., Buffalo, N.Y., has completed the installation of a 28-rank two-manual pipe organ at the South Congregational Church, Middletown, Conn. This historic church, dating from 1747, has a membership of more than 250 families. Margaret Martin is organist-conductor.

Replacing an organ in the chancel, the new instrument is placed free standing in the gallery, the facade pipes framing a large rose window and arranged not to obstruct the view of the window. The detached console and choir are also located in the rear gallery.

The organ was designed by Herman L. Schlicker, president of the Schlicker company.

#### GREAT

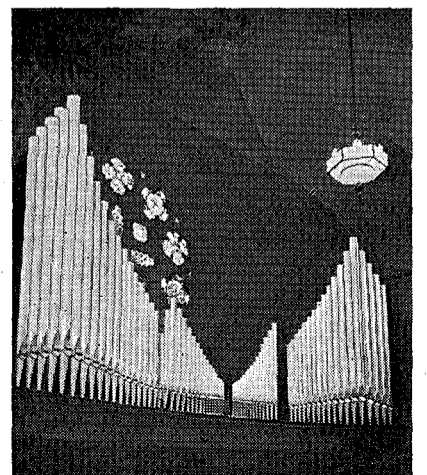
Pommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Pommer 4 ft. 24 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4-5 ranks 292 pipes

#### SWELL

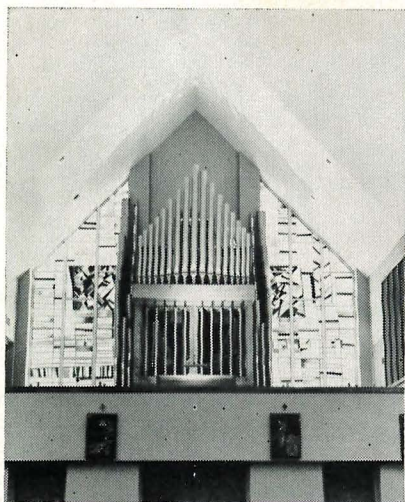
Holzgedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Rohrflöte 4 ft. 61 pipes  
Nasat 2 1/2 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Terz 1 1/2 ft. 49 pipes  
Scharf 3 ranks 171 pipes  
Trompete 8 ft. 61 pipes  
Tremolo

#### PEDAL

Subbass 16 ft. 32 pipes  
Pommer 16 ft.  
Principal 8 ft. 32 pipes  
Pommer 8 ft.  
Choralbass 4 ft. 32 pipes  
Pommer 4 ft.  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Trumpet 8 ft. 12 pipes  
Claron 4 ft. 12 pipes



THE DIAPASON



**DELAWARE BUILDS TWO  
ORGANS FOR BRONX EDIFICE**

**NEW CHURCH OF ST. MARGARET**

Upper Church 28-Rank Instrument  
in Center Gallery Placement,  
Lower Unit Construction

The Delaware Organ Company, Inc. Tonawanda, N.Y. has built two two-manual instruments for the new Church of St. Margaret in The Bronx. The edifice, of modern design created by Ferrenz and Taylor, New York architects, was completed in March and dedicated June 6 by his Eminence Francis Cardinal Spellman.

The upper church instrument has 28 ranks and is finished with open toe voicing on light wind pressure. Great and swell are located in the central section of the rear gallery and speak directly down the center of the nave. The manual divisions are flanked by the pedal 16-ft principal and gemshorn with the balance of the pedal in an open chamber to the side.

The organ in the lower church is of unit construction 16-ft. rohrflöte, 8-ft.

principal, 4-ft. octave and 4-ft. gemshorn with no grillework of any kind. It is used primarily for congregational accompaniment.

**GREAT**  
Gemshorn 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes

**SWELL**  
Gedeckt 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Viola Celeste 8 ft. 49 pipes  
Prestant 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Weitprincipal 2 ft. 61 pipes  
Quintflöte 1 1/2 ft. 61 pipes  
Scharf 4 ranks 244 pipes  
Fagot 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Principal 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Gemshorn 16 ft. 32 notes  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Gemshorn 8 ft. 32 notes  
Choralbass 4 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft. 32 notes  
Fagot 4 ft. 32 notes

**FISK TO BUILD TRACKERS  
FOR GREENCASTLE, IND.**

**ST. PAUL'S RC CHURCH GETS TWO**

Duplicate of One Goes to DePauw  
— Arthur Carkeek Selected as  
Consultant

The first organs to be built by the C. B. Fisk Company, Gloucester, Mass., for the midwest area will be installed in Greencastle, Ind. this fall. Fisk was selected after consultation between Arthur Carkeek, DePauw University, and Father Francis J. Kull, pastor of St. Paul's RC Church. Duplicate two-manual instruments will be placed in the church and in the school of music at DePauw. They will be of mechanical action throughout.

**Manual I**  
Stopped Diapason 8 ft.  
Prestant 4 ft.  
Mixture 3 ranks  
Sesquialtera 1-2 ranks

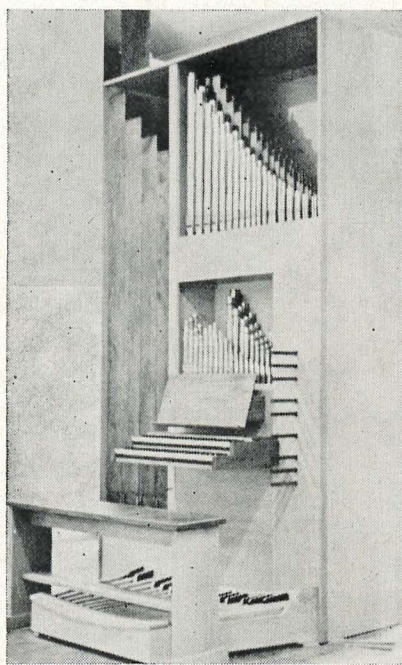
**Manual II**  
Quintadena 8 ft.  
Gemshorn 2 ft.

**PEDAL**  
Bourdon 16 ft.  
Gedeckt 8 ft.

These two organs will be followed next year by a one-manual sanctuary organ, the gift of an anonymous donor, to be used in the church in connection with the Schola Cantorum.

**MANUAL**  
Spitz Principal 8 ft.  
Chimney Flute 4 ft.  
Fifteenth 2 ft.

**PEDAL**  
Quintade 16 ft.



**A G O**

**Midwinter Conclave**

**Charlotte, N.C.**

**December 28, 29, 30**

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Organ Score by **Waren Hutton and Mary Lou Robinson**  
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**CHRISTMAS  
ORATORIO**

Music by **Saint-Saëns**  
Organ Score by **Norris L. Stephens**

The *Christmas Oratorio, Op. 12*, a very early work of Camille Saint-Saëns, was originally composed for strings, harp, organ, soli and chorus. During the past several years, this work has increased in popularity in the United States. Since most of the performances are done in churches without instrumental accompaniment, this organ score is offered. . . . \$5.00

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(Uns ist ein Kind geboren)—J. S. Bach. SATB  
with Alto, Tenor and Bass Solos. English  
version by John Lewis and Harvey Reddick. .75
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Foreword by Elliot Forbes 1.00

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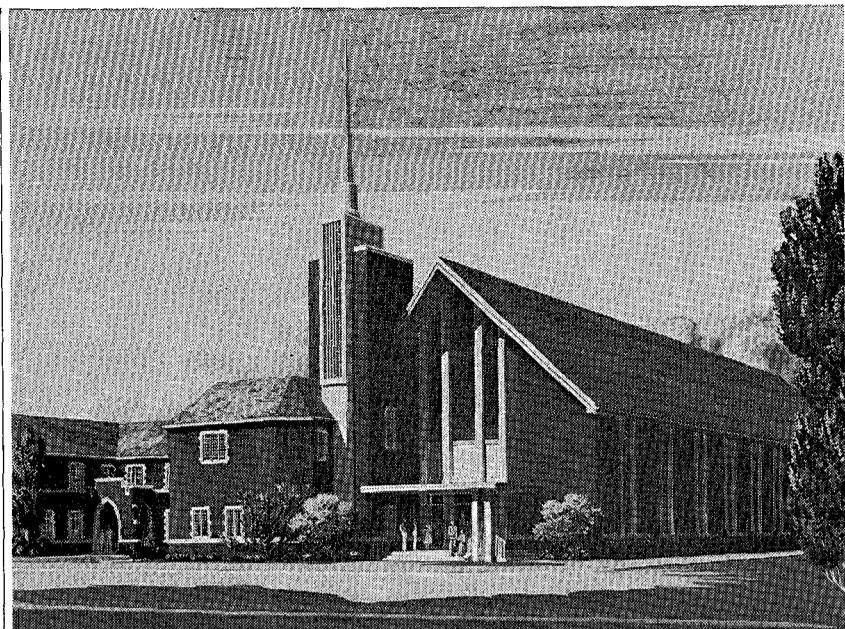
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### LARGE WICKS BUILT FOR ROYAL OAK, MICH.

DAVE McBRIDE IS ORGANIST

#### First Baptist 40-Rank Organ to Go into Spaces above Chancel of New Edifice

The First Baptist Church, Royal Oak, Mich., has contracted with the Wicks Organ Company, Highland, Ill., for a new 40-rank two-manual organ. This will be one of the largest and most complete two-manual organs in recent times.

Dedication of the new sanctuary with seating for 850 has been set for this month. While all details of the organ's placement have not yet been settled, the instrument will be located on both sides of the chancel in elevated spaces, with tonal egress to both chancel and nave.

Dave McBride is the organist. Negotiations were handled by Mrs. D. W. Bussell of the organ committee and W. R. Rozeboom for Wicks.

#### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Sifflöte 1 ft. 61 pipes  
Furniture 4 ranks 244 pipes  
Scharff 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes

#### SWELL

Bourdon 8 ft. 61 pipes  
Viole D' Gambe 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Flute Harmonique 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Regal 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Clarinet 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes

#### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft.  
Principal 8 ft. 12 pipes  
Bourdon 8 ft. 12 pipes  
Octave 4 ft. 12 pipes  
Nachthorn 4 ft. 32 pipes  
Nachthorn 2 ft. 12 pipes  
Mixture 3 ranks 96 pipes  
Trombone 16 ft. 32 pipes  
Regal 16 ft.  
Trumpet 8 ft. 12 pipes  
Rohr Schalmey 4 ft. 32 pipes

### SACRED MUSIC WORKSHOP SPONSORED AT LOUISVILLE

A five-day June workshop sponsored by the World Library of Sacred Music brought faculty members and participants to Ursuline College, Louisiana. Faculty members were: Robert Shaffer, Covington, Ky.; the Rev. Clarence Rivers, Cincinnati; Jan Vermulst, Dutch composer and organist from Helmond, Holland, who conducted his Mass for Christian Unity and played a recital of Dutch music; Pere Lucien Deiss, French teacher and scholar who came from France to demonstrate his new *Hymns and Psalms*, and who lectured on the role of sacred music in the changing liturgy of the Catholic church; Guido de Sutter, native of Belgium, now from Dayton, Ohio.

### AMERICAN TO BUILD TRACKER FOR AUSTINBURG, OHIO

#### 1ST CONGREGATIONAL CHURCH

Michael Loris Will Use Case of 1881 Felgemaker Instrument — Detached Console

Michael Anthony Loris, Mansfield, Ohio, expects to install a two-manual tracker organ in 1967 in the First Congregational Church, Austinburg, Ohio. The case of the organ is that of the Felgemaker organ of 1881. It will be restored and refinished. Only the great and swell windchests in altered form and 287 of the old pipes will be re-used, all after revoicing and most at different pitches than in the original organ. A new detached console will be made; it will stand approximately nine feet from the organ case. Completion date is mid-1967.

#### GREAT

Spire Flute 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Chimney Flute 2 ft. 56 pipes  
Mixture 4 ranks 200 pipes

#### SWELL

Stopped Flute 8 ft. 56 pipes  
Willow Pipe 8 ft. 44 pipes  
Cone Flute 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Quint Flute 1 1/2 ft. 56 pipes  
Tremulant

#### PEDAL

Stopped Bass 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Stopped Flute 4 ft. 32 pipes

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**BROOKLYN CHURCH OF REDEEMER**

Old Ranks Replaced, New Ones Added, Modern Console Provided, Stoplist Revised

The basis for the rebuild by Paul W. Gunzelmann, New York, of the organ in the Church of the Redeemer, Brooklyn, New York, was the 1905 instrument by Reuben Midmer, Brooklyn, containing 26 ranks on slider chests with pneumatic action.

In the 1940's, the action had been partially electrified, but by 1964 had become almost unplayably sluggish. The electrification of the action has been completed, and an all-electric stopkey console installed. The stoplist has been much revised; ten old ranks were replaced with new pipework, and six additional ranks provided, bringing the present organ to 32 ranks.

**GREAT**

- Principal 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Wood Flute 8 ft. 61 pipes
- Dulciana 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Open Flute 4 ft. 61 pipes
- Nazard 2 2/3 ft. 49 pipes
- Gemshorn 2 ft. 61 pipes
- Tierce 1 3/4 ft. 49 pipes
- Mixture 3-4 ranks 228 pipes
- Trumpet 8 ft. 61 pipes

**SWELL**

- Bourdon 16 ft. 49 pipes
- Viole 8 ft. 61 pipes
- Voix Celeste 8 ft. 61 pipes
- Gedeckt 8 ft. 61 pipes
- Geigen 4 ft. 61 pipes
- Harmonic Flute 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Quint 1 1/2 ft. 49 pipes
- Octave 1 ft. 61 pipes
- Scharf 2-3 ranks 171 pipes
- Schalmei-Oboe 8 ft. 61 pipes

**PEDAL**

- Cornet 32 ft. 5 pitches 32 notes
- Principal (wood) 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Gedecktpommer 8 ft. 12 pipes
- Octave 4 ft. 12 pipes
- Chorale Flute 4 ft. 32 pipes
- Octave 2 ft. 12 pipes
- Rauschquint 2 ranks 12 pipes
- Posaune 16 ft. 32 pipes

**KEATES CHAPEL ORGAN  
HEARD AT RCCO MEET**

**McMASTER DIVINITY COLLEGE**

Open Hamilton School Instrument in October Recital by Arlene Wright, Chapel Organist

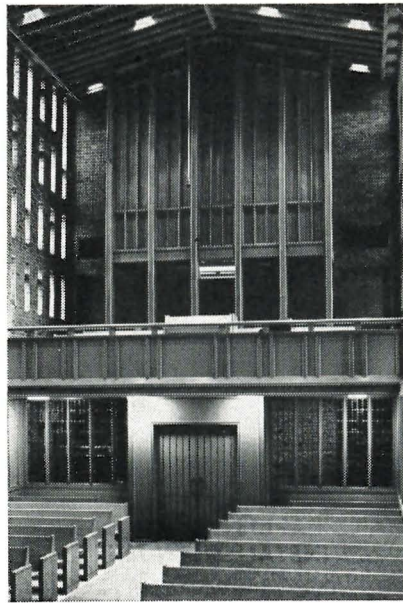
A new two-manual organ of entirely straight design, built by the Keates Organ Company, Ltd., Acton, Ont., has been installed in the chapel of McMaster Divinity College, McMaster University, Hamilton, Ont. The instrument is located in the rear gallery of the chapel. The pipework is concealed by a fibreglass screen but the case design assures unhampered tonal production.

The specification for the instrument was drawn up by Howard W. Jerome, Keates sales manager, in consultation with Dr. Roy McK. Wiles and Prof. Thorolfson of the University faculty. Arlene Wright, ARCT, LMus (Sask) is chapel organist.

The organ is to be dedicated in an afternoon service Oct. 7 by Dr. G. Harrop. Miss Wright will preside at the console for the service and will play the dedicatory recital in the evening. Arrangements were made to use the instrument for an RCCO convention recital by Godfrey Hewitt, Christ Church Cathedral, Ottawa.

**GREAT**

- Quintaten 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Hohlflöte 8 ft. 61 pipes



- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Gedackt 4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes

**SWELL**

- Rohrflöte 8 ft. 61 pipes
- Viola 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Nazard 2 2/3 ft. (prepared)
- Flachflöte 2 ft. 61 pipes
- Cornet 3 ranks 183 pipes
- Trompette 8 ft. 61 pipes
- Tremulant

**PEDAL**

- Violone 16 ft. 32 pipes
- Bourdon 16 ft. 32 pipes
- Gemshorn 8 ft. 32 pipes
- Nachthorn 4 ft. 32 pipes
- Bachflöte 2 ft. 32 pipes
- Rauschmixture 2 ranks 64 pipes
- Bassoon 16 ft. 32 pipes
- Quintaten to Pedal Coupler

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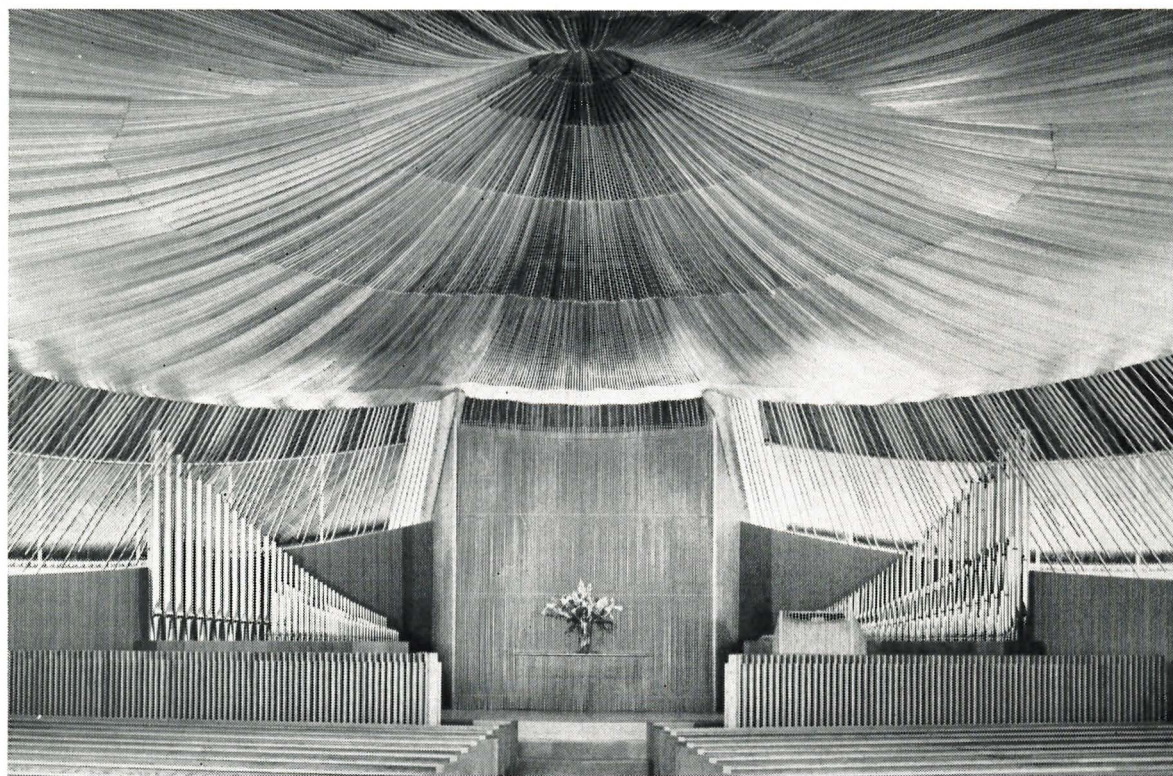
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A new building designed by Victor Lundy. The organ is by Austin, as was its predecessor in the church's previous building.

2 Manuals

21 Ranks

Dedicated May 19, 1965

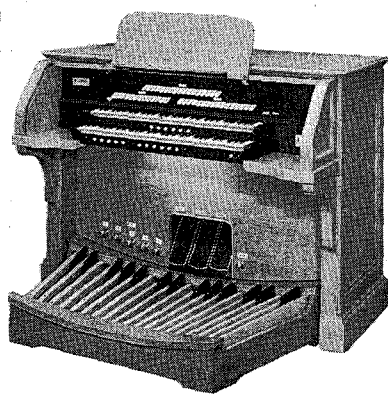
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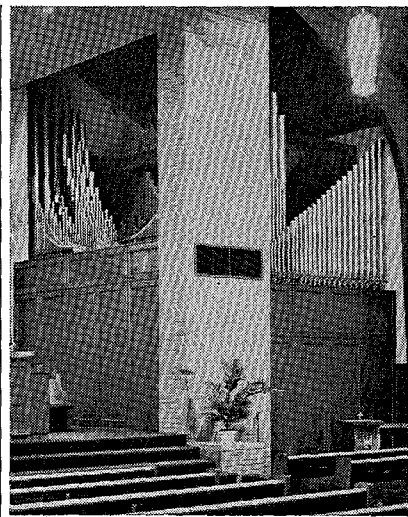
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## GRAND RAPIDS CHURCH INSTALLS NEW MUTCHLER

CHARLOTTE PYP IS ORGANIST

Shirley Boomsma Plays Dedicatory  
at Beckwith Hills Christian  
Reformed Church

The Mutchler Organ Company built a two manual instrument for Beckwith Hills Christian Reformed Church, Grand Rapids, Mich. in their plant in Hudsonville, Mich. A total of 1506 pipes is included. Ken Osbeck is the choir director and Charlotte Pyp the organist. Shirley Balk Boomsma played the dedicatory program with the assistance of the Calvin College chamber orchestra and the choir of the church.

**GREAT**  
Open Diapason 8 ft.  
Gamba 8 ft.  
Melodia 8 ft.  
Dulciana 8 ft.  
Unda Maris 8 ft.  
Octave 4 ft.  
Open Flute 4 ft.  
Spitzflöte 4 ft.

Rauschquinte 2 ranks  
Super Octave 2 ft.  
Mixture 4 ranks  
Tuba 8 ft.

### SWELL

Bourdon 16 ft.  
Open Diapason 8 ft.  
Stopped Diapason 8 ft.  
Salicional 8 ft.  
Vox Celeste 8 ft.  
Flute Harmonic 4 ft.  
Rohr Flute 4 ft.  
Nazard 2 1/2 ft.  
Flautino 2 ft.  
Trumpet 8 ft.  
Oboe 8 ft.

### PEDAL

Principal 16 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Principal 8 ft.  
Bass Flute 8 ft.  
Dolce Flute 8 ft.  
Choral Bass 4 ft.

## ABBOTT AND SIEKER BUILD FOR ORANGE, CAL.

NEW FIRST PRESBYTERIAN

Hall Organ Is Included in Scheme —  
Mrs. John Holmes Is Organist,  
Ralph Smith Director

Installation of a rebuilt organ was completed by Abbott and Sieker last Fall for the new First Presbyterian Church, Orange, Cal. The church's old organ, a two-manual Hall, contained a few stops suitable for pedal and soft voices, and pitman chests and console in good working order. Abbott and Sieker built additional pitman and off-note chests and other parts to increase the size of the organ by 15 ranks.

The Los Angeles firm drew up the specification containing 21 ranks of new pipework in consultation with Dr. Ralph Smith, director of music, and Dr. Robert Tosh, organist at the time of signing of the contract. Architect Culver Heaton provided excellent placement across the front of the church in an elevated position, and an especially

artistic organ screen composed of gold-plated elements hanging in front of grille cloth.

Present organist is Mrs. John Holmes.

### GREAT

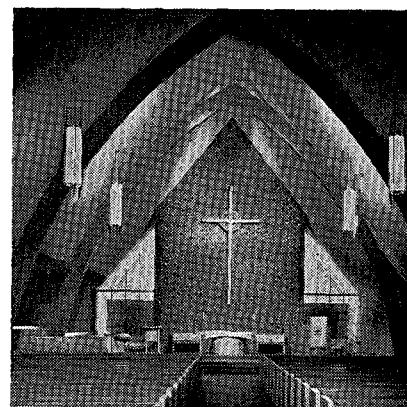
Pommer 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Koppel Flute 8 ft. 61 pipes  
Viola 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Singend Gedeckt 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Fourniture 4 ranks 244 pipes  
Cymbal 3 ranks 183 pipes  
Trumpet 8 ft. 61 pipes  
Chimes

### SWELL

Gedeckt 8 ft. 61 pipes  
Flute Conique 8 ft. 61 pipes  
Flute Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Sesquialtera 3 ranks 122 pipes  
Scharff 3 ranks 183 pipes  
Oboe 8 ft. 61 pipes  
Tremulant

### PEDAL

Bourdon 16 ft. 32 pipes  
Pommer 16 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Pommer 8 ft.  
Principal 4 ft. 12 pipes  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft.  
Kornett 2 ft. 32 pipes



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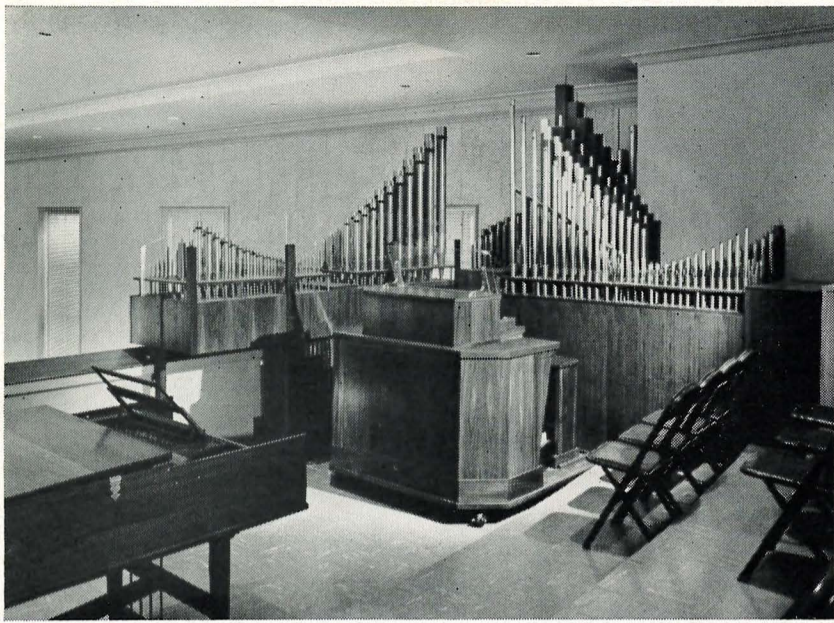
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**GARTH PEACOCK IS ORGANIST**

First Unitarian, Shaker Heights, Ohio Has Music in Charge of Robert Shaw

The First Unitarian Church of Shaker Heights, Ohio, came into wide prominence with the national publicity achieved by its highly unusual church music program under the direction of Robert Shaw, associate conductor of the Cleveland Symphony.

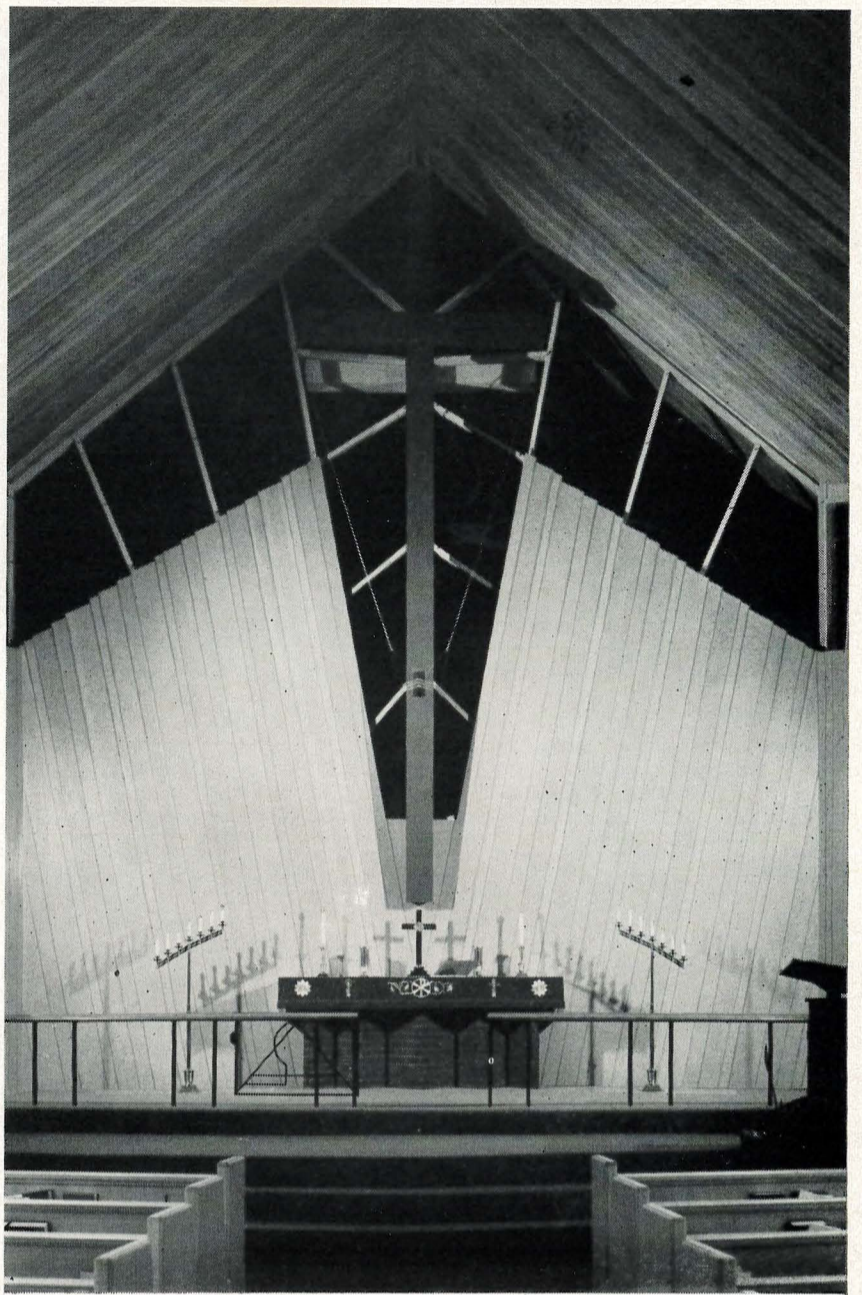
The Holtkamp organ built for these perhaps unique services is shown with the Dowd harpsichord also used. Garth Peacock of Oberlin Conservatory is the organist.

**GREAT**  
 Copula 8 ft. 56 pipes  
 Principal 4 ft. 56 pipes  
 Hohlflöte 2 ft. 56 pipes  
 Mixture 3 ranks 168 pipes  
 Corno 8 ft. 56 pipes

**POSITIV**  
 Quintadena 8 ft. 56 pipes  
 Rohrflöte 4 ft. 56 pipes  
 Principal 2 ft. 56 pipes  
 Cymbal 3 ranks 168 pipes

**PEDAL**  
 Quintadena 16 ft. 32 pipes  
 Gedackt 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Fagott 16 ft. 32 pipes

RICHARD BARRY, after three years as choir director of the Unitarian Universalist Church of Central Nassau, Garden City, N.Y., has been promoted to director of music, responsible for two choirs and instrumental ensemble.



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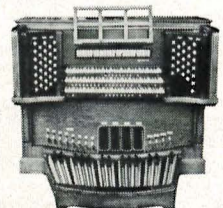
Rev. Leonard A. Anderson, Pastor

<b>GREAT</b>		<b>SWELL</b>	
Principal.....	8'	Geigen Principal.....	8'
Gemshorn.....	8'	Gedeckt.....	8'
Bourdon.....	8'	Viola.....	8'
Octave.....	4'	Viole Celeste.....	8'
Koppelflöte.....	4'	Flauto Dolce.....	8'
Twelfth.....	2 2/3'	Flute Celeste.....	8'
Fifteenth.....	2'	Geigen Octave.....	4'
Waldflöte.....	2'	Flüte Harmonique.....	4'
Nineteenth.....	1 1/3'	Nazard.....	2 2/3'
Clarinet.....	8'	Blockflöte.....	2'
Krummhorn.....	8'	Larigot.....	1 1/3'
Fanfare Trompette.....	8'	Trumpette.....	8'
Regal.....	4'	Hautbois.....	8'
		Krummhorn.....	4'
		Tremolo	
<b>PEDAL</b>		<b>MECHANICALS</b>	
Violone Principal.....	16'	Two-Manual—32 note pedalboard	
Bourdon.....	16'	39 Independent ranks	
Gemshorn.....	16'	9 Couplers	
Liebllich Gedeckt.....	16'	4 Manual to pedal couplers	
Principal.....	8'	Each manual under separate expression	
Viola.....	8'	13 adjustable capture type pistons	
Bourdon.....	8'	4 Toe studs	
Choral Bass.....	4'	Custom designed tone radiation system	
Contra Fagotto.....	16'		
Bombarde.....	16'		
Krummhorn.....	4'		

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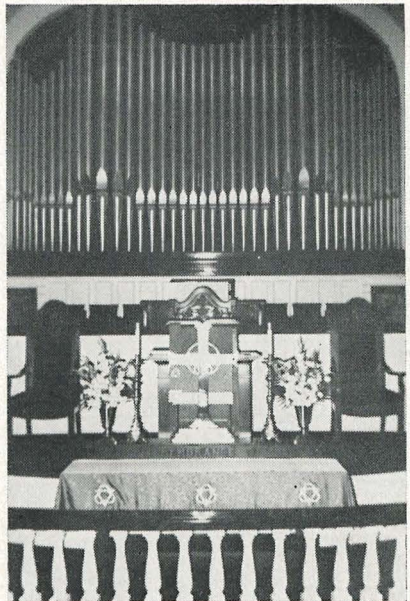
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**VIRGINIA-CAROLINA CO. REBUILDS OLD ORGAN**  
**RODNEY TRUEBLOOD ORGANIST**  
 First Methodist, Elizabeth City, N.C.  
 Has Hook & Hastings Re-Made  
 Opening September 26

The Virginia-Carolina Organ Company, Norfolk, Va. has rebuilt and enlarged the 1921 Hook & Hastings organ in the First Methodist Church, Elizabeth City, N.C. The opening recital Sept. 26 will be played by Owen P. Adams, president of the building firm. The tonal design was developed by E. Rodney Trueblood, organist of the church. With the addition of new reeds, mixtures and upperwork the organ will contain 30 ranks.

- GREAT**  
 Open Diapason 8 ft. 61 pipes  
 Melodia 8 ft. 61 pipes  
 Dulciana 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Orchestral Flute 4 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Super Octave 2 ft. 61 pipes  
 Furniture 3-4 ranks 232 pipes  
 Clarinet 8 ft. 61 pipes  
 Chimes 21 tubes  
 Harp 49 bars  
 Tremolo

- SWELL**  
 Open Diapason 8 ft. 73 pipes  
 Stopped Diapason 8 ft. 73 pipes  
 Aeoline 8 ft. 73 pipes  
 Salicional 8 ft. 73 pipes  
 Vox Celeste 8 ft. 61 pipes  
 Hohl Flute 4 ft. 73 pipes  
 Flageolet 2 ft. 61 pipes  
 Larigot 1 1/2 ft. 61 pipes  
 Scharf 3 ranks 183 pipes  
 Vox Humana 8 ft. 61 pipes  
 Trompette 8 ft. 73 pipes  
 Hautbois 4 ft. 61 pipes  
 Tremolo

- PEDAL**  
 Open Diapason 16 ft. 32 pipes  
 Bourdon 16 ft. 32 pipes  
 Lieblich Gedeckt 16 ft. 32 pipes  
 Gedeckt 8 ft. 12 pipes  
 Principal 8 ft. 32 pipes  
 Flute 4 ft. 12 pipes  
 Choral Bass 4 ft. 12 pipes  
 Contra Trompette 16 ft. 12 pipes  
 Trompette 8 ft.

**ORGAN BY GREENWOOD FOR NEW CHARLOTTE CHURCH CONTEMPORARY DESIGN EDIFICE**

St. Andrew's Episcopal with No Carpet on Floor Has Fine Acoustics — Eugene Craft Is Organist

The Greenwood Organ Company, Charlotte, N.C., will install a two-manual organ in November for St. Andrew's Episcopal Church in Charlotte, 1965 midwinter conclave city. The new church of contemporary design seats 300 people. The acoustics are excellent, with no carpet on the floor. The organ will be divided on either side of the chancel in shallow chambers; it was designed by Eugene Craft, organist and choirmaster, and Norman A. Greenwood, tonal director of the building firm.

- GREAT**  
 Principal 8 ft. (A)  
 Gedeckt 8 ft. (B)  
 Dulciana 8 ft. (C)  
 Prestant 4 ft. (D)  
 Gedeckt 4 ft. (B)  
 Dulcet 4 ft. (C)  
 Mixture 2 ranks (E)

- SWELL**  
 Gedeckt 8 ft. (B)  
 Dulciana 8 ft. (C)  
 Prestant 4 ft. (D)  
 Gedeckt 4 ft. (B)  
 Dulcet 4 ft. (C)  
 Nasard 2 2/3 ft. (B)  
 Flautina 2 ft. (B)  
 Larigot 1 1/3 ft. (B)  
 Oboe 8 ft. (F)  
 Octave Oboe 4 ft. (F)  
 Tremolo

- PEDAL**  
 Bourdon 16 ft. (B)  
 Contra Dulciana 16 ft. (C)  
 Principal 8 ft. (A)  
 Gedeckt 8 ft. (B)  
 Dulciana 8 ft. (C)  
 Quint 5 1/4 ft. (B)  
 Prestant 4 ft. (D)  
 Gedeckt 4 ft. (B)  
 Dulcet 4 ft. (C)  
 Mixture 2 ranks (E)  
 Oboe 8 ft. (F)  
 Octave Oboe 4 ft. (F)  
 Chamber 1: (A) Principal 8 ft. 61 pipes, (D) Prestant 4 ft. 61 pipes, (E) Mixture 2 ranks 122 pipes  
 Chamber 2: (B) Gedeckt 16 ft. 97 pipes, (C) Contra Dulciana 16 ft. 85 pipes, (F) Oboe 8 ft. 73 pipes

**JULIAN ORGAN GOES INTO TOLEDO CHURCH**

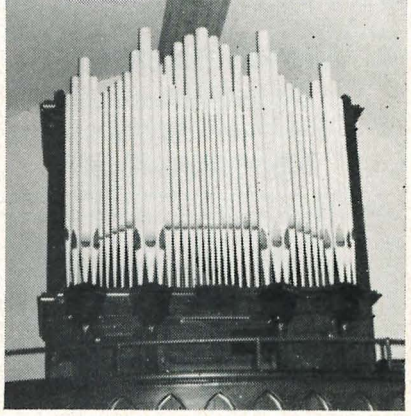
**OLD SALEM LUTHERAN IS 125**  
 Casework, 13 Ranks of 1900 Votteler Become Part of New Design for Anniversary

An old and active urban church serving a changing community is Salem Lutheran Church, Toledo, Ohio. The casework and 13 ranks of pipes from the G. F. Votteler of 1900 will be retained in the new organ to be installed by Julian Bulley in the fall of 1966. Mrs. Arthur Ehler and Mrs. Lloyd Stanbery, organists, have assisted the 125th anniversary committee in planning for the new organ. The company's electropneumatic, pivoted-valve chests will permit good tonal control of pipe voicing. Daniel F. Pilzecker, tonal director for the firm, has worked out the design.

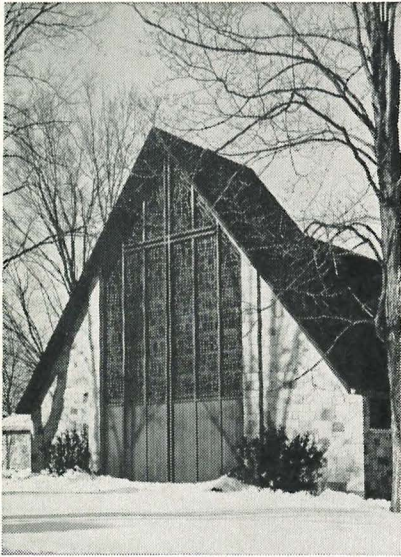
- GREAT**  
 Principal 8 ft. 61 pipes  
 Koppel Flute 8 ft. 61 pipes  
 Gemshorn 8 ft. 61 pipes  
 Gemshorn Celeste 8 ft. 49 pipes  
 Octave 4 ft. 61 pipes  
 Mixture 3 ranks 183 pipes

- SWELL**  
 Holzgedeckt 8 ft. 61 pipes  
 Viola 8 ft. 61 pipes  
 Viola Celeste 8 ft. 49 pipes  
 Principal 4 ft. 61 pipes  
 Rohr Flute 4 ft. 61 pipes  
 Nazard 2 2/3 ft. 61 pipes  
 Gemshorn 2 ft. 61 pipes  
 Trumpet 8 ft. 61 pipes  
 Cor Anglais 4 ft. 61 pipes

- PEDAL**  
 Contra Bass 16 ft. 68 pipes  
 Subbass 16 ft. 56 pipes  
 Gedeckt 16 ft. 32 pipes  
 Octave 8 ft.  
 Bass Flute 8 ft.  
 Super Octave 4 ft.  
 Holz Flute 4 ft.  
 Mixture 3 ranks  
 Posaune 16 ft. 12 pipes  
 Trumpet 8 ft.  
 Cor Anglais 4 ft.



THE DIAPASON



### HALE BUILDS INSTRUMENT FOR DURHAM, N.H. CHURCH

NESTA WILLIAMS IS ORGANIST

St. George's Episcopal Organ Will Stand Free in the Gallery — Principals Will Form Facade

Arrangements have been made by St. George's Episcopal Church, Durham, N.H. with Robert K. Hale, Short Falls, N.H. to build a new organ to replace its circa 1926 four-rank Hook and Hastings unit. The new instrument will be free-standing high at the back of the gallery with choir and console directly in front and below. Details of the design were worked out by Nesta Williams, FAGO, church organist, and Mr. Hale. The challenge was an organ for a small church with optimum musical resources. Some duplexing and unification were necessary. The pedal principal and the manual principal chorus will be exposed and will form the facade. Some pipe work and chests from the old organ will be re-used. The case of light-colored wood will match the pine panelling of the church.

#### GREAT

Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 85 pipes  
Octave 4 ft. 61 notes  
Rohr Flute 4 ft. 61 notes  
Nasat 2½ ft. 49 notes  
Super Octave 2 ft. 61 notes  
Wald Flute 2 ft. 61 notes  
Mixture 2-3 ranks 171 pipes  
Contra Fagott 16 ft. 61 notes  
Fagott 8 ft. 61 notes

#### SWELL

Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Rohr Flute 8 ft. 61 notes  
Gemshorn 4 ft. 61 notes  
Principal 2 ft. 61 pipes  
Quint 1½ ft. 61 pipes  
Super Octave 1 ft. 49 notes  
Fagott 8 ft. 61 notes  
Fagott 4 ft. 61 notes  
Tremolo

#### PEDAL

Bourdon 16 ft. 32 pipes  
Principal 8 ft. 44 pipes  
Gedeckt 8 ft. 32 notes  
Quint 5½ ft. 32 notes  
Choral Bass 4 ft. 32 notes  
Gemshorn 4 ft. 32 notes  
Gemshorn 2 ft. 32 notes  
Mixture 2 ranks 32 notes  
Contra Fagott 16 ft. 85 pipes  
Fagott 8 ft. 32 notes  
Fagott 4 ft. 32 notes

### SCHANTZ CONTRACTS FOR LARGE RC EDIFICE

OUR LADY OF PEACE CHURCH

Building Now Under Construction at New Providence, N.J. Is Circular in Design

The Schantz Organ Company has been awarded the contract to build an organ for Our Lady of Peace Church (Roman Catholic) New Providence, N.J. The building, now under construction, will be of circular design with the choir and organ located in front of the church behind the altar. It will seat 1,000. Architects are E. F. Fanning Associates.

In keeping with the recent trend in Catholic worship, emphasis has been placed on ensemble aspects of the instrument to enable it to fulfill its function in congregational singing and choir accompaniment.

The organ was designed by members of the Schantz staff and negotiations were handled by Nicholas DeFrino, Schantz representative.

#### GREAT

Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Nasat 2½ ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1½ ft. 49 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes  
Tremolo

#### SWELL

Flute Ouverte 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Plein Jeu 4 ranks 244 pipes  
Fagot 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremolo

#### PEDAL

Resultant 32 ft.  
Violone 16 ft. 32 pipes  
Gedackt 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Gedackt 8 ft. 12 pipes  
Choralbass 4 ft. 32 pipes  
Choralbass 2 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Contre-Trompette 16 ft. 12 pipes

### ORGAN FOR GLEN MOORE, PA. BY AMERICAN INSTITUTE

FOR UNITED PRESBYTERIAN

Paterson, N.J. Firm Builds 2-Manual Instrument for Church in Keystone State

The American Institute of Organ Building, Paterson, N.J. has built a two-manual instrument for the United Presbyterian Church, Glen Moore, Pa. The mechanism is electric and the company's patented glass-covered chests were used.

The church at Forks of the Brandywine was organized in 1761.

#### GREAT

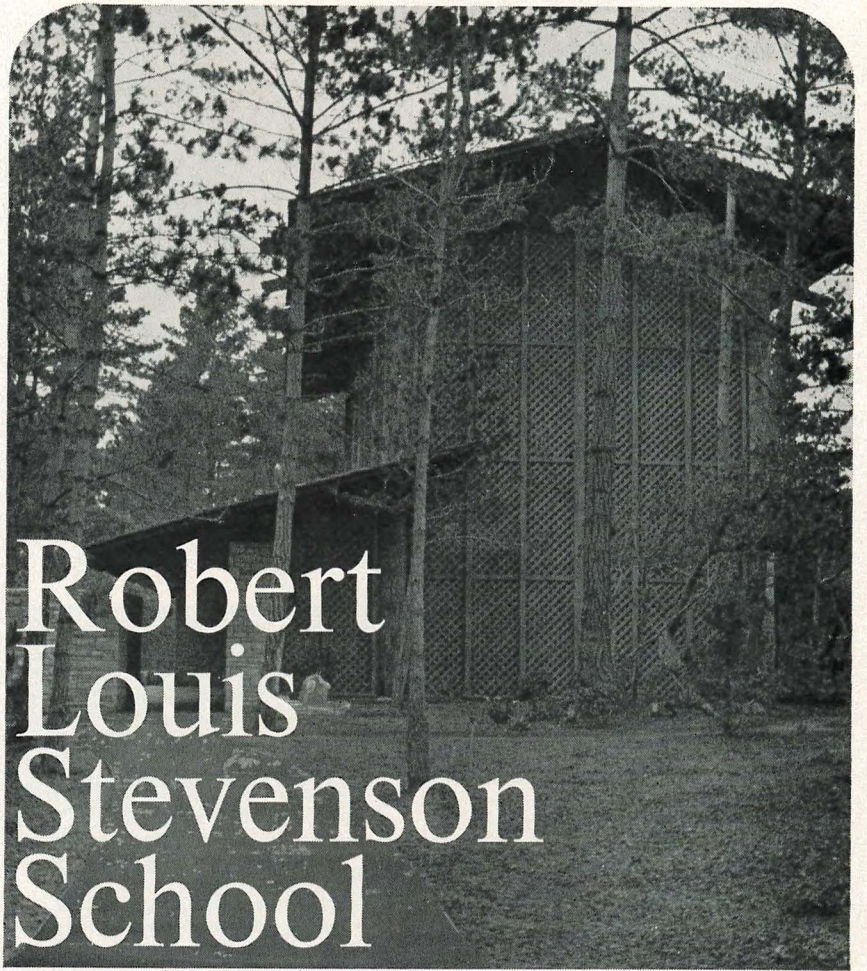
Principal 8 ft. 61 pipes  
Holzbordun 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Quinte 2½ ft. 61 pipes  
Gemshorn 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Chimes

#### SWELL

Gelindgedeckt 8 ft. 68 pipes  
Viol Sordun 8 ft. 68 pipes  
Vox Angelica 8 ft. 56 pipes  
Geigen Oktav 4 ft. 68 pipes  
Flöte Harmonique 4 ft. 68 pipes  
Rohr Nasat 2½ ft. 61 pipes  
Flageolet 2 ft. 61 pipes  
Kontra Hautbois 16 ft. 61 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 8 ft. 61 notes  
Hautbois 4 ft. 61 notes  
Tremulant

#### PEDAL

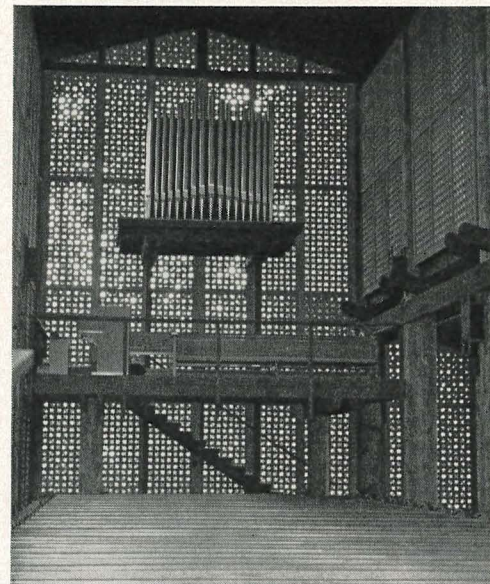
Contrebasse 16 ft. 32 pipes  
Bordun 16 ft. 32 pipes  
Gedeckt 16 ft. 12 pipes  
Principal 8 ft. 32 pipes  
Bordun 8 ft. 12 pipes  
Gedeckt 8 ft. 32 notes  
Oktav 4 ft. 12 pipes  
Kontra Hautbois 16 ft. 32 notes  
Hautbois 8 ft. 32 notes  
Hautbois 4 ft. 32 notes



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Mr. Robert U. Ricklefs, PRESIDENT



Pictured above and at left is the Eleanor Donnelly Erdman Memorial Chapel, donated in his wife's memory by Mr. C. Pardee Erdman.

This building houses the Rodgers Model 34-A Organ donated by Mr. and Mrs. Robert Law of Paicines, California.

Below, Mr. Robert Peterson, chapel organist.



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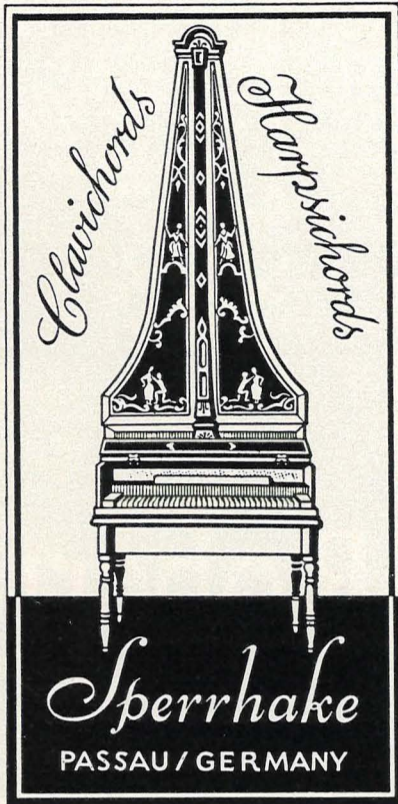
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Organist and Master of the Choristers,  
Cathedral of Saint John the Divine,  
New York City

**GORDON YOUNG**

First Presbyterian Church  
DETROIT

**KEEFER BUILDS FOR NEW  
CHURCH IN VANCOUVER**

IN DOWNTOWN FIRST UNITED

Some of Old Organ Re-used Plus  
New Ranks, Chests, Blower —  
Dedication on Easter

A two-manual organ built by G. Herald Keefe in the new First United Church, Vancouver, B.C., was dedicated Easter Sunday. Mr. Keefe played the opening recital May 29. The builder used some parts of the organ from the old building and added new manual chests and direct electric action. He updated the stoplist with several new sets of pipes from Europe. The instrument is used for a regular radio broadcast program. The director of music is Douglas Prior.



**GERHARD SCHMID BUILDS NEW  
TRACKER FOR GERMAN TOWN**

AT PRESSECK/OBERFRANKEN

Organ in Dreifaltigkeitskirche in  
Town near Bayreuth Is Entirely  
Mechanical

Gerhard Schmid, organ builder of Kaufbeuren/Allgäu, Germany, has built a new two-manual organ for the Dreifaltigkeitskirche (Evangelical Lutheran) in Presseck/Oberfranken, Germany, near Bayreuth. Its 23 ranks are included in 18 speaking stops. Slider chests are used with mechanical key and stop action.

**GREAT**

Crown Principal 8 ft.  
Concert Flute 8 ft.  
Dolce 2 ranks  
Prestant 4 ft.  
Harmonic Flute 4 ft.  
Doublette 2 ft.  
Mixture 4 ranks  
Trumpet 8 ft.  
Chimes

**SWELL**

Gedeckt 8 ft.  
Dulciana 8 ft.  
Unda Maris 8 ft.  
Flute Traverso 4 ft.  
Dulcet 4 ft.  
Nazard 2 2/3 ft.  
Piccolo 2 ft.  
Tierce 1 1/2 ft.  
Trumpet 8 ft.  
Tremolo

**PEDAL**

Subbass 16 ft.  
Gedeckt 8 ft.  
Principal 4 ft.

**HAUPTWERK**

Gedacktpommer 16 ft. 56 pipes  
Prinzipal 8 ft. 56 pipes  
Spitzflöte 8 ft. 56 pipes  
Oktave 4 ft. 56 pipes  
Nasat 2 2/3 ft. 56 pipes  
Kleinpommer 2 ft. 56 pipes  
Mixtur 4 ranks 224 pipes

**RUCKPOSITIV**

Holzgedackt 8 ft. 56 pipes  
Rohrquintade 4 ft. 56 pipes  
Prinzipal 2 ft. 56 pipes  
Terz 1 1/2 ft. 56 pipes  
Septime 1 1/7 ft. 56 pipes  
Oktave 1 ft. 56 pipes  
Tremulant

**PEDALWERK**

Subbass 16 ft. 30 pipes  
Oktave 8 ft. 30 pipes  
Rohrflöte 4 ft. 30 pipes  
Gemshorn 2 ft. 30 pipes  
Basszink 3 ranks 90 pipes

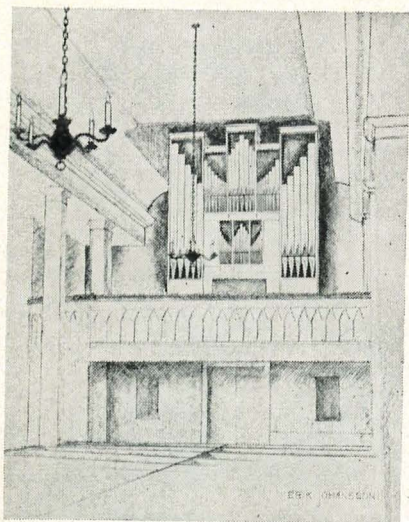


Organists, choirmasters, choristers and clergy representing 15 states and 20 dioceses attended the 15th annual Fourth Province church music conference of the Episcopal Church July 13-22 at DuBose Conference Center, Monteagle, Tenn. The faculty included the Rev. William B. Schmidfall, chaplain; Mildred Andrews, University of Oklahoma; Gerre Hancock, Christ Church, Cincinnati; Joseph Running, University of the South, Seawane, Tenn., and Mrs. Running.



**william whitehead**

2344 center street, bethlehem, pennsylvania



**NOACK TRACKER ORGAN  
INSTALLED IN NEWTON, MASS.**

**REAR GALLERY INSTALLATION**

Building Erected in 1814 — Console Is Detached, Organist in Best Spot for Hearing

St. Mary's Episcopal Church, Newton Lower Falls, Mass. — a typical New England church building erected in 1814 — is dedicating its new organ this fall. It is replacing an electrified tracker located in a chamber in the front of the church.

The new organ is installed in the rear gallery. The somewhat puritan character of the church building is reflected in the specification as well as in the architectural design of the organ.

The console is detached allowing good co-operation between choir and organist, while placing the organist at the best spot for hearing the organ. The specification is almost Spartan in its simplicity, yet completely satisfactory for the needs of a sophisticated parish church.

Stop and key-action are mechanical, and slider windchests are used.

The organ was designed by Fritz Noack, head of the Noack organ company.

**GREAT**  
Principal 8 ft. 56 pipes  
Spitzflöte 8 ft. 56 pipes  
Octave 4 ft. 56 pipes  
Flachfloete 2 ft. 56 pipes  
Sesquialtera 2ranks 88 pipes  
Mixture 4 ranks 224 pipes

**CHOIR**  
Stopped Diapason 8 ft. 56 pipes  
Koppelfloete 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Larigot 1½ ft. 56 pipes  
Cymbal 3 ranks 168 pipes

**PEDAL**  
Bourdon 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Gedackt 8 ft. 32 pipes  
Octave 4 ft. 32 pipes  
Mixture 2 ranks 64 pipes

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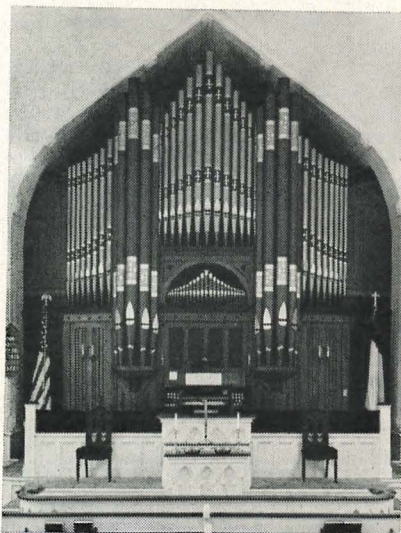
The Paul Fritzsche Organ Company, Allentown, Pa. has been commissioned to completely rebuild and electrify the pipe organ in the Lebanon Methodist Church, Lebanon, N.J. The instrument was the 19th built and installed by the Tallman Company of Nyack, N.H. in 1890.

The new specification was drawn up by George V. B. Apgar, organist and choir director, in consultation with Paul O. Fritzsche, president of the organ firm. The instrument will be completely revoiced and modernized by the addition of such stops as the Kleiner Erzähler and Erzähler Celeste. The church was built in 1869.

**GREAT**  
Diapason 8 ft. 61 pipes  
Flute 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Twelfth 2½ ft. 61 pipes  
Trumpet 8 ft. 61 pipes

**SWELL**  
Rohr Flute 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Nasard 2½ ft. 61 pipes  
Flautina 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Oboe 8 ft. 61 pipes

**PEDAL**  
Sub Bass 16 ft. 32 pipes  
Contra Bass 16 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Flute 4 ft. 12 pipes  
Choral Bass 4 ft. 12 pipes  
Super Octave 2 ft. 12 pipes  
Trumpet 8 ft. 32 notes



At the table are David Fuller, University of Buffalo harpsichordist; Harriet Simons, conductor of the Festival Chorus at the State U of Fredonia, N.Y.; Dr. Robert Baker, director of the school of sacred music, Union Seminary; Dr. Theodore Friend, University of Buffalo. The occasion is a seminar on What is Good Music? held at Westminster Church, Buffalo. The church's choir furnishes the background.



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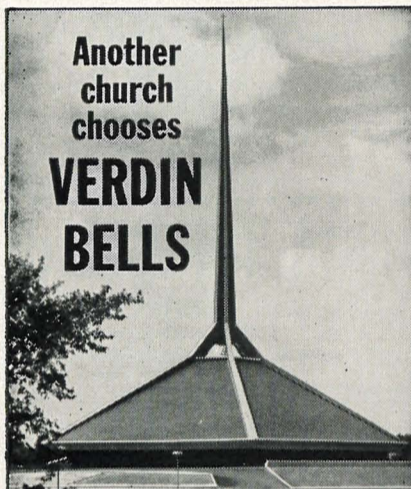
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## I Played for My Supper

by LEWIS A. HARLOW

Arthur and I, a pair of winter-weary advertising men who had run away from the high-tension monotony of our desks, were driving through the Missouri Ozarks, going no place in particular for three whole days. We had come from Chicago where winter would last still another month, and we had traveled this far to meet the approaching spring. We hoped for therapeutic benefits from the sights and smells and warmth of a completely new year.

Toward evening of the second day, we came to a great man-made lake. The scars of the dynamite and the dozers were still evident, but already the lake was well ringed with new motels and other evidences of a resort area in the making. The season was still weeks away, but we eventually found an attractive cabin which could be opened up for our use. While helping our hostess with the bedmaking, we asked about places in town to eat. With some embarrassment, she named three. Perhaps no one of them was very good — or perhaps all three were run by equally good friends of hers.

Then she left us to our settling and deciding, but after what could have been only the briefest of family conferences, her husband was back at the cabin. Would we care to join them at a church supper? Without hesitation, we would. (We were in a mood to contribute to a good cause, and this one could also include a good supper). They were leaving for the church in about an hour, and if we were ready sooner, we could come up to the manor house and visit with them.

Their year-round home, the papacabin of our group, was dominated by a nice grand piano, and quite inevitably the conversation got around to the subject of music and stayed there. It was Her piano, and at the church, She was Music. Up to now, that music had been piano, but the church had just bought an electronic instrument, and for the past week — until this very morning — she had had it at home to puzzle out and practice on. I was able to make a few suggestions about the electronic and its compatibility with church environment. Then she played me some Brahms on the grand, and I played her some Mozart, and finally it was time to go to the supper.

The church was a modest structure of concrete inside and out, with an attached wood-shingled vestry of about the same size. Like the rest of the community, everything looked quite new and a little unfinished. Inside, against the back wall of the church, was a bulletin board on which was posted the budget for the year. This budget — in total — was less than \$2700, and the new instrument (over in the corner and still under a sheet) I later recognized as having a manufacturer's suggested list price of \$995. Buying an organ was serious business here, and it had better be a good one.

The vestry was set for about fifty, and the supper was just wonderful. This was no hill-billy parish. All of us were wearing conservative city clothes, and it seemed to me that most of us were retired city people who had come down here to invest in and live in and on the new resort a-building.

After supper came two monumental embarrassments in quick succession. The first was that we were not permitted to pay for our supper tickets; we were guests in the true sense of the word. The second was that the pastor then introduced me as a Great Organist from Chicago who happened to be passing by and who would give them their first demonstration of their new investment. No one but our hostess could have started this rumor, and it was a most unselfish gesture on her part as she would be following me on the organ come Sunday and the morning service.

Now I do not take back talk from any pianist short of the concert stage, but as an organist I am strictly one-legged — of the cocktail lounge school. Furthermore, I had not had a brush with an organ for five years, and many of the very important reflexes were stone cold.

What to do in a case like this? I

played for my supper, and I tried harder to play my best than I have ever tried before or since.

I sat down at the instrument, found the "on" switch, killed the tremulant, and studied the rest of the registration tabs. My first demonstration would be the Chopin C minor Prelude. This was secular music, but I thought I could bring it off sacred. Also it happened to be a piece that I could make satisfactorily complete *with my right hand and my left foot*, thus providing the repose and the room to glance furtively down at the pedals and make sure I was hitting the right ones.

It came off well, and the reflexes came back fast. There was no applause, of course, because this was church, but my audience was grimly silent and attentive. They walked around a lot. At first this disconcerted me. Then I realized that they were studying the acoustics — in the front of the church — in the back of the church — in the vestry — in the parking lot.

Next there was some Bach. Chorale Preludes, written for organ by Bach, transcribed for piano by William Murdoch, retranscribed for organ on the spur of the moment by me. *Herzlich thut mich verlangen* in a poignant pianissimo throughout. Then *Ein feste burg* appropriately *feste*, and I have heard Dr. Schweitzer do it worse.

By now I was sure that my parish was convinced that it had bought itself a very good organ. Also I was completely exhausted, physically and emotionally. This was the spot for the recessional. I didn't know any recessional, so I improvised a joyful noise unto the Lord in the style of Charles Marie Widor, — and with this I ended the demonstration by the Great Chicago Organist.

Back at the motel, we thanked our gracious landlords for their hospitality, and were thanked in turn by them. Then we bade them good night, and for a long time we sat on the doorstep of our cabin, reviving in the lush warmth of the springtime that we had come so far to find.

"Did I get away with that organ playing?"

"I'm sure you did, Lew. I was watching very closely."

"Too bad we couldn't have paid for those supper tickets."

"We did. I got the pastor aside, gave him something, and asked him to pray for us next Sunday."

"I hope you were generous."

"I was. Let's go to bed. We should make an early start for Chicago in the morning."



Kendall B. Robertson, Jr. has been appointed organist and choir director of the First Congregational Church, Detroit, Mich., succeeding Frank Ulrich Bishop who died July 2. Mr. Robertson had served as Mr. Bishop's assistant. He was born in Detroit and had a BM from Wayne State University where he studied organ with Helen Fairchild Larsson, Melvin Zeidler and August Maelberghe. He received his MM in May from the University of Michigan where his organ study was with Robert J. Jones and Marilyn Mason.





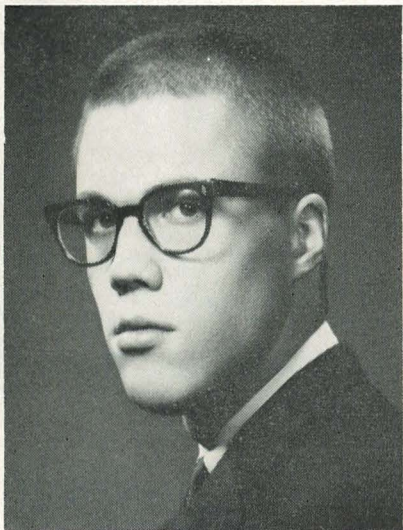
Richard D. Waggoner, AAGO, has been appointed minister of music (organist-choirmaster) at the Hennepin Avenue Methodist Church, Minneapolis, Minn., beginning this month. He leaves a similar position at the Rayne Memorial Methodist Church, New Orleans, where he has served for six years. Within his tenure a 48-rank Aeolian-Skinner was installed (1963) and the Rayne Memorial recital series established.

Mr. Waggoner served as dean of the New Orleans AGO Chapter and was for five years chairman of the Louisiana Chapter of the National Fellowship of Methodist Musicians (NAFOMM).



William Lee Elliott has been appointed the first full-time organist choirmaster of the Calvary Lutheran Church, Louisville, Ky. A choral program will involve all ages.

Mr. Elliott did his undergraduate work at Union College, Barbourville, Ky. and is doing graduate study at the University of Kentucky.



Paul Danilewski, Jr., 18, has been appointed organist-director of music at the Westminster Presbyterian Church, Sacramento, Cal. He will direct a program of six choirs, a church-sponsored orchestra and a hand-bell choir. He was winner of the young organists competition of 1964 sponsored by the San Francisco AGO Chapter. He has held positions in the San Francisco Bay area since he was 13. After eight years of piano study with his father, he has studied organ with Harold Mueller, FAGO, for five years.

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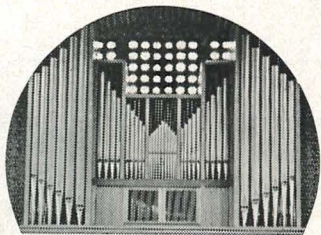
Imaginative design plus good organ placement verify the fact that a two-manual instrument containing a limited number of ranks can be effective both visually and tonally. Pictured here is the new two manual, 11-rank organ recently installed by the Reuter Organ Company in St. John's Catholic Church, Lawrence, Kan. The pipework of the great division and the pedal octave is exposed and formed into a attractive display surrounding the gallery window. The pipework of the expressive swell division and the remainder of the pedal is placed in the swell enclosure immediately to one side of the exposed pipework.



**GREAT**  
Principal 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes

**SWELL**  
Gedeckt 8 ft. 85 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Gedeckt 4 ft. 61 notes  
Nasard 2 3/4 ft. 61 pipes  
Gedeckt 2 ft. 61 notes  
Hautbois 8 ft. 61 pipes  
Tremolo

**PEDAL**  
Bourdon 16 ft. 44 pipes  
Lieblich Gedeckt 16 ft. 32 notes  
Octave 8 ft. 44 pipes  
Bourdon 8 ft. 32 notes  
Gedeckt 8 ft. 32 notes  
Super Octave 4 ft. 32 notes  
Gedeckt 4 ft. 32 notes



## Organ Music

Not a very heavy assignment of organ music has reached us but there are several works of some interest.

It is particularly pertinent to this annual September issue to have from Harold Flammer a compilation by Paul Hamill called *The Two Manual Organ in Theory and Practice*. Preliminary pages include: a page of definitions; a double page of stop names and their definitions; 11 stoplists of various types and brands of two-manual organs and five (six counting the cover!) good photographs; a short biographical identification of predecessors and contemporaries of Bach and Handel arranged chronologically. The music itself is a practical selection for teaching, though most of it appears in several other collections.

The Jean Langlais suite of six pieces, *Homage to Rameau* (Elkan-Vogel) is certain to attract wide attention and receive many performances. Many of the composer's trade-marks appear unmistakably as well as his technical skill

and careful workmanship. The work was commissioned by the French Minister of Fine Arts on the occasion of the Rameau Bicentenary. We shall be hoping to hear it soon.

Gerald Bales' *Petite Suite*, which we first heard him play at an RCCO convention a few years ago has now been issued by BMI Canada Ltd. Essentially conservative writing, it lies well for the instrument, and sounds.

Malcolm Williamson has been receiving a great deal of attention recently on both sides of the Atlantic, so a sizable new organ work by him — *Fons Amoris* issued by Novello — is bound to attract attention. Written about ten years ago when he was strongly attracted to Messiaen's ideas, it will be of interest to organists with adequate equipment. Arthur Wills' *Prelude and Fugue* is somewhat more conventional; the prelude uses rather familiar toccata figurations, the fugue shows a practiced hand. Another Bach transcription is the *Die Seele ruht* aria from *Cantata 127* arranged by J. Stanley Shirliff.

From Hinrichsen, available from C. F. Peters, come two more of Gordon Phillips' good editings: separate volumes of *Six Easy Preludes on chorales* (one set) from Bach's *Christmas Oratorio*, and (the other) from the *St. Matthew Passion*. In each case six composers are included, from Pachelbel to Brahms and Reger. For both teaching and service use these are valuable.

Number 25 in *The California Organist* series is *Intercession* by Gilbert M. Martin. Like its predecessors this small work succeeds in being fairly original while remaining readily playable.

Karl Kohn's *chorale-prelude on Day Is Done, the Sun Is Setting* (Carl Fischer) is in traditional aria style and adapted for average church use.

Handbell music interests many organists; the instruments are widely used in church music organizations. So we mention *Ring Out, 24 Christmas carols* arranged by John Klein (Shawnee Press). — FC



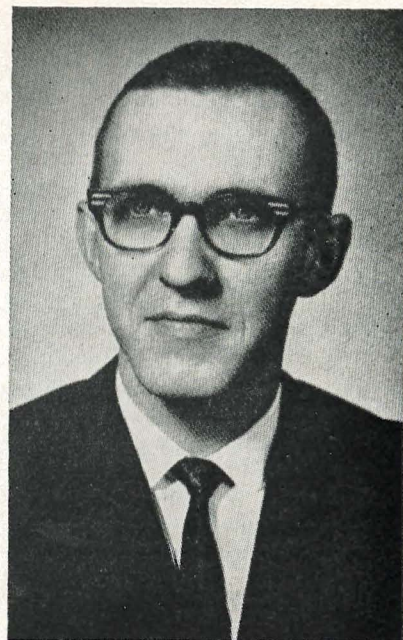
Theodore W. Ripper has become director of music of the First Methodist Church, Decatur, Ill. He closed 10 years at the Peachtree Christian Church, Atlanta, Ga., where he had charge of the total music program.

Mr. Ripper has BFA and MFA degrees in organ and conducting from Carnegie Institute of Technology. His organ teachers included Charles A. H. Pearson and Julian Williams and his conducting teacher was Dr. Frederick Dorian.

In Decatur he will direct a full choir program and co-ordinate the 3,200-member church's music program.

Before devoting full time to church music, Mr. Ripper was on music faculties of the University of South Dakota and Carnegie Institute.

HARRY WELLIVER, University of Michigan, headed the choral activities of the second annual conference on church music which began Aug. 25 at Interlochen, Mich. Gordon Young was associate in the organ division.



Delbert Disselhorst has been appointed to the faculty of Hastings College, Hastings, Nebraska, as instructor in organ and theory. A native of Hamilton, Ill., he received his bachelor's degree from the University of Illinois in 1962, where he was an organ student of Russell H. Miles and Paul Pettinga. From 1962-64 he was a Fulbright scholar at the Hochschule für Musik in Frankfurt-am-Main, Germany, studying organ with Helmut Walcha and harpsichord with Maria Jäger. He recently received his master's degree from the University of Illinois. His graduate organ study was with Jerald Hamilton.

Mr. Disselhorst has served as organist at First Presbyterian Church, Warsaw, Ill., McKinley Memorial Presbyterian Church, Champaign, Ill., and organist and choirmaster at First Congregational Church, Champaign. In addition to his duties at Hastings College, he will be organist at the First Presbyterian Church in Hastings.



Helen Ritchie (Mrs. Winston) DeVille became organist-choirmaster Aug. 1 of the First Methodist Church, Alexandria, La. She will be in charge of a full choir program.

A native of Louisiana, she has her BA in music education from Louisiana State College. Her organ study has been with William Teague and Mattie Lee Pate. She has taught in public schools and has served as a soprano soloist in church and recital. At college she was president of the student body, received various awards including the Shirar Cup for excellence in organ, and is listed in *Who's Who in Colleges*.

Mrs. DeVille is secretary of the Central Louisiana AGO Chapter.

THE FAMED BRATTLE ORGAN was heard at a special service of Thanksgiving July 18 at St. John's Church, Portsmouth, N.H., followed by a concert of music for organ and instruments. Service organist was Donald Vaughan, recitalist Barbara Owen. The organ was restored by C. B. Fisk, Inc.

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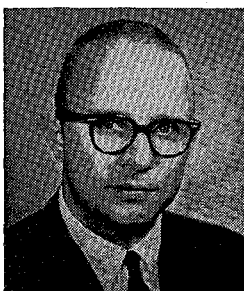
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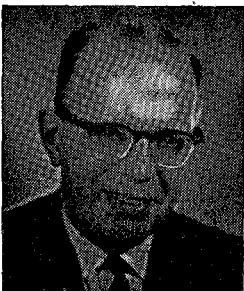
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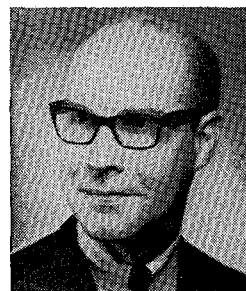
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