

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

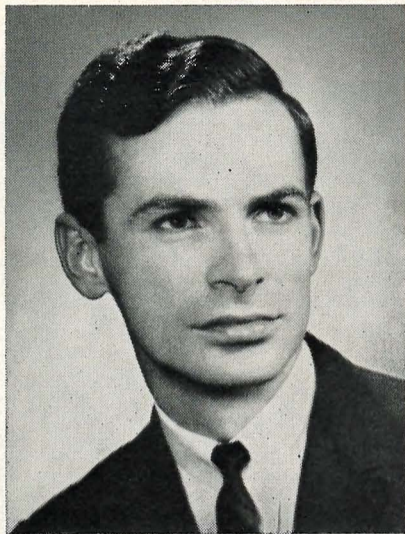
**SECOND GROUP OF CRITICS
IN TRAINING IS ANNOUNCED**

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

Established in 1909

(Trademark registered at U.S. Patent Office)

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

FRANK CUNKLE
Editor

DOROTHY ROSER
Business Manager

An International Monthly Devoted to
the Organ and to Organists and
Church Music

SEPTEMBER, 1965

Official Journal of the American Guild
of Organists and of the Royal Canadian
College of Organists

Editorial and Business Office, Suite 817,
343 South Dearborn Street, Chicago,
Ill. 60604. Telephone HArrison 7-3149

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

Advertising rates on application.

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

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago, Ill. 60604

FEATURES

Men at Work	Cover
Requirements for Guild Examinations	10
Public Relations Committee Meeting	11
Directory of Officers	12-13
More Regional Convention Reports	20
Two Manual Organs by Joseph Whiteford	34-35
I Played for My Supper by Lewis Harlow	48
AGO CHAPTER NEWS	10-13
RCCO CENTRE NEWS	16
NUNC DIMITTIS	22
CALENDAR	24
EDITORIALS	26
LETTERS TO THE EDITOR	27
RECITALS	30-33
CLASSIFIED ADVERTISING	50-51

REVIEWS

Choral	16
Records	28
Organ	49

**ST. OLAF COLLEGE
NORTHFIELD, MINNESOTA**

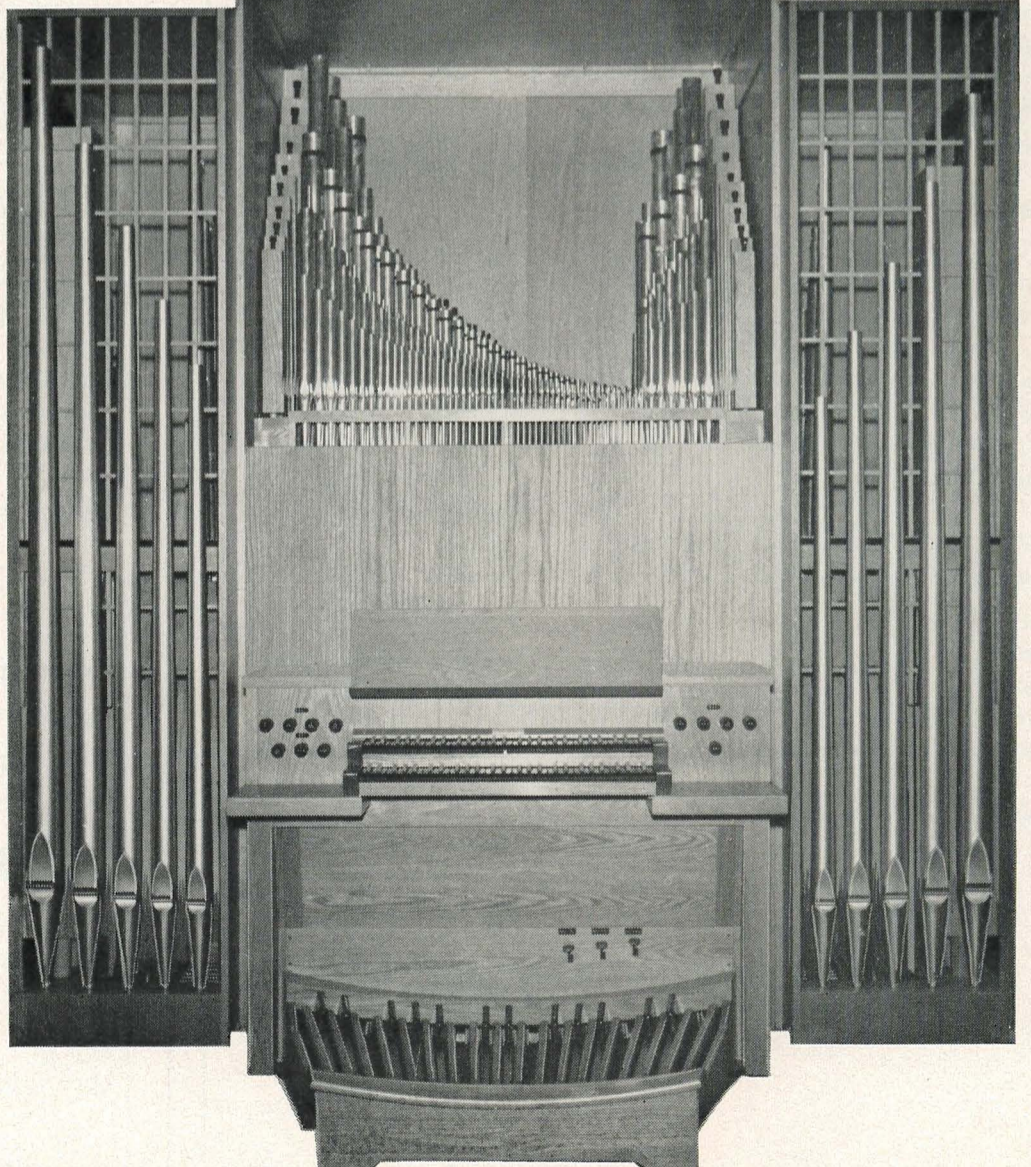
Dr. David N. Johnson
Chairman of the Music Department

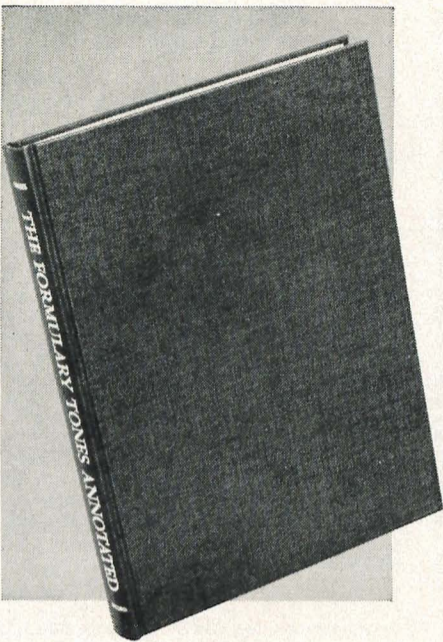
Dr. Paul Ensrud
Professor of Church Music

2 manuals and pedal
Mechanical key and stop action
11 registers — 13 ranks

SCHLICKER ORGANS
Buffalo, New York 14217

Installed by
John Obermeyer, Midwest Representative
8433 Quinn Avenue
Minneapolis 31, Minnesota





THE FORMULARY TONES ANNOTATED

BY PAUL BUNJES

No. 99-1118

\$ 5.95

This book explains and defines the theory of the Formulary Tones and the method used in setting English prose to the tones, as exemplified in *The Service Propers Noted* by Paul Bunjes. It should be read and studied by anyone who sets English texts to music — COMPOSERS, EDITORS, CHOIR DIRECTORS, CHURCH MUSICIANS.

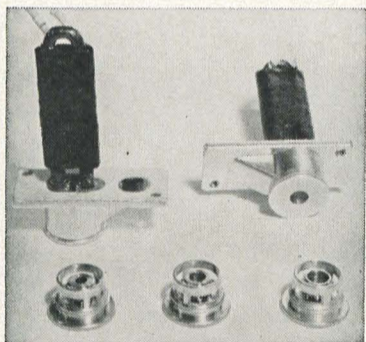
At your local dealer
or direct from



Concordia MUSIC

CONCORDIA PUBLISHING HOUSE • ST. LOUIS, MISSOURI 63118

QUALITY PRODUCTS from The House of Quality



The above 125 ohm chest magnet, manufactured in our own plant, is available with caps having exhaust holes of 1/8", 3/16" and 1/4." This is another one of our Quality Products. If you are not familiar with our magnets, write for a sample.

ORGAN SUPPLY CORPORATION

540 East Second St.
Erie, Pa.

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.



The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD
KANSAS CITY 4, KANSAS

WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF

ORGAN LEATHERS

Samples on Request — Phone Liberty 2-7550
222 Summer Street, Boston 10, Massachusetts

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
UNIVERSITY OF MICHIGAN
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

THE H. W. GRAY COMPANY, INC.

Agents for Novello & Co., Ltd., London

159 East 48th Street

New York, N.Y. 10017

TELLERS BUILDS UNUSUAL DESIGN IN ERIE ORGAN

BETHANY LUTHERAN CHURCH

Two Manuals Control Great, Swell
and Floating Positiv —
Florence Rubner is OD

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.



THE REISNER MODEL RA400 SPECIAL

Reisner consoles are supplied in a wide variety of cabinet styles with either stop keys, tilting tablets or draw knobs. Quotations will be gladly submitted to the organ building trade.

*Beauty
plus*

This massive custom-built four manual console offers more than mere beauty. It shows superior craftsmanship in every detail. Rollers are recessed beneath each corner, as well as the pedal keyboard, so that the entire console may be easily moved. Back and end panels are snapped in place on nylon rollers. These sections may be removed without lifting the console top. The action is, of course, all-electric, meaning rapid and reliable operation with minimum servicing.

the W. H. **Reisner**
MANUFACTURING COMPANY, INC.

P.O. Box 71, Hagerstown, Maryland



**INSTALL LARGE 2-MANUAL
CASAVANT AT LOUISVILLE**

CALVARY EPISCOPAL CHURCH

Margaret Dickinson Is Organist
and Choirmaster in Historic
Downtown Edifice

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.



JERALD HAMILTON
SCHOOL OF MUSIC :: UNIVERSITY OF ILLINOIS

"With careful detail and calculated ascent to grandeur, Hamilton's musicianship and mastery of manuals and pedals were asserted."

Des Moines Register

"Those who have yet to hear Jerald Hamilton have a rewarding experience awaiting them."

The American Organist

"Jerald Hamilton... again made it absolutely clear that he stands among the giants of his art today."

Kansas City Times

"Technical precision is taken for granted in the concert organist, but the one indispensable asset is an understanding sense of rhythmic rightness. This Hamilton has in ample measure."

Fort Worth Star-Telegram

"Hamilton... is an organist... who puts the music first rather than himself; he surprises the listener not with his virtuosity but with his ease of performance in difficult works."

The Diapason

LILIAN MURTAGH CONCERT MANAGEMENT
BOX 272, CANAAN, CONNECTICUT 06018

The Church of St. Paul the Apostle

(Paulist Fathers)

New York City

ORGAN DEDICATION SERIES — 1965-1966

Monday evenings at eight o'clock

Dedicatory Recital October 11, 1965

Virgil Fox

November 8 — Robert Baker

December 13 — John Weaver

January 10 — David Craighead

February 14 — Frederick Swann
and the Paulist Choristers

March 14 — John Grady

April 18 — George Markey

May 9 — Robert Twynham

M. P. Moller Organ (1965)

Ticket Admission Only

Address: Organ Series

The Series: Ten Dollars

415 W. 59th St.,

Individual Recitals: Two Dollars

New York 19, N. Y.

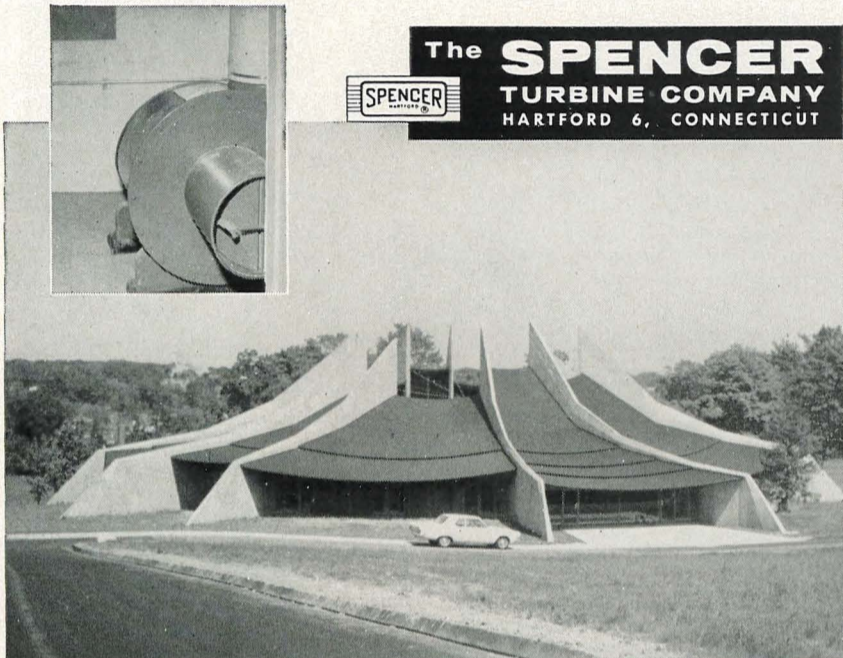
in Bloomfield, Conn.

SPENCER ORGOBLO® installed in new First Unitarian Church

Installed this year in this new, modern church, the Spencer Orgoblo will undoubtedly still be operating efficiently at the turn of the 21st century. That's because many Orgoblos are still functioning perfectly after 40-years or more of service.

Organ builders know this. That's why Spencer has been their first choice for generations. Why don't you benefit from the outstanding dependability and service that comes with every Orgoblo installation?

For complete information, write for our descriptive literature on Orgoblos from 1/4 H.P. up.



ORLANDO CHURCH ORDERS ALLEN FOR NEW BUILDING

KRESS MEMORIAL ADVENTIST

F. D. Streep Handles Negotiations
for Allen Company — City Is
Denominational Headquarters

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."

The Latham *Te Deum* is a brilliant new musical setting of the traditional text. Although demanding, any choir that can cope with the fugal choruses of the standard literature would enjoy singing it. Mr. Latham scored the accompaniment for the wind and percussion sections of a symphony orchestra, and the piece has a fervently dramatic impact performed that way. However, a good organ and organist can produce a very satisfactory "wind ensemble," and the organ score (on three staves, and it's excellent) is published in the choral score. Performance time is about 18 minutes.

Mail the coupon today for a reference score, at no charge.

Shawnee Press, Inc.
Delaware Water Gap, Pa. 18327

Please send a reference copy of William Latham's *Te Deum*, at no charge. (A 807)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

D 965



OBERLIN COLLEGE CONSERVATORY OF MUSIC

ORGAN FACULTY

FENNER DOUGLASS
GARTH PEACOCK
HASKELL THOMSON
DAVID BOE

OBERLIN, OHIO

A
P
O
B
A

TELLERS ORGAN CO.

• NORTH ARLINGTON, NEW JERSEY
FIRST PRESBYTERIAN CHURCH
3 M — 27 R

• HULL, IOWA
FIRST CHRISTIAN REFORMED CHURCH
2 M — 22 R

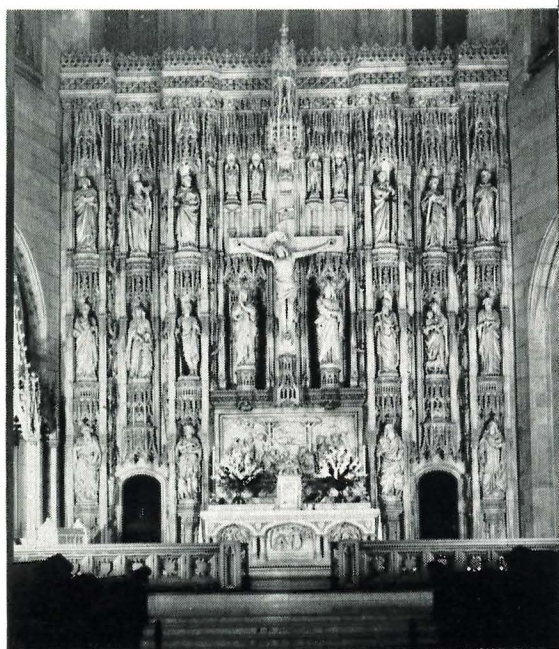
architects and builders
of custom instruments
created for a purpose

1906 - 1965
Erie, Pennsylvania

WEST END



EAST END



Christ Church Cathedral
St. Louis, Missouri

AEOLIAN-SKINNER ORGAN CO., INC. BOSTON

MEMBER APOBA

American Guild of Organists

Chapters in Every State

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



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

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

National Headquarters: 2010 International Building, Rockefeller Center
630 Fifth Avenue, New York, N.Y. 10020

NATIONAL OFFICERS

President

ALEC WYTON, MA (OXON), FRCO,
CHM, FAGO, FRCCO

Vice-President

GEORGE MEAD, MA, MUS DOC, AAGO

Secretary

CHARLES DODSLEY WALKER, MA, FAGO

Treasurer

JOHN HOLLER, AAGO

Registrar

RUTH MILLIKEN, MS, AAGO

Librarian-Historian

S. LEWIS ELMER, LHD, AAGO, FTCL,
FRCO, FCGO

Auditors

SETH BINGHAM, MUS DOC, FAGO
M. SEARLE WRIGHT, FAGO, FTCL

Chaplain

THE REV. JOSEPH SITTLER, DD, LLD, LHD

Executive Secretary

JAMES E. BRYAN, FAGO

COUNCIL

ROY A. ANDERSON, AAGO, CHM
ROBERT S. BAKER, DSM, MUS DOC
LEE H. BRISTOL, JR., LHD, MUS DOC, LLD,
LTCL
JOHN F. CARTWRIGHT, AAGO, FTCL
CLAIRE COCI, MUS DOC
GENE DRISKILL
GERRE HANCOCK, FAGO
EDGAR HILLIAR
NORMAN HOLLETT, FAGO, CHM
ANNE VERSTEEG MC KITTRICK, FAGO, CHM,
FTCL
GEORGE MARKEY, MUS DOC, FAGO
THOMAS MATTHEWS, FAGO
CLAUDE MEANS, FAGO, FTCL
GROVER J. OBERLE, FAGO, CHM
JACK OSSEWAARDE, AAGO
ROBERT OWEN
RUTH BARRETT PHELPS, AAGO
ARTHUR POISTER, AAGO
KATHRYN HILL RAWLS, AAGO
LEO SOWERBY
FREDERICK SWANN, MM, SMM
GEORGE WILLIAM VOLKEL, DSM, FAGO
SAMUEL WALTER, DSM, AAGO, CHM
WILLIAM WHITEHEAD, AAGO

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

pierre
COCHEREAU
Cathedral of Notre Dame
April and May 1966

richard
WESTENBURG
Central Presbyterian, New York
Throughout the season

anthony
NEWMAN
St. Gabriel's Parish, Brighton, Mass.
Throughout the season

Concert Mgt. Roberta Bailey

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, examining 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

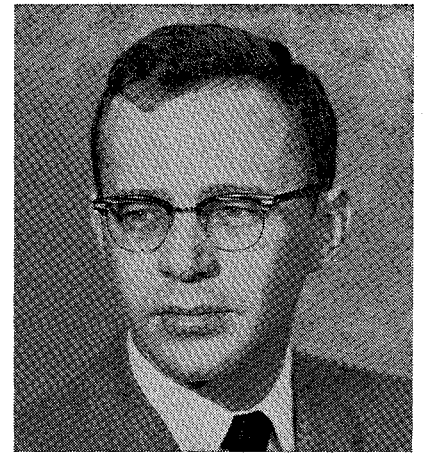
The San Jose, Cal. Chapter held its annual July supper July 24 at the home of Les and Marian Frasier. Approximately 60 enjoyed the usual repast. The sub-dean accepted written suggestions of monthly programs and the \$100 scholarship award was presented to Gordon Rowley, Stanford University pupil of Herbert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

karl
RICHTER
Munich, Germany

40 Monadnock Rd., Worcester, Mass. 01609

roger
NYQUIST
"U" of California
Throughout season

henry
HOKANS
All Saints, Worcester
Throughout season

albert
RUSSELL
Asylum Hill Cong. Hartford
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

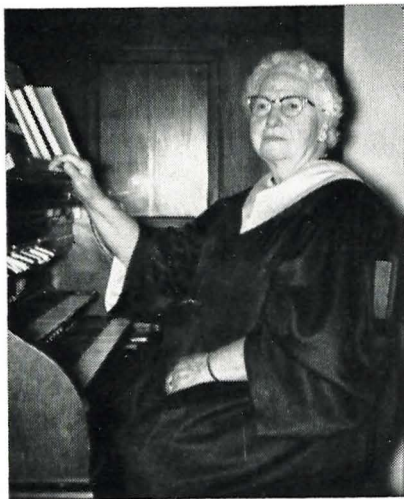
The Vermont Chapter is pleased to announce that Alec Wyton will conduct a choral workshop Sept. 12 at the Rutland Congregational Church. There will be an afternoon session with supper at the church followed by a two-hour evening session. Registration fee will cover cost of a set of eight anthems selected 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 Gerda 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

DIRECTORY of OFFICERS

National Officers

President — Alec Wyton, MA (OXON), FRAM, FRSCM, FRCO, ChM, FAGO, FRCCO
Vice-President — George Mead, MA, MusDoc., AAGO
National Secretary — Charles Dodsley Walker, MA, FAGO
Treasurer — John Holler, AAGO
Registrar — Ruth Milliken, AAGO, ChM
Librarian-Historian — S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FCCO
Auditor — Seth Bingham, Mus.Doc., FAGO
Auditor — M. Searle Wright, FAGO, FTCL
Chaplain — The Rev. Joseph Sittler, DD, LLD, LHD
Executive Secretary — James E. Bryan, FAGO

Councilors

Roy A. Anderson, AAGO, ChM, 198-10 Carpenter Ave., Hollis 7, N. Y.
Robert S. Baker, DSM, MusDoc, 606 W. 122nd St., New York, N.Y. 10027
Lee H. Bristol, Jr., LHD, MusDoc, LLD, LTCL, 210 Mercer Street, Princeton, N. J.
John F. Cartwright, AAGO, FTCL, 317 West 89th St., New York, N.Y., 10024
Claire Coci, MusDoc., 90 Magnolia Ave., Tenafly, N. J.
Gene Driskill, 3322 Roxanne Avenue, Long Beach, Cal. 90808
Gerre Hancock, FAGO, 3432 Wellston Place, Cincinnati 8, Ohio
Edgar Hilliar, St. Mark's Episcopal Church, Mount Kisco, N. Y.
Norman Hollett, FAGO, ChM, 61 Brompton Road, Garden City, L. I., N. Y.
George Markey, MusDoc, FAGO, 42 Maplewood Avenue, Maplewood, N. J.
Thomas Matthews, MusDoc., FAGO, 1625 E. 31st Pl., Tulsa, Okla.
Anne Versteeg McKittrick, FAGO, ChM, FTCL, 2 Grace Court, Brooklyn, N. Y.
Claude Means, FAGO, FTCL, Christ Church, Greenwich, Connecticut
Grover J. Oberle, FAGO, ChM, 729 Pennsylvania Ave., Norfolk 8, Va.
Jack Ossewaarde, M.Mus., AAGO, St. Bartholomew's Church, 109 E. 50th St., New York, N. Y.
Robert Owen, 2 Kensington Terrace, Bronxville, N. Y.
Ruth Barrett Phelps, AAGO, 11 Norway St., Boston, Mass.
Arthur Poister, MusDoc., AAGO, 607 Broad Street, Syracuse, N. Y.
Kathryn Hill Rawls, AAGO, 1805 37th St. N.W., Washington, D. C. 20007
Leo Sowerby, MusDoc., FTCL, FAAR, FRSCM, 2920 34th St. N.W., Washington, D.C. 20008
Frederick Swann, MM, SMM, The Riverside Church, 490 Riverside Dr., N. Y., N. Y. 10027
George William Volkel, DSM, FAGO, 140 Mountain Avenue, Westfield, N. J.
Samuel Walter, DSM, AAGO, ChM, 612 W. 112th St., New York, N. Y.
William Whitehead, AAGO, First Presbyterian Church, 2344 Center St., Bethlehem, Pa.

National Committees

National Committee Chairmen

Acoustics Committee, Dr. Edward M. Little, Chairman, 1091 Sunset Cliffs Blvd., San Diego 7, Calif.
Committee on AGO Sunday, Gordon Dixon, Chairman, 1934 E. Haven Drive, Santa Rosa, Calif.
National Choral and Composition Committee, Mary Louise Wright, Chairman, 525 Pat Haven Drive, Pittsburgh 16, Pa.
Committee on the Code of Ethics, Dr. George Mead, Chairman, 22 Willow St., Brooklyn, N. Y.
Co-ordinator for Compensation and Certification, Marion Boron, 17 Farwell Place, Cambridge, Mass.
Convention and Expansion Committee, Dr. S. Lewis Elmer, Chairman, AGO Headquarters, 630 Fifth Avenue, New York, N. Y. 10020
Committee on Copyright, Dr. George Mead, Chairman, 22 Willow St., Brooklyn, N. Y.
Examination Committee, Jack Fisher, Chairman, 15 Newbury St., Boston, Mass.

Committee on Members' Interests, Marguerite Havey, Chairman, 200 E. 66th St., New York, N. Y. 10021

Organ Playing Competition Committee, Dr. Raymond J. Martin, Chairman, Agnes Scott College, Decatur, Ga. 30030

Pension Committee, Harry C. White, Chairman, 151 Cracroft Ave., Elm Grove, W. Va.

Public Relations Committee, Gene Driskill, Chairman, 3322 Roxanne Avenue, Long Beach, Calif. 90808

Radio and Television Committee, Robert Arnold, Chairman, Trinity Church of New York, 74 Trinity Place, New York, N. Y. 10006

Syllabus Committee, Marion Boron, Chairman, 17 Farwell Place, Cambridge, Mass.

National Chairman

Dr. S. Lewis Elmer
LHD, AAGO, FTCL, FRCO, FCCO
Regional Chairmen

Dr. A. Elbert Adams, Medical Arts Court, Box 679, Greenwood, S. C.
Robert F. Crone, 108 Iola Road, Louisville, Ky.
Roy M. Darley, ARCM, 579 13th Ave., Salt Lake City, Utah
William Dinneen, AAGO, Department of Music, Brown University, Providence, R. I.
Everett Jay Hilty, 2241 4th St., Boulder, Colo.
George Huddleston, AAGO, 5 Paterson St., New Brunswick, N. J.
Walter S. Jenkins, 400 Dorrington Blvd., Metairie, La.
Dr. Robert Lodine, FAGO, 1414 North Dearborn Parkway, Chicago, Ill. 60610
Dr. Thomas Matthews, FAGO, 1625 East 31st Place, Tulsa 5, Okla.
Harold Mueller, FAGO, 1668 Bush Street, San Francisco 9, Calif.
Dr. John H. Perry-Hooker, South Newbury, Vt.
Kathryn Hill Rawls, AAGO, 1805 37th St., N.W., Washington 7, D.C.
Newell Robinson, FAGO, ChM, 7319 Oak Lane Road, Philadelphia, Pa. 19126
Dr. Melvin West, FAGO, Walla Walla College, College Place, Wash.
Enid Woodward, AAGO, 107 College Ave., Northfield, Minn.

State Chairmen

Alabama — Sam Batt Owens, 2833 Vestavia Forest Pl., Birmingham, Ala. 35216
Alaska — Frank Parten, MM, MA, University of Alaska, Box 38, College, Alaska 99735
Arkansas — J. Glenn Metcalf, AAGO, 2000 N. Garfield, Little Rock, Ark.
Arizona — Mrs. J. E. Drake, Jr., 3426 East Elm St., Phoenix, Ariz.
California (Southern) — Ladd Thomas, 2384 N. Garfield Ave., Altadena, Cal. 91001
California (Northern) — Charles H. Van Bronkhorst, 1527 Bidwell Drive, Chico, Cal.
Connecticut — Esther N. Ellison, AAGO, 48 Four Mile Road, W. Hartford, Conn.
Colorado (Eastern) — Phyllis Tremmel, 740 Gilpin Street, Denver, 18, Colo.
Colorado (Western) — Dr. Emerson C. Cox, Route #1, Box 423, Paonia, Colo.
Delaware — Lee C. Sistare, P. O. Box 82, Wilmington 99, Del.
District of Columbia — William Watkins, AAGO, 1830 R Street N.W., Washington, D.C. 10009
Florida — Jack Edwin Rogers, 406 Shields Place, Jacksonville, Fla. 32202
Georgia — Emily H. Remington, AAGO, ChM, 1715 Kissingbower Rd., Augusta, Ga.
Hawaii — Charles Brennan, 4049 Pahoehoe Avenue, Honolulu 16, Hawaii
Idaho — C. Griffith Bratt, AAGO, 1021 N. 17th St., Boise, Idaho
Illinois — Elisabeth Hamp, 620 West Union, Champaign, Ill.
Indiana — Richard A. Carlson, 509 W. Washington Blvd., Fort Wayne, Ind.
Iowa (Northern) — Rev. Gerhard R. Bunge, AAGO, 19 4th Ave., S.E., Oelwein, Iowa
Iowa (Southern) — Russell Saunders, 3404 Ingersoll, Des Moines, Iowa
Kansas — Dorothy R. Addy, AAGO, 6310 Beachy, Wichita 14, Kans.
Kentucky — Dr. G. Maurice Hinson, 213 Choctaw Road, Louisville 7, Ky.
Louisiana (Eastern) — Genevieve Collins, 406 Delgado Drive, Baton Rouge, La.
Louisiana (Western) — Norman Z. Fisher, 3708 Greenway Place, Shreveport, La.
Massachusetts — Jack Fisher, AAGO, ChM, 15 Newbury Street, Boston 16, Mass.
Maine — Fred S. Thorpe, AAGO 149 State St., Portland, Maine
Maryland — Ralph H. Rexroth, 2815 Hampden St., Baltimore, Md. 21211
Michigan — Kent McDonald, St. James Church, 355 West Maple, Birmingham, Mich.
Minnesota — Rev. Robert E. Scoggin, First Methodist Church, Rochester, Minn.
Mississippi — Gilbert C. Pirovano, Mississippi State College For Women, Music Dept., Columbus, Miss.

Just Off Press . . .

"A Century of Czech Organ Music"

Compiled and Edited by Karel Paukert

Selected from Old Czech Masters to introduce the classic period of organ music of the 17th century. Published in two vols. Books I and II, each \$2.50.

New . . . "Fifteen Chorale Preludes"

on Well-known Hymns by Charles Taylor
Interesting, for general use. Medium. Complete, \$2.50

- C.P.E. Bach — "Six Sonatas for Organ" edited by Jean Langlais To introduce the art of the organ in 18th century Germany. In two vols. Books I and II.each \$2.00
- Charles T. Taylor—Fifteen Chorale PreludesComplete, \$2.50
- Jean Langlais "Folkloric Suite"Complete, 3.00
- Camil Van Hulse "Ten Service Pieces"Complete, 2.50
- "Eleven Improvisations"Complete, 2.00

Both collections, with Hammond Organ registration.

In stock and for sale by your Music Dealer.

615 North La Salle Street Dept. D
Chicago, Illinois 60610

H. T. FitzSimons Co., Inc.

JON SPONG

Faculty, Drake University
Des Moines, Iowa

November 12, 1965 — 5:30 p.m.

A RECITAL OF IMPROVISATION

Huntington Hartford Gallery
of Modern Art
NEW YORK CITY

News of the American Guild of Organists — Continued

Missouri — Violette Hembling Williams, 6734 Mission Road, Kansas City 15, Mo.
 Montana — Carrie Drummond Keil, 432 Harrison, Helena, Mont.
 Nebraska — Myron J. Roberts, 1215 South 84th St., Lincoln, Neb. 68510
 New Hampshire — Irving D. Bartley, FAGO, 11 Bay View Road, Durham, N. H.
 New Jersey (Northern) — Helen E. Antonides, 115 Inlet Terrace, Belmar, N. J.
 New Jersey (Southern) — Carrie E. Livingston, Box 17, Fairton, N. J.
 New Mexico — Wesley T. Selby, Dept. of Music, University of New Mexico, Albuquerque, N. Mex.
 New York — Helen R. Henshaw, FAGO, 4301 Buckingham Dr., Schenectady 4, N. Y.
 North Carolina — Catherine R. Miller, 1907 Victoria Road, Raleigh, N. C.
 North Dakota — Mrs. Harris Mark, 1116 North Third St., Fargo, N. D.
 Ohio — Dr. Wilbur Held, FAGO, 221 Oakland Park Ave., Columbus 14, Ohio
 Oklahoma — Luther E. Eulert, 1010 E. 53rd Street, Tulsa 5, Okla.
 Oregon — Charles O. Gray, Route 1, Box 294, West Linn, Ore.
 Panama Canal Zone — Anona H. Kirkland, Box 1865, Balboa, Canal Zone
 Pennsylvania (Eastern) — Dr. Harry Wilkinson, FAGO, 517 W. Ellet Street, Philadelphia, Pa.
 Pennsylvania (Western) — Franklin T. Watkins, AAGO, 729 Shady Lane, Pittsburgh 34, Pa.
 Rhode Island — Roy F. Bailey, 139 New Meadow Road, West Barrington, R. I.
 South Carolina — Mrs. Jervey Dupre Royall, 70 Bay View Dr., Bay View Acres, Mt. Pleasant, S. C.
 South Dakota — Dr. Evelyn Hofh, 1200 Douglas Ave., Yankton, S. D.
 Tennessee — Richard T. White, FAGO, 3254 Central Ave., Memphis, Tenn.
 Texas — Robert C. Bennett, 6004 Buffalo Speedway, Houston 5, Tex.
 Utah — Alma A. Selander, 1779 Yale Avenue, Salt Lake City 5, Utah
 Vermont — Harriette Slack Richardson, 105 Main Street, Springfield, Vt.
 Virginia — Dr. Dean B. Thomas, 203-2628 Tunlaw Road, N.W., Washington, D.C. 20007
 Washington — Doris Helen Smith, AAGO, #334 Culp Apts., 4555 15th N.E., Seattle 5, Wash.
 West Virginia — Dr. Clyde N. English, AAGO, Rockley Heights, Route #6, Morgantown, W. Va.
 Wisconsin — William A. Eberl, 1428 N. Farwell Ave., Milwaukee, Wis.
 Wyoming — Mrs. Harold Link, 710 West 20th St., Casper, Wyo.

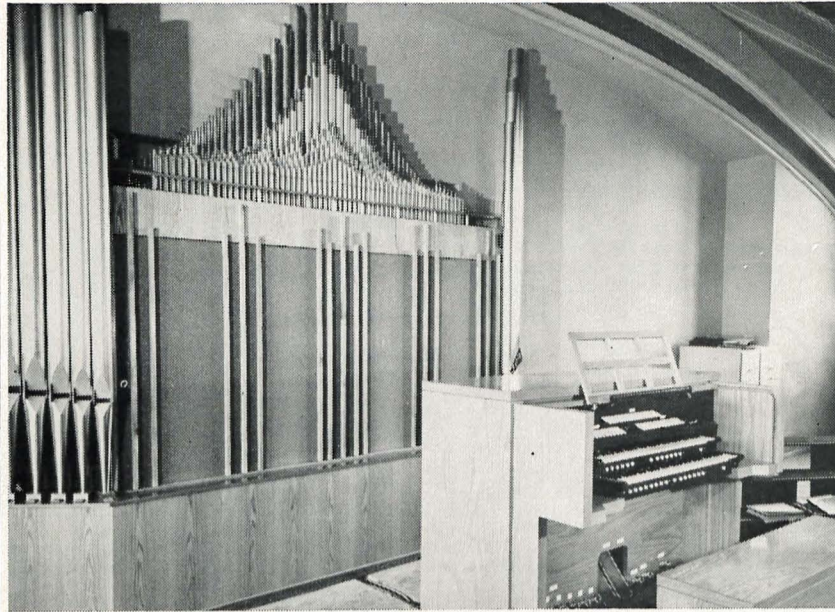
Deans and Regents

ALABAMA — Birmingham, Sam Batt Owens, 2833 Vestavia Forest Place, Birmingham 35216; Huntsville, Merlin E. Johnson, 607 Airport Rd., SW, Huntsville 35802; Muscle Shoals, Mrs. O. H. Dodson, Jr., 1507 30th St., Sheffield
 ARIZONA — Central, Martin Stellhorn, 2815 N. 58 St., Scottsdale 85257; Southern, Dr. Kathryn Eskey, 730 N. Longfellow Ave., Tucson
 ARKANSAS — Central, Herman Hess, 110 Adams, Lonoke; Fort Smith, Frank L. Dees, 2400 Dodson, Fort Smith; South, Mrs. George Baker, First Baptist Church, El Dorado
 CALIFORNIA — Central, John McCarthy, 215 West Stadium Dr., Stockton; Chico, Margaret Wilden, 444 Sheridan Ave., Chico 95926; Contra Costa County, Donald F. Hartsell, 1233 Nuala St., Concord; Kern County, Mrs. Sherlo Shively, 1908 Spring Way, Bakersfield 93306; La Jolla, Dorothy Kelly, 4867 El Camino Real, Carlsbad; Long Beach, Donald L. Palmer, 1130 E. 36 St., Long Beach 7; Los Angeles, Dr. James H. Vail, 19404 Galway Ave., Gardena 90247; Mother Lode, Ruth P. Rockwood, 15 Echo Dr., Nevada City 95959; Orange Coast, M. Warren Tait, 20402 Highway 18, Anaheim; Palm Springs-Coachella Valley, Harry Tomlinson, 32-890 Sky Blue Water Trail, Palm Springs; Pasadena & Valley Districts, Gaylord B. Carter, 464 N. Laurel Ave., Los Angeles 48; Redwood Empire, Gordon Dixon, 1934 E. Haven Dr., Santa Rosa; Riverside-San Bernardino County, Ben T. Herbert, 7129 Mt. Vernon, Riverside; Sacramento, Lois Granseth, 95 46 St., Sacramento; San Diego, John Eitzen, 2625 Cowley Way, San Diego 92110; San Francisco, Alexander Post, 2110 Oakmont Dr., San Bruno; San Joaquin Valley, Richard Galloway, 1224 E. Vassar Ave., Fresno 93704; San Jose, Ruth H. Martin, 2907 Seyvon Pl., Palo Alto; Santa Barbara, Roger Nyquist, 401 E. Micheltorena St., Santa Barbara 93101; Sequoia, Mrs. Kenneth Gilson, P.O. Box 637, Fortuna
 COLORADO — Boulder, Don A. Vollstedt, 972 Broadway, Boulder; Colorado Springs, Dorothy Schlegel, 1810 N. Prospect, Colorado Springs 80907; Denver, Carol J. Maltsberger, 317 Downing St., Denver 80218; Fort Collins, Mrs. Ivan Engelhardt, 1005 Paloverde, Loveland 80537
 CONNECTICUT — Bridgeport, John Alves, 477

Stratfield Rd., Fairfield 06604; Hartford, David E. Harper, Emanuel Lutheran Church, 311 Capitol Ave., Hartford; Housatonic, Henry L. Wehmeyer, Cornwall Bridge 06754; New Haven, Donald L. Parsons, 2 Susan Lane, North Haven 06473; New London County, Sydney J. H. Kennedy, Fitch Hill Rd., RED 1, Uncasville; Stamford, Claude Means, Christ Church, Greenwich; Waterbury, Antone Godding, First Congregational Church, 122 W. Main St., Waterbury
 DELAWARE — Delaware, Lee C. Sistare, PO Box 82, Wilmington 19899
 DISTRICT OF COLUMBIA — D.C., William O. Tufts, 9051 Riverview Rd., SE, Washington
 FLORIDA — Central, Walter N. Hewitt, Winter Park Presbyterian Church, Dundee Drive, Winter Park 32789; Fort Lauderdale, George W. Sistrunk, 100 SE 2nd Ave., Ft. Lauderdale; Fort Myers, Grat Rosazza, PO Box 809, Ft. Myers 33902; Miami, Mrs. George Deedmeier, 4026 Park Ave., Miami; Palm Beach County, Mrs. Leslie A. Ward, 506 Marlin Rd., North Palm Beach; Sarasota, Carl G. Werner, 3300 Seclusion Drive, Sarasota; St. Petersburg, Mrs. E. M. Davis, 244 47 St., N., St. Petersburg; Tampa, Mrs. Doyle J. Taylor, 314 Mission Hills Dr., Tampa 4; Upper Pinellas County, Robert W. Wilson, 2558 E. Rosery Rd., Largo
 GEORGIA — Atlanta, Adele Dieckmann, 135 Erie Ave., Decatur 30030; Augusta, Albert Booth, Rt. 2, Trenton, S.C.; Macon, Gerald W. Brown, 870 Winchester Circle, Macon 31204; Savannah, Miriam C. Varnadoe, 833 Maupas Ave., Savannah 31401
 HAWAII — Hawaii, Walter Kau, 1305 Kala-kau Ave., Honolulu 96814
 ILLINOIS — Chicago, Lillian Robinson, 820 N. LaSalle, Chicago 60610; Danville, Edna Brand, 707 Robinson St., Danville; East Central, Betty Matzdorff, 1608 Sangamon, Champaign; Galesburg, Mrs. C. E. Van Norman, 637 Knollcrest Dr., Galesburg 61401; North Shore, John Boe, 1200 1/2 Forest Ave., Evanston; Peoria, Thomas N. Neal, 1344 E. Hillcrest Pl., Peoria; Rockford, Mrs. Arthur W. Johnson, 1015 13 St., Rockford 61108
 INDIANA — Evansville, Mrs. Harris Erickson, 2105 E. Walnut, Evansville 14; Fort Wayne, Richard A. Carlson, 509 W. Washington Blvd., Ft. Wayne; Indianapolis, Erwin W. Muehlenbruch, 7311 N. Meridian St., Indianapolis 46260; St. Joseph Valley, Leslie Whitcomb, 1102 E. Bronson, South Bend; Wabash Valley, Mrs. B. J. Dodson, 724 S. 24 St., Terre Haute; Whitewater Valley, Robert S. Byrd, 229 N. Seventh St., Richmond 47374
 IOWA — Blackhawk, Mrs. Leon Van Camp, 2302 N. Birchwood St., Davenport; Buena Vista, Hilvie Johnson, Albert City; Central, Bryant Dennison, 1506 N. 7th Ave. W., Newton; Clinton, Mrs. A. J. Munson, 500 Ridgecrest Dr., Clinton; Dubuque, Helen Stuber, 1201 Finley St., Dubuque; Mason City, Mrs. R. E. Patton, 207 20 St., SE, Mason City; Northeast, Victor F. Steege, Maynard; Ottumwa, Kathryn Carlson, 314 E. Pennsylvania, Ottumwa; Western, Mildred Keil, 3409 Maplewood, Sioux City
 KANSAS — Hays, Dr. William D. Wilkins, 204 W. 25, Hays; Hutchinson, Mrs. Herbert Waggoner, 4 W. 22, Hutchinson 67501; Salina, Harry H. Huber, 103 W. Beloit, Salina, Topeka, Mrs. W. S. Keucher, 1349 Collins Ave., Topeka; Wichita, Mrs. Duane Wittmer, 549 S. Bleckley, Wichita 67218
 KENTUCKY — Lexington, Robert M. Quade, 166 Market St., Lexington; Louisville, Robert F. Marke, 108 Iola Rd., Louisville 40207
 LOUISIANA — Baton Rouge, Elizabeth Thames Pierce, 3375 E. Lakeshore Dr., Baton Rouge; Central, Max W. Pugh, 100 Leroy St., Pineville; Lake Charles, Louis S. Brewer, 1802 Second Ave., Lake Charles; New Orleans, Mrs. Charles R. Alfaro, 1712 Green Acres Rd., Metairie 70003; North, Mrs. Henry L. Bond, 545 Kings Highway, Shreveport
 MAINE — Bangor, Frederick Grindle, 9 Oak St., Ellsworth; Portland, Stewart Shuster, 21 Thomas St., Portland
 MARYLAND — Chesapeake, Eugene Belt, Box 464 RR 1, Lutherville; Cumberland Valley, Clair Johannsen, N. Potomac St., Trinity Lutheran Church, Hagerstown; Montgomery County, Richard E. Wagner, 2504 Jennings Court, Silver Spring 20902; Patapsco, James Spencer Hammond, 2328 Calverton Heights Ave., Baltimore 16
 MASSACHUSETTS — Berkshire, Sherman P. Hall, Harrysway St. Stockbridge 01262; Boston, Jack Fisher, 15 Newbury St., Boston 16; Brockton, Julia M. Young, 135 Prospect St., W. Bridgewater 02379; Cape Cod, Earle L. Kempton, 28 Rambler Rd., Osterville; Martha's Vineyard, Donald R. Mills, Box 217, Edgartown; Merrimack Valley, Alvin A. Wooster, 103 Gile St., Haverhill; Springfield, Lewis Martin, 67 Brunswick, Springfield; Worcester, Barclay Wood, 38 Cedar St., Worcester 01609
 MICHIGAN — Detroit, John Andrews, 22439 Heussner, Warren 48089; Flint, Edward Carambula, 1202 W. Hamilton, Flint; Lansing, Robert E. Hakes, Jr., 1924 Forest Ave., Lansing; Monroe, Elton Rudolph, 230 Arbor

Ave., Monroe; Muskegon-Lake Shore, George Shirley, Central Methodist Church, Muskegon; Port Huron Branch, Barton Meech, 1213 Sixth St., Port Huron 48060; Saginaw Valley, George W. Davey, 245 Borland, Saginaw 48602; Southwest, Beatrice Stoner, 910 Pinehurst Blvd., Kalamazoo; Western, Cyril E. Barker, 3125 Cascade SE, Grand Rapids
 MINNESOTA — Arrowhead, Donald H. Andrews, 2022 E. 4th St., Duluth 55812; Southeast, Robert Scoggin, 431 16th Ave., SW, Rochester, Minn.; Twin Cities, Frank J. Steinhauer, Jr., 1472 Lincoln Ave., St. Paul 55105.
 MISSISSIPPI — Jackson, Will Tate, PO Box 1772, Jackson; Meridian, Mrs. Rudolph Matzner, 3490 Grandview Ave., Meridian; Mississippi Gulf Coast, Charles M. Cox, 2939 Corley St.; Biloxi; North, Edward Ludlow, Blue Mountain College, Blue Mountain; South, Mrs. Clyde C. Bryan, 901 Adelaide St., Hattiesburg
 MISSOURI — Central, Perry Parrigan, Music Dept., U of Missouri, Columbia; Kansas City, Dr. Otis J. Mumaw, 4609 E. 39th St., Kansas City 64128; Ozark, Raymond Payne, 411 N. Jackson, Joplin 64801; St. Joseph, Dorothy Powell, 820 Green St., St. Joseph; St. Louis, Aline Perkins, 9422 Tilles Dr., St. Louis 63117; Springfield, Mrs. W. P. Howard, Jr., 1000 S. Delaware, Springfield
 MONTANA — Yellowstone, Doyle E. Cummings, 1306 Ave. E, Billings
 NEBRASKA — Central, Mrs. W. W. Wilson, 1609 W. Second, Grand Island; Lincoln, Ernest Bedell, 1744 S. 24th St., Lincoln; Omaha, Roger Wischmeier, 1717 S. 10th St., Omaha 68108
 NEW HAMPSHIRE — Monadnock, Mrs. Clarence Bonneau, 89 Summer St., Claremont; New Hampshire, R. Gilman Stockwell, 140 N. Main St., Newport
 NEW JERSEY — Atlantic City, Joseph S. Lilly, 16 East Dr., Margate 08402; Central, Louise Clary, Cheyenne Dr., Trenton 08638; Monmouth, Mrs. Robert Mount, 15 State Highway 33, Freehold; Northern, Wilma Schipper, 356 Pathway Manor, Wyckoff; Northern Valley, Edward Utley, 121 E. Hamilton Ave., Englewood; Ocean County, Mrs. Franklin V. Fischer, 49 Patricia Dr., Toms River; Southern, David Porkola, First Presbyterian Church, Vineland; West, Ardyth Lohuis, 423 B Whitman Dr., Haddonfield
 NEW MEXICO — Albuquerque, Charles Smith, 1408 Los Arboles, NW, Albuquerque
 NEW YORK — Binghamton, Howard Alan Jewell, 33 Leroy St., Binghamton; Brooklyn, John J. Renner, 123 Rutland Rd., Brooklyn 11225; Buffalo, Donald C. Ingram, 134 Park St., Buffalo 14201; Canacadea, Lois Boren Scholes, Box 752, 50 St. Main St., Alfred; Central Hudson Valley, Kathleen Pearson, 71 Raymond Ave., Poughkeepsie; Central New York, Dr. Donald W. Robinson, Burlington Flats; Chautauqua, R. Richard Corbin, 44 Delaware Ave., Jamestown; Eastern, Judson Rand, 443 Livingston Ave., Albany; Elmira, Robert M. Finster, 613 W. Gray St., Elmira; Hudson-Catskill, Mrs. Henry Duntz, Box 266, Claverack 12513; Ithaca, Donald R. M. Paterson, Dept. of Music, Cornell U., Ithaca 14850; Lockport, Mrs. Charles Robertson, 6188 East Ave., Newfane 14108; Nassau, Dr. Sally Tobin Dietrich, 134 Sherman Ave., Rockville Centre; New York City, David F. Hewlett, 119 E. 74 St. New York, NY 10021; Niagara, Mrs. Jonathan Bowen, 8221 Pershing Ave., Niagara Falls; Queens, Carleton L. Inniss, 187-28 Sullivan Road, St. Albans 12; Rochester, Richard Lansing, 65 Tottenham Rd., Rochester 14610; Rockland County, J. Buchanan MacMillan, 226 South Blvd., Nyack 10960; St. Lawrence River, John V. V. Elsworth, 524 Holcomb St., Watertown; Staten Island, Kathryn Kietzman, 255 Lafayette Ave., Staten Island 1; Suffolk, E. Shadley Belknap, 475 W. Main St., Huntington, L.I.; Syracuse, Helen Mills Jenks, 109 Academy St., Manlius 13104; Westchester County, Russell M. Blackmer, Jr., 45 E. Hartsdale Ave., Hartsdale 10530
 NORTH CAROLINA — Central, Mrs. Charles Green, 4804 Rampart, Raleigh; Charlotte, Dr. Richard Peek, 1000 E. Morehead St., Covenant Presbyterian Church, Charlotte; Durham, Ruth S. Phelps, 2255 Cranford Rd., Durham; Kingston-Rocky Mount, Roger Searles, 1311 E. Maple St., Goldsboro; Western, Paul H. Bates, Asheville School for Boys, Asheville; Winston-Salem, John S. Mueller, Salem College, Winston-Salem
 NORTH DAKOTA — Minot, Ralph Wallin, 504 Fourth Ave., NW, Minot; Red River Valley, Gaylord S. Fagerland, 2318 S. 10 St., Moorhead
 OHIO — Akron, Richard Warner, 514 Earl Ave., Kent; Canton, Roger Koerner, 514 Case Place, NW, Canton 44703; Central Ohio, Edward Johne, 444 E. Broad St., Columbus 43215; Cincinnati, Robert J. Schaffer, 1115 Audubon Rd., Covington, Ky.; Cleveland, John D. Herr, 3080 Livingston Rd., Apt. 18, Shaker Heights 44120; Dayton, Burton R. Weaver, 1400 Stockton, Dayton 9; Lake County, Mrs. Ted Brewster, 3811 Main St., Perry; Lorain County, Mrs. Richard Cooley, 147 Spring St., Amherst; Sandusky,

Laura M. Long, 513 Columbus Ave., Sandusky 44870; Toledo, Paul Marion, 1939 Berdan Ave., Toledo 13; Youngstown, Paul B. Batson, Jr., 185 Morris Ave., Girard 44420
 OKLAHOMA — Oklahoma City, Gladys I. Alder, 2500 NE 25, Oklahoma City; Tulsa, Thomas Matthews, 1625 E. 31 Place, Tulsa
 OREGON — Eugene, Elwin Myrick, 1834 N. 12, Springfield; Portland, Florence S. Abel, 2021 NE 72 Ave., Portland 97213; Salem Maurice Brennan, 2580 Alvarado Terrace South, Salem 97301
 PANAMA CANAL ZONE — Isthmian, Robert Beukma, Box 3269, Panama, R de P
 PENNSYLVANIA — Central, Mrs. Don Taylor, 311 Tennyson Ave., Altoona; Chester, Frank A. Mader, 307 S. Chester Rd., Swarthmore; Harrisburg, Charles M. Yocum, Jr., 816 Rosemont Ave., New Cumberland 17070; Johnstown, Mrs. James B. Antes, 304 Troy St., Johnstown; Lancaster, Abram Longenderfer, 205 East King St., Lancaster; Lehigh Valley, Marvin Beinema, 1575 Kadel Dr., Bethlehem; Northeastern, Helen Bright Bryant, 1634 N. Washington Ave., Scranton; Philadelphia, Albert G. Kay, 113 Llandover Rd., Bryn Mawr 19010; Pittsburgh, Mary Louise Wright, 525 Pat Haven Dr., Pittsburgh 15216; Reading, Robert A. Arnold, 1330 Spruce St., Reading; Wilkes-Barre, Myron Leet, 97 S. Franklin St., Wilkes-Barre 18701; Williamsport, Rev. Jack Bird, 426 Mulberry St., Williamsport 17701
 RHODE ISLAND — Rhode Island, James Bennett, 1665 Broad St., Edgewood 5; Westerly Branch, Albert M. Webster, 58 Granite St., Westerly 02891
 SOUTH CAROLINA — Charleston, Mrs. F. B. Taylor, 218 King St., Mount Pleasant; Greenville, Freeman R. Orr, Box 755, Greenville 29602; Greenwood, Mrs. Thomas A. Wood, Idlewood, Greenwood; Spartanburg, Dr. John Moore Bullard, 708 Springdale Dr., Spartanburg.
 TENNESSEE — Chattanooga, Harold J. Sweitzer, 5208 Sunbeam Ave., Chattanooga 37411; Holston Valley, Joseph E. Williams, Emory & Henry College, Emory, Va.; Knoxville, Jane E. Wauford, 224 Kannon Rd., Knoxville; Memphis, Mrs. Darrell Henning, 1466 Wheaton Rd., Memphis 38117; Nashville, Gregory Colson, 5209 North Stanford Dr., Nashville
 TEXAS — Abilene, Mrs. Ronald E. Waddell, 3342 Rosedale, Abilene; Alamo, Clarence A. Bonham, 131 Kendalia Ave., San Antonio 78214; Austin, Rev. H. Myron Braun, 3500 LaFayette Ave., Austin 78722; Corpus Christi, Leslie Peart, PO Box 1838, Corpus Christi; Dallas, Dr. Robert T. Anderson, 4700 Abbott, Dallas 75205; East Texas, Dr. David W. McCormick, 3331 Cameron, Tyler 75706; El Paso, Roy Wilson, 106 Miller Circle, El Paso 79915; Fort Worth, Lee Henrichs, 3405 Worth Hills Dr., Ft. Worth 76109; Galveston, Paul Bentley, 2301 35th St., Galveston 77552; Houston, Mrs. J. Frank Whitley, 4720 Banning, Houston 77027; North Texas, Mrs. Gerald Deatherage, 4621 Stanford, Wichita Falls; Sabine, Hugh E. Thompson, 1090 Alma St., Beaumont; Texarkana, Robert C. Mann, PO Box 163, Texarkana, Ark.; Waco, Mrs. James Richards, 3000 Summer Ave., Waco; West Texas, C. Allison Salley, 910 West Texas, Midland 79704
 UTAH — Salt Lake City, Erroll Miller, Suite 203-204, Atlas Bldg., Salt Lake City
 VERMONT — Vermont, Katrina J. Munn, Bradford 05033
 VIRGINIA — Alexandria, Mrs. E. C. Phillips, 3530 N. Dickerson St., Arlington; Augusta County, Mrs. Randolph M. Lynch, 843 Washington Ave., Waynesboro; Danville, Richard Ford, 293 Oakwood Circle, Danville; Hopewell, Rev. William E. Kelley, Rte 2, Box 694, Chester; Lynchburg, Harry Hallstrom, 70 Columbia Ave., Lynchburg; Norfolk, Nelson Linaburg, 404 Lakeland Ave., Suffolk 23434; Roanoke, James D. Ware, 1727 Main St. SW, Roanoke 24015; Rockingham, George R. Hicks, 488 S. Mason St., Harrisonburg
 WASHINGTON — Columbia Basin, Gene Hersrud, 1712 W. Marie, Pasco; Seattle, Marilyn Turner, 3020 NE 110 St., Seattle 98125; Spokane, Estelle Cashatt, 3518 N. "C" St., Spokane; Tacoma, Mrs. E. C. Schumacher, 12712 Lakeholme Rd., SW, Tacoma 98498; Walla Walla Valley, Mrs. Norman W. Wilke, 149 Bradley St., Walla Walla
 WEST VIRGINIA — Blennerhassett, Mrs. Wayne McFarland, 905 38 St., Vienna; Huntington, Henry L. McDowell, 311 W. 11 Ave., Huntington; Monongahela, Mrs. W. F. Manning, 812 Price St., Morgantown; Wheeling, Millard Neal, 601 Broadway, Martin's Ferry, Ohio
 WISCONSIN — Chippewa Valley, Peter Fadness, 426 Summit Ave., Eau Claire, 54701; La Crosse, Betty Mittelsteadt, 1414 Madison St., LaCrosse; Madison, John W. Harvey, 5122 Regent St., Madison 53705; Milwaukee, J. Wesley Skilton, 3855 N. 81, Milwaukee 53222; Northeastern, Mrs. Robert Frerichs, Rural Church Center, Green Lake 54941; Wisconsin River, Sterling Anderson, 222 Sturgeon Eddy Rd., Wausau
 WYOMING — Wyoming, Mrs. Hillard Stubson, 1745 Fetterman, Casper 82601



**GORMAN, SEMINARIANS
BUILD SEMINARY ORGAN**

MOUNT ST. MICHAEL'S, SPOKANE

"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 redecored 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
Gambe 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

**PELS BUILDS ORGAN
AT HOOGVLIET, HOLLAND**

HAS CLASSIC APPEARANCE

**Reformed Church Instrument Has
Tracker Key, Electric Stop
Action, Detached Console**

An example of tracker key action with electric stop action and detached console is the two-manual organ in the Reformed Church of Hoogvliet, Holland built by B. Pels & Zoon, Alkmaar. Cased in a rather classic fashion and placed high up under the peaked wooden roof, the instrument takes advantage of every feature of a favorable acoustic.

**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.

**IMPORTANT NEW
PUBLICATIONS**

ORGAN

CHORAL

**JEAN LANGLAIS HOMAGE TO JEAN-PHILIPPE RAMEAU
(Six Pieces for Organ)**

Commissioned by the Minister of Fine Arts of France
on the occasion of the 200th Anniversary of the
death of Rameau

4.00

HANS LEO HASSLER-DAY MASS III (SATB) 1.25

Four Favorite Scriptural texts in easy
contemporary settings for S.A.T.B.

THERE WAS A VOICE (Advent) Joseph Ott .25

PSALM 121 Paul Des Marais .30

PSALM 91 Marga Richter .25

CONSIDER THE LILIES R. K. Winslow .25

Reference copies sent on request

ELKAN-VOGEL CO., INC.

1712-16 Sansom Street

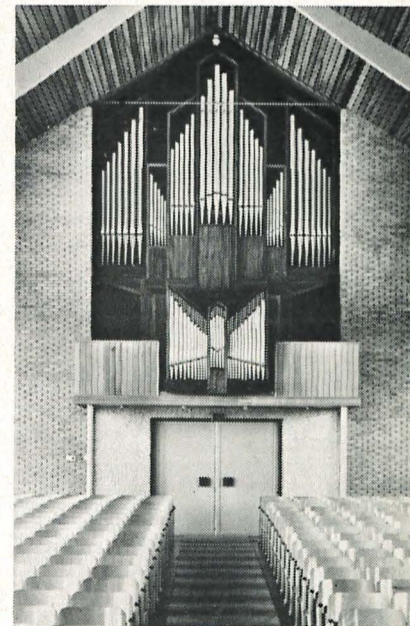
Philadelphia, Pa. 19103

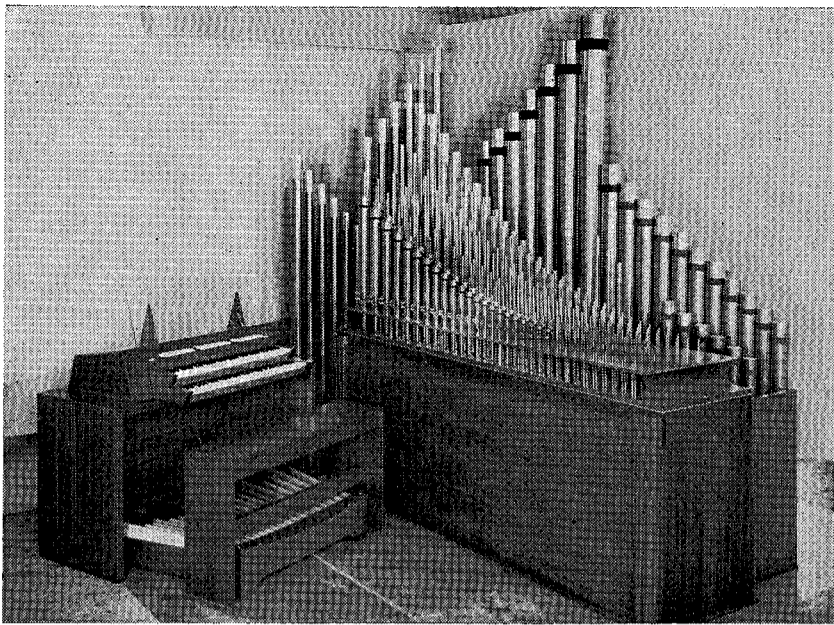
**CLARENCE LEDBETTER
ORPHA OCHSE
ROBERT PRICHARD
CHARLES SHAFFER**

**CONCERT MANAGEMENT:
ARTIST RECITALS, INC.**

Box 824

Pasadena, California 91102





**McMANIS STUDIO ORGAN
GOES INTO KANSAS HOME**

UNIT INSTRUMENT OF 4 RANKS

**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.

**AUSTIN COMPLETES
ORGAN FOR KOKOMO**

1ST CONGREGATIONAL CHURCH

**Series of Weekly Recitals Follows
Completion of Instrument —
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.

**SHAWHAN BUILDS SMALL
BRIDGEPORT, MICH. ORGAN**

INSTALLED IN REAR GALLERY

**St. Matthew's Lutheran Church Seats
About 200 — Low Wind
Pressures Used**

The John F. Shawhan Company, Saginaw, Mich., has built a small instrument in the rear gallery of St. Matthew's Lutheran Church, Bridgeport, Mich., a church seating approximately 200 persons. The great and pedal are on 2 1/2 inch pressure and the positiv on 2 inch. The casework is oak.

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

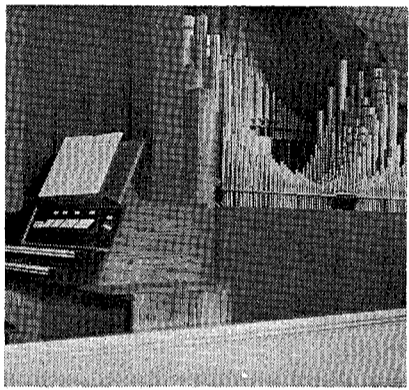
Gemshorn 16 ft.
Principal 8 ft.
Chimney Flute 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Chimney Flute 4 ft.
Quinte 2 3/4 ft.
Octave 2 ft.
Gemshorn 1 ft.


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.

NANCY POORE TUFTS

**THE CHILDREN'S
CHOIR, VOLUME II**

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**

(Also available, Vol. I, \$4.95) at all book stores

FORTRESS PRESS
PHILADELPHIA, PA. 19129

**A SSOCIATED
P IPE
O RGAN
B UILDERS OF
A MERICA**

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

BUILDERS

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

**ALLIED
MANUFACTURERS**

- Klann Organ Supply Co.
Waynesboro, Va.
- Orgelectra, LaMarche Mfg. Co.
Schiller Park, Ill.
- A. R. Schopp's Sons
Alliance, Ohio
- Spencer Turbine Co.
Hartford 6, Conn.

MAINTENANCE

- Midwest Organ Service
Granite City, Ill.

write for free booklet
1133 N. LaSalle
Chicago, Ill. 60610

50 years
of craftsmanship with european
tracker organs give security



now we can also furnish all the
american organ builders with:

EUROPEAN

slider chests (guaranteed for
all climates)
mechanical consoles
pipes (nickless voicing)
reeds (one piece construction)
and many other well organ parts

high quality low prices
quick delivery

WILLEM van LEEUWEN
LEIDERDORP-HOLLAND
PHONE 21790



KEATES ORGAN COMPANY

LIMITED

Organ Builders

ACTON, ONTARIO



The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

PRESIDENT—George T. Veary, Hamilton
HONORARY VICE-PRESIDENTS—Sir Ernest Mac-
Millan and Dr. Healey Willan
GENERAL SECRETARY—Mrs. J. M. Griffin, 232
Aldercreech Rd., Toronto 14, Ont.
RECORDING SECRETARY—Molly L. Sclater, Tor-
onto
TREASURER—Mrs. R. J. G. Reiner, Toronto
REGISTRAR—Gordon D. Jeffery, London
REGISTRAR FOR EXAMINATIONS—Henry Rosevear,
Toronto

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

RICHARD M. PEEK

Sac. Mus. Doc.

COVENANT PRESBYTERIAN CHURCH

1000 E. Morehead

Charlotte, N. C.

PAUL LINDSLEY THOMAS

F.A.G.O., M.MUS.

St. Michael and All Angels Church
4300 Colgate Street at Douglas
Dallas 25, Texas

Organ Faculty, School of Music
Southern Methodist University
Dallas 5, Texas

Oswald G.

RAGATZ D. M. A.

Professor of Organ
INDIANA UNIVERSITY

Recitals

Lectures

CHRISTINE

St. Paul's in the
Desert, Episcopal

TOMLINSON

Methodist Church
Temple Isaiah
Civic Chorus

Palm Springs, California

HARRY

United Presbyterian
Cathedral City

ROBERT NOEHREN

RECORDINGS: AUDIOPHILE
EXPERIENCES ANONYMES
LYRICHORD
URANIA

UNIVERSITY ORGANIST — UNIVERSITY OF MICHIGAN



TC-1 (formerly C-1)

What's made this instrument a great success for the last 10 years?

That's a long time for any organ to be on the best-seller list. But the moderate price range—just above \$4000—and the magnificent tone quality—the TC-1 has the same superb tone as Allen's more expensive models—make this smaller model a consistent favorite.

The fully-transistorized TC-1 is ideal for a small church looking for the best organ tone within a limited budget, or a larger church looking for a small organ with true organ tone. We could make this little giant bigger, but we couldn't make it better. You could spend more for an organ, and still not equal its tonal beauty and workmanship.

If you haven't already heard the incomparable sound of an Allen, may we invite you to hear it soon at your nearest Allen dealer? Or write us for more information.

©Allen Organ Company

Allen

ALLEN ORGAN COMPANY
MACUNGIE, PENNSYLVANIA 18062

**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.

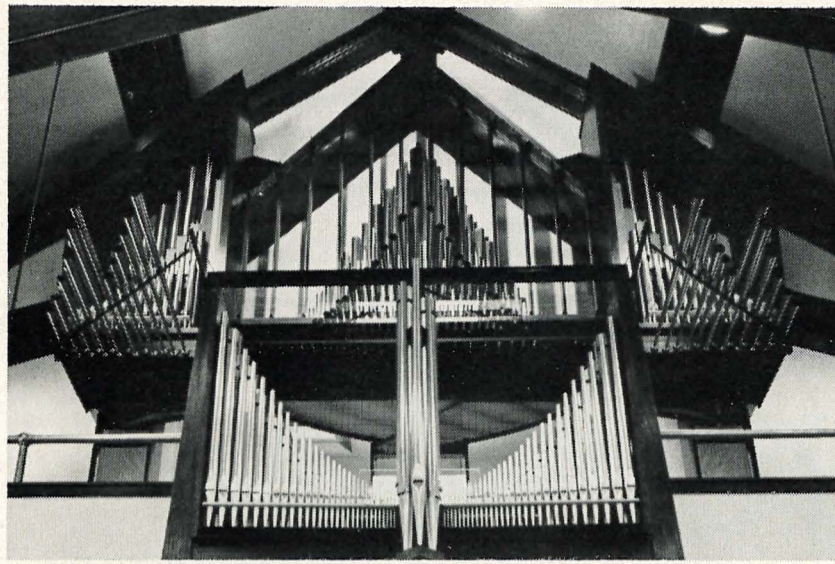
An International University Choral Festival concert Oct. 3 will feature international works by eight university choruses from Brazil, Chile, Japan, USSR, Venezuela, Great Britain, United States and Yugoslavia.

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.

NEW for ADVENT and CHRISTMAS

UNISON

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

For Reference Copies Write Dept. E5

BOOSEY and HAWKES
Oceanside, New York 11572

**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.

**FREE ANTHEMS
WRITE TODAY**



If choir director, you will receive 12 NEW Anthems at NO cost. Send name, address, Church, Denomination and your position. Test the exciting new anthems in this Anthem Series.

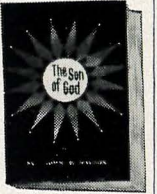
**TWO INSPIRING
CHRISTMAS CANTATAS**

with Demonstration Record

THE SON OF GOD

By John F. Wilson

For mixed choir and four solo voices, piano or organ accompaniment. Based on book of Luke. Challenging, but not too difficult. 30 minutes, 48 pages, each \$1.25



THE CHRISTMAS STORY IN CANDLE-LIGHT CAROLS

By Donald P. Hustad



A complete musical program, including a prelude, processional, etc., and nativity music with congregational participation. 50 minutes, 48 pages, each \$1.25

Both cantatas included free with long play album, each recorded on one side. Special price, \$3.95. Sent on 30 days' examination. Order Today! Librettos now available, 3¢ each.

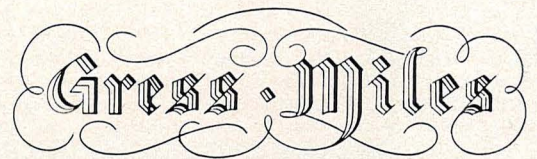
HOPE PUBLISHING COMPANY
BIGLOW-MAIN-EXCELL COMPANY
5765-LA5 W. Lake St., Chicago, Ill 60644



**ST. STEPHEN'S
CATHEDRAL**

PORTLAND, OREGON

2 MANUALS, 16 RANKS



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, Peloquin; 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; Praeludium, 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.

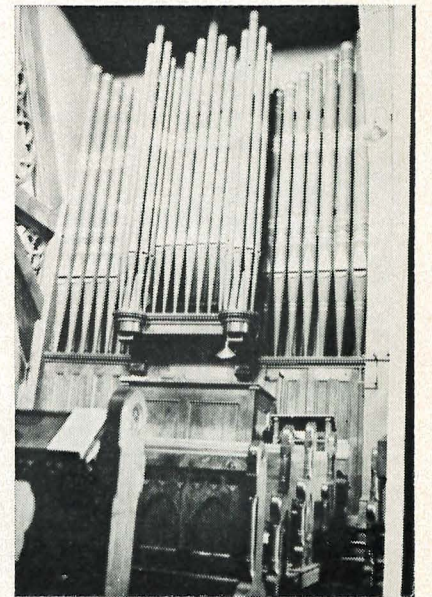
Organ Builder Charles McManis turned organists back to the fundamentals of registration as he humorously demonstrated organ voicing. His little three-rank organ proved what such an instrument can do when properly located in a live building, as it led the convention in singing the Doxology.

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.

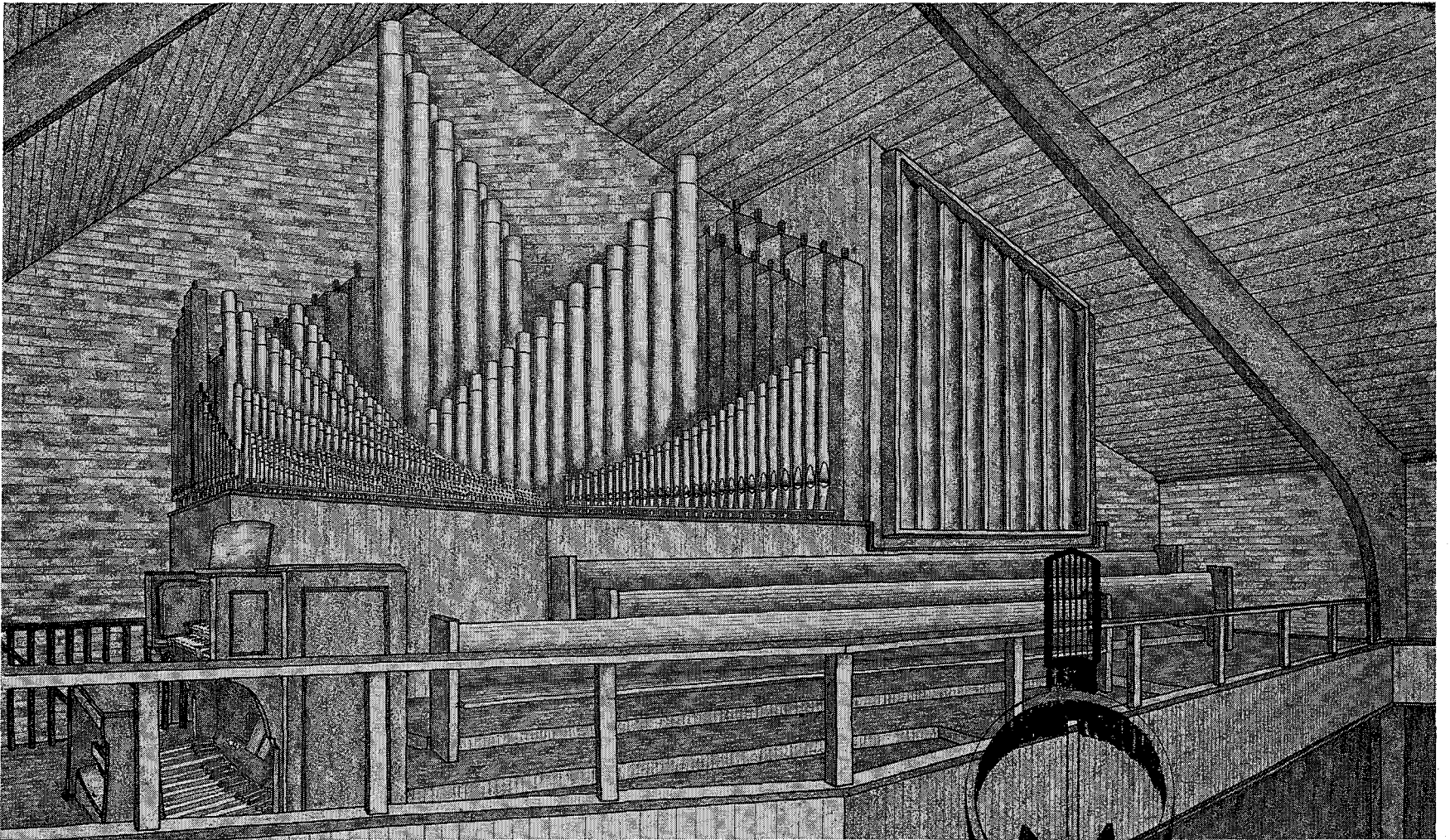
Below: Phyllis Tremmel, hosting at the Colorado Women's College, was also carillon recitalist at the convention.



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.



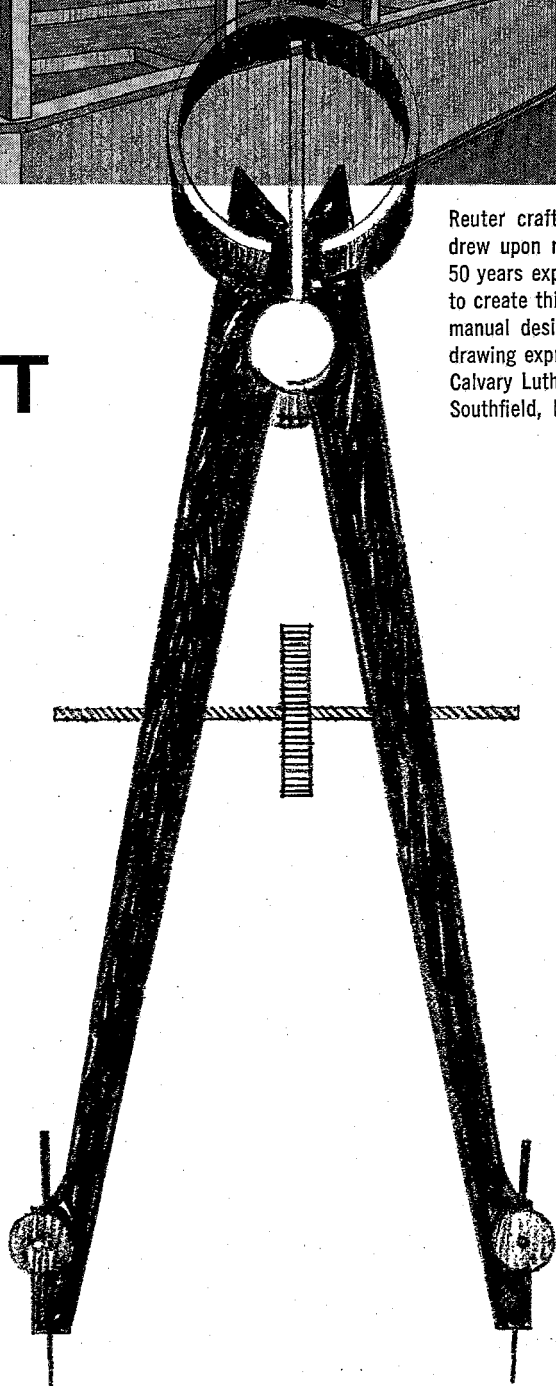
WHERE 2 MANUAL NEVER MEANS 2nd BEST

You can own a two manual Reuter pipe organ custom-made to your specifications for only a few thousand dollars. Yet enjoy true Reuter quality in every detail. For nearly 50 years, Reuter has had only one standard: the finest. And every Reuter instrument, regardless of size or price, is custom designed and handcrafted to the highest standards of the organ builder's art.

See for yourself. In the very expertly voiced pipe of every rank. In the swiftly responsive, always reliable Reuter combination action. In the handsome cabinetwork and beautiful finish of the console. In the ample range of stops for your selection and use. In the five-year unlimited factory warranty.

And hear for yourself. Some 1,177 two manual organs already bear the Reuter name... and create the Reuter sound. A sound you must hear to appraise and appreciate. Write for information on how to own the great Reuter sound in a two manual pipe organ.

Reuter craftsmen drew upon nearly 50 years experience to create this two-manual design and drawing expressly for Calvary Lutheran Church, Southfield, Michigan.



Reuter

THE REUTER ORGAN COMPANY
P. O. BOX 137D / LAWRENCE, KANSAS

NIGHT OF WONDER

for Mixed Choir, Soli and Children's Choir
with Accompaniment for
Piano (Organ) or Orchestra
By Camil Van Hulse

This new Christmas cantata is one of lively imagination and rare beauty. Of fifty minutes duration, it employs all the musical forces available in the well-staffed church or school: four soloists, unisonal junior choir, mixed-voice adult choir and an orchestral accompaniment that can easily be adapted for organ or piano. The text tells the familiar Christmas story in a way that is especially suited to the folk nature of the Gospel tale and full of its homely detail, yet radiant with its Mystery and wonder. The Musical setting is one of the most imaginative and inspired creations to come from the pen of this fluent and talented composer. It is a happy blend of consonant and dissonant harmonies, flowing, melodious counterpoint and highly effective choral and instrumental writing. Such an approach especially recommends itself for use by schools and colleges as well as churches: its untraditional freshness and direct, pungent style will appeal to all.

Price 2.00

J. FISCHER & BRO.

GLEN ROCK, N. J.

Symphonic Bells

SOUND SO MUCH BETTER
COST SO LITTLE MORE

*Trademark

PRODUCED EXCLUSIVELY BY

MAAS-ROWE
Carillons

3015 Casitas Avenue, Dept. DP, 3015 Casitas Avenue, Los Angeles

Department of Music

VALPARAISO UNIVERSITY

undergraduate study in music

Bachelor of Music in Church Music, with majors in organ,
composition, and voice

Bachelor of Music Education

Bachelor of Arts with major in music

fully accredited

Write: Director of Admissions
Valparaiso University
Valparaiso, Indiana

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.

DELAWARE

ORGAN COMPANY, INC.

a progressive company with traditional ideals
designing and building custom pipe organs

252 FILLMORE AVE.

TONAWANDA, N. Y.

NEW CHURCH MUSIC FOR GENERAL USE

Choral

AMBROSIAN HYMN OF PRAISE SATB a cappella — CM7495 .25	Carl F. Mueller
CHRIST, WHOSE GLORY FILLS THE SKIES SATB M CM7478 .25	Edward G. Mead
DROP DOWN, YE HEAVENS SATB — CM7465 .25	Herbert Grieb
GO YE INTO ALL THE WORLD SATB a cappella — CM7463 .25	Virgil T. Ford
HEAR MY PRAYER SATB a cappella — CM7428 .25	D. Bortniansky—K. Walton
PUT IN YOUR SICKLE SATB — R6136 .30	Alec Wyton

Organ

A LITTLE CHRISTIAN YEAR Seasonal Hymn-Preludes — 04444 2.50	Alec Wyton
FLUTE AND TRUMPET TUNES From works of John Stanley — R8067 3.00	Ed. Alec Wyton
FOUR CONTRASTS FOR ORGAN 04437 2.00	R. Paul Herbert
HYMN-PRELUDES FOR THE CHURCH YEAR 04266 1.50	Richard Peek
INVOCATIONS EXTEMPORE Three Chorale-Preludes 04256 1.25	E. A. Hovdesven
NOEL 17th, 18th and 19th century Christmas Music 04359 2.00	Willard Irving Nevins

CARL FISCHER, INC. 62 COOPER SQUARE, NEW YORK • BOSTON • CHICAGO • DALLAS

**HARRISBURG MÖLLER ORGAN
PLACED IN IDEAL SETTING**

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
Trompette 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
Trompette 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.

**SCHOENSTEIN BUILDS
FOR SHIPYARD CHAPEL**

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.

NEW!

Just Released

MANUALS ONLY

edited by David N. Johnson

Easy, two-staff compositions of high quality for use in the service or for teaching. \$1.60

THE CHILDREN'S CHOIR

BOOK by Marie Pooler

Contains nine seasonal songs for the early choir (grades 1-3) \$1.00

HOW FAR IS IT TO BETHLEHEM?

by Ronald A. Nelson

A Christmas cantata based on traditional carols. For SATB, organ, and optional instruments. Choral part \$1.35

THE CHANGING VOICE

by Frederick Mayer and Jack Sacher

Two experienced teachers discuss some of the problems of training junior high age singers, and present some challenging suggestions. 75¢

DON'T FORGET SEPT. 10 & 11
Columbus Church Music Clinic
Christ Lutheran Church, 2314 East Main St., Columbus, Ohio.

AUGSBURG PUBLISHING HOUSE

426 S. 5th Street, Minneapolis, Minn. 55415

57 E. Main Street, Columbus, Ohio 43215

E
P
I
S
C
O
P
A
L

A
C
A
D
E
M
Y

P
H
I
L
A
D
E
L
P
H
I
A

2 Manuals · 17 Ranks



M.
P.
M
Ö
L
L
E
R

INC.

HAGERSTOWN
MARYLAND

FORTHCOMING TWO MANUALS

Salisbury, N. C.	2nd Presbyterian
Bethesda, Maryland	Presbyterian
Rogersville, Tenn.	1st Baptist
El Centro, Calif.	1st Methodist
Moundsville, W. Va.	Simpson Methodist
Birmingham, Mich.	1st Methodist
Grand Rapids, Mich.	Immanuel Reformed
Madison, Wis.	Westminster Presbyterian
Memphis, Tenn.	Buntyn Presbyterian
Washington, D. C.	5th Church of Christ Scientist
Falls Church, Va.	Episcopal
Lapeer, Michigan	Grace Episcopal
Setauket, N. Y.	Presbyterian
Cuyahoga Falls, Ohio	St. Eugene (RC)
Lincolndale, N. Y.	La Salle Chapel (RC)

SCHANTZ ORGAN COMPANY

ORRVILLE, OHIO

(216) 682-6025

Member Associated Pipe Organ Builders of America

SEPTEMBER

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

Sept. 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

*The North Shore Illinois Chapter
presents*

ANTON HEILLER

Sunday, September 26, 1965
Alice Millar Chapel, Northwestern University
Evanston, Ill.

RECITAL 4:00
Buffet Supper 5:30
MASTER CLASS 7:00

Write for tickets or further information:

Mr. Morgan Simmons
First Methodist Church
Evanston, Illinois

Three events \$5.00

Single event \$2.00



**GREENFIELD HILL CHURCH
CONGREGATIONAL**

Fairfield, Connecticut

— Great Organ —

Principal	8'
Spitzflote	8'
Spitz Celeste	8'
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'
Choral Bass	4'
Flute	4'
Bombarde	16'
Trompette	8'
Clairon	4'

22 Ranks

1320 Pipes

REPRESENTATIVES

LONG ISLAND

Wesley James
542 Gardiners Avenue
Levittown, New York (516-PE 5-7078)

NEW JERSEY

William Wrenn
306 South Avenue
Fanwood, New Jersey (201-889-1896)

CALIFORNIA, OREGON, WASHINGTON

Grant C. Angell
410 40th Street
Milwaukie, Oregon (503-659-1945)

FLORIDA, GEORGIA, ALABAMA

Henry A. Gottfried
129 East 5th Street
Jacksonville, Florida (305-356-0639)

DELAWARE, PENNSYLVANIA, MARYLAND, WASHINGTON, D. C.

Hugh M. Pierce
10 Southwoods Lane
Scarsdale, New York (914-SC 3-7135)

**ANGELL PIPE ORGANS INC. PORT CHESTER
NEW YORK**

MEMBER—INTERNATIONAL SOCIETY OF ORGAN BUILDERS

THE DIAPASON

EDITORIALS

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

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 jokers 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 that 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:

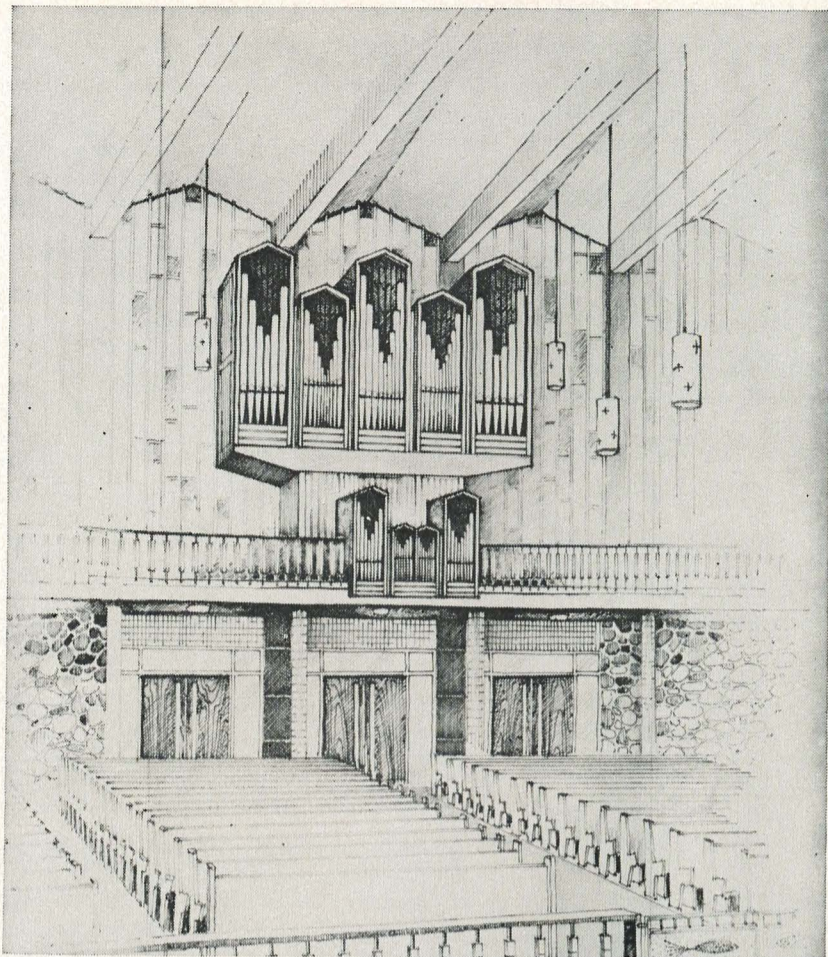
The magnificent Beckerath Organ in St. Paul's Cathedral in Pittsburgh seems to continue to charm all who see, hear or play it. In the two-and-a-half years since its completion, twenty-three recitals have been played — recitals including some of the greatest names in the organ world today: the Duruflés, Schneider, Alain, Cocherneau, 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



Sanctuaire Maire-Reine-des-Coeurs

Montreal, Quebec

MECHANICAL ACTION ORGAN

	feet	pipes
— GRAND ORGUE —		
1 Bourdon	16	56
2 Montre	8	56
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
POSITIF		
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 Trémolo	8	56
PÉDALE		
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
29 Chalumeau	4	32

Mechanical key and stop action



Casavant Frères

LIMITÉE

ST. HYACINTHE, QUEBEC
CANADA

C. H. PERRAULT
President and General Manager

L. I. PHELPS
Tonal Director

NORTH PARK

CHICAGO 60625

5125 North Spaulding Avenue

College

Department of Music

Wayne Harwood Balch

Bachelor of Music Degree

in Music Education

and Applied

COLUMBIA COLLEGE, the Nation's leading school of Communication Arts, announces a two year course in PIPE ORGAN MAINTENANCE AND REPAIR. Registrations now being accepted for classes beginning SEPT. 27th. For information write:

COLUMBIA COLLEGE

2328 West Seventh St., DU 8-0551
Los Angeles, Calif. 90057

**CHOIR ROBES CLERGY ROBES
ALTAR HANGINGS**



Wide selection of colors and styles in a variety of beautiful fabrics, including colorfast, solution-dyed material, for cool comfort and a well-groomed appearance. Expert tailoring and styling at remarkably low prices. Tell us your needs so we can quote. Mention Catalog DIA.

IRELAND NEEDLECRAFT
3661 San Fernando Road
GLENDALE, CALIF. 91204

**ALEXANDER BOGGS
RYAN**

A. A. G. O.

Faculty — Music Department

WESTERN MICHIGAN
UNIVERSITY

Kalamazoo
RECITALS

Lake Erie College
Painesville, Ohio

david
gooding

The Temple
Cleveland 6, Ohio

**HARTMAN-BEATY BUILDS
ORGAN FOR PARAMUS**

ARCOLA METHODIST CHURCH

Installation Before End of 1965
Scheduled for Instrument in
New Jersey Town

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

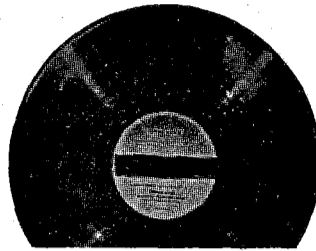
SWELL

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-

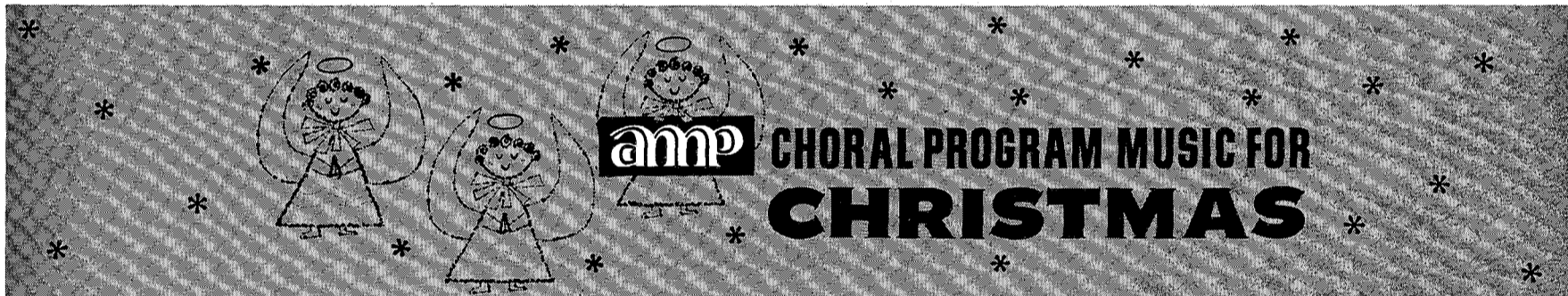
tion and its resultant rhythm. Dr. Kremer plays the Bach Von Himmel hoch variations and the Prelude and Fugue in G, a Stanley voluntary, the Scarlatti Toccata in A, three charming chorales from the Pepping Grosses Orgelbuch, and his own Three Fantasies in the transparent 12-tonal counterpoint widely 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
KRAEHENBUEHL—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

SA, SSA, SSAA, UNISON

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
KRAEHENBUEHL—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

Sample copies of any ten octavos available to Choral Directors on request. Please state your position. Address Educational Dept.



Associated Music Publishers, Inc.

A SUBSIDIARY OF G. SCHIRMER, INC.

609 FIFTH AVENUE, NEW YORK, N. Y. 10017



When we put together an ensemble, it's heavenly!

Baldwin's new church organ ensemble is even better than ever.

It is clear. Strong.

Strong enough to carry congregation and choir with remarkable ease.

Why?

Because Baldwin's brilliant Diapason chorus reflects a respect for the great traditions in organ building and contemporary trends as well.

And Baldwin gives you all the other voices you need to play all the organ literature exactly the way it was written.

Some church organs don't provide all the essentials of a complete organ. They lack such important features as the mixtures, the reed chorus or proper couplers.

But not Baldwin.

When we put together an ensemble, we put together an ensemble!

Baldwin

Now, hear the heavenly ensemble.
Ask for this dramatic new demonstration record. Only \$1.

Baldwin Piano
& Organ Company
Box D 9-65,
Cincinnati, Ohio 45202



Send me your new demonstration record, "The Church Organ and Its Music." I enclose \$1.

Name _____

My Church _____

Address _____

City _____ State _____

My official capacity _____

In Canada write: Baldwin Piano Company (Canada) Ltd.
86 Rivalda Road, Weston, Ontario

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; Te Deum, Martini; O man bewail thy grievous fall, Dear Christians, one and all rejoice and Toccata and Fugue in D minor, Bach; Dialogue, Mader; Tumult in the Praetorium, Maleingreau; 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, beweine 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 Cacone, 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 Guide 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 Francese, 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. — Interstake 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.

DOROTHY ADDY
First Methodist Church
Friends University
Wichita Kansas

LUDWIG ALTMAN
San Francisco Symphony Orchestra
Temple Emanu-El
California Palace of the Legion of Honor

WILFRED BRIGGS
M.S., CH.M.
St. John's in the Village
New York 14, N. Y.

JOHN BULLOUGH
A.B. M.S.M. Ch.M.
Fairleigh Dickinson University
St. Mark's Church
Teaneck, New Jersey

BALDWIN-WALLACE Conservatory of Music
Berea, Ohio
CECIL W. MUNK, Director
WARREN BERRYMAN,
Head of Organ Department
B. M. Degrees in Organ & Church Music

JUDITH ANNE BARNETT
Organist and Recitalist
Conservatory of Music
Heidelberg College
Tiffin, Ohio

HERBERT BURTIS
organ and harpsichord recitalist
"Mr. Burtis is a brilliant artist".
Freehold Transcript
First Methodist Church, Red Bank, N.J.

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

SETH BINGHAM
15 CLAREMONT AVENUE
NEW YORK, N.Y. 10027

ROBERTA BITGOOD
First Presbyterian Church
BAY CITY, MICHIGAN

ARTHUR CARKEEK
M.S.M., A.A.G.O.
DePauw University Organist
Gobin Memorial Church
Greencastle, Indiana

GERARD CARON
St. Jean Baptiste Church
Lexington Ave. & 76th St.,
New York, N. Y. 10021

NORMAN BLAKE
Westover
Middlebury Connecticut

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

EARL CHAMBERLAIN
F.T.C.L.
ST. STEPHEN'S CHURCH
Cohasset Massachusetts

CHICAGO CLUB OF WOMEN ORGANISTS
President, Bernice Nelson Skooglund

JOHN BOE
F.R.C.O., ChM., A.D.C.M.
St. Luke's Church, Evanston

LOUISE BORAK
organist
Faith Lutheran Church
St. Paul, Minn.
available for recitals

CLIFFORD CLARK
ST. LUKE'S CHAPEL NEW YORK

Robert Clark
School of Music
University of Michigan
Ann Arbor

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

ETHEL SLEEPER BRETT
Organist and Recitalist
First Methodist Church, Sacramento, Cal

FRANKLIN COATES
St. John's Episcopal Church
Bridgeport, Connecticut

DONALD COATS
ST. JAMES' CHURCH
NEW YORK

Programs of Organ Recitals of the Month

William Watkins, Washington, D.C. — St. Stephen's Church, Richmond, Va. July 21: Fantasie 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; Differencias 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 grüßet, 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 Fantasie 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, 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; Fantasie and Fugue on B-A-C-H, Reger.

David Pizarro, Durham, N.C. — St. Jakobskirche, 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; Fantaisie in A, Franck — Lynn Doepeke. 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; Larghetto, 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; Fantasie 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; Fantasie 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; Schmucke 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 Alleluia 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, Seawance, Tenn. July 21: Prelude and Trumpetings, Roberts; Air, Hancock; Three Schübler Chorales and Fantasie and Fugue in G minor, Bach.

Marion Engle, New York City — Trinity Church July 2: Credo, Wacht 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, Plainte 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.

JOHN CONNER
St. Michael's Church, R. C.
Houston, Texas

BARRINGTON COLLEGE
School of Music
FRANK E. CONVERSE, B. Mus.,
AAGO
organ division
Barrington, Rhode Island

KATHRYN ESKEY
University of Arizona
Tucson, Arizona

george ESTEVEZ, ch.m.
choir director
christ congregational church
chicago

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

WALLACE M. COURSEN, JR.
F.A.G.O.
CHRIST CHURCH
BLOOMFIELD AND GLEN RIDGE, N. J.
The Kimberley School, Montclair, N. J.

Gerard Faber, A.A.G.O.
Organist-Choirmaster
First Congregational Church
Riverside, Calif.
Music Dept. California Baptist College

EMORY FANNING
All Saints Church, Brookline
BOSTON UNIVERSITY

Harold Daugherty, Jr.
UNIVERSITY METHODIST CHURCH
UNIVERSITY OF SOUTHERN CALIFORNIA

LEE DETTRA
St. Paul's Methodist Church
Lancaster, Pa.
Philadelphia College of Bible
Philadelphia, Pa.

CHARLES FARLEY, PhD
KNOX COLLEGE
Galesburg, Illinois
RECITALS

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

gloria meyer
St. John's Methodist Church
Temple Israel
MEMPHIS TENNESSEE

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

GEORGE FAXON
TRINITY CHURCH
BOSTON

Charles H. FINNEY
Ph. D., F. A. G. O.
Chairman, Division of Music & Art
Houghton College, Houghton, N. Y.
Houghton Wesleyan Methodist Church

John Doney
M.Mus. A.A.G.O.
St. James Episcopal Church
West Hartford 7, Conn.

EDWARD EIGENSCHENK
American Conservatory, Chicago
Second Presbyterian Church,
Chicago
Fine Arts Building, Chicago

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

DUDLEY E. FOSTER, JR.
M.A. F.T.C.L.
Organist-Choirmaster
Episcopal Church of the Resurrection
Montebello, California

C. HAROLD EINECKE
Mus. D. FWCC Mus. B.
The Cathedral of Saint John
the Evangelist
Chairman, Music Commission
Diocese of Spokane
Spokane, Washington

ROBERT ELMORE
CENTRAL MORAVIAN CHURCH
BETHLEHEM, PA.

JAMES G. FRANCIS
S.M.M.
Organist-Choirmaster
Collingwood Presbyterian Church
Collingwood Temple
TOLEDO, OHIO

HENRY FUSNER
S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

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; Paeon, 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.

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

GEORGE L. GANSZ
Irvine Auditorium
UNIVERSITY OF
PENNSYLVANIA
Philadelphia 4, Pa.

NORMAN HOLLETT
F.A.G.O. (chm)
Cathedral of the Incarnation
Diocese of Long Island
Long Island Choral Society
Garden City, Long Island, New York

Harry H. Huber
M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

STUART GARDNER
Mus. M.
LITTLE CHURCH
AROUND THE CORNER
NEW YORK CITY 16

RICHARD GRANT
139 EAST POST ROAD
WHITE PLAINS, N.Y.

JOHN HUSTON
FIRST PRESBYTERIAN CHURCH
TEMPLE EMANU-EL
New York City

Farley K. Hutchins
Sac. Mus. Doc., A.A.G.O.
Westminster Presbyterian Church
University of Akron
Akron, Ohio

WILLARD L. GROOM
F.A.G.O. L.R.S.M.
Church of the Ascension
Seattle

Bertha Hagarty
DOANE COLLEGE
CRETE, NEBRASKA

d. deane
hutchison
first congregational church
portland, oregon

DONALD INGRAM
ST. PAUL'S CATHEDRAL
Buffalo

E. LYLE HAGERT
Union Avenue Christian Church
Saint Louis, Missouri 63108

ELDON HASSE
FRONT STREET
PRESBYTERIAN CHURCH
Hamilton, Ohio

Clair A. Johannsen
Trinity Lutheran
Hagerstown, Maryland

James Philip Johnston
F.A.G.O.
SACRED HEART CATHEDRAL
Newark, New Jersey

WILL O. HEADLEE
SCHOOL OF MUSIC
SYRACUSE UNIVERSITY
SYRACUSE, NEW YORK 13210

WILBUR HELD
S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

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

HOWARD KELSEY
Washington University
Saint Louis, Mo. 63105

MILDRED L. HENDRIX
University Organist
Asst. Professor, Department of Music
DUKE UNIVERSITY
Durham, North Carolina
Available for Recitals

DAVID HEWLETT
CHURCH OF THE RESURRECTION
115 EAST 74th STREET
NEW YORK

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

ARTHUR P. LAWRENCE
M.Mus., A.A.G.O., Ch.M
ALL SOULS PARISH
Berkeley 9, California

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, DuMège; 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 Française, 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.

FREE

to choirmasters and directors of sacred music

FOUR SEASONS OF SACRED MUSIC by J. W. PEPPER



a useful, highly informative eight-page brochure and planning guide containing a compilation of specially edited pre-selected music from

The H. W. GRAY CO., INC.

Now—a selection of music specifically chosen to fill your programming requirements during every sacred season. New music and great old favorites as well as fine lesser-known works have been included to make your work easier, your selections more appropriate and more rewarding, your services more meaningful.

PLUS . . . a special **PLANNING GUIDE** to help you coordinate your music programs. Individual charts, one for each season, divided into Sundays. Look over the selections in the brochure, decide which might tentatively fit into your projected schedule, and then record them on the guide page supplied.

Listed below are headings showing the range of selections included in the "Four Seasons" brochure. Mail the coupon for your *free* copy!

SATB General Anthems with text sources other than biblical

SATB General Anthems with biblical texts

The Lenten Season music

Palm Sunday music

Easter music

Ascension music

Thanksgiving music

Communion Anthems

Mother's Day music

Music for Christmastide (includes nine separate categories of titles)

New Year's music

General Sacred music

ORDER TODAY

Your copy will be forwarded immediately upon receipt of the attached coupon. Just clip and mail!

DOROTHY E.
LAYMAN
ORGANIST-DIRECTOR
FIRST METHODIST CHURCH
DEARBORN, MICH.

RICHARD W. LITTERST
M. S. M.
SECOND CONGREGATIONAL CHURCH
Rockford, Illinois

ASHLEY MILLER
A.A.G.O.
N.Y. Society for Ethical Culture
2 West 64th St., New York City

robert iodine
mus.d. f.a.g.o.
CHICAGO
•st. chrysotom's church
•american conservatory of music

david m. lowry
S.M.M.
405 EAST 82 ST.
NEW YORK

CATHERINE RITCHEY MILLER
Peace College
Edenton Street Methodist Church
Raleigh, North Carolina

William MacGowan
All Saints Church
Pasadena, California

JAMES MCGREGOR
M.S.M., A.A.G.O.
Organist and Choirmaster
GRACE EPISCOPAL CHURCH
Newark, New Jersey

JOSEPH MIRANDA
St. Mark's Cathedral
Salt Lake City

Anne Versteeg
McKITTRICK
F.A.G.O., Ch. M., F.T.C.L.
Grace Church, Brooklyn Heights
BROOKLYN 2, N. Y.

CLARENCE MADER
Los Angeles, California
OCCIDENTAL COLLEGE
IMMANUEL PRESBYTERIAN CHURCH

JOHN D. MORRISON
M.Mus., A.A.G.O.
Queens College
St. Martin's Episcopal Church
Charlotte, North Carolina

ROBERT L. MAHAFFEY
M.A., Mus.M., F.A.G.O.
Ch.M., F.T.C.L.
CHRIST EPISCOPAL CHURCH
Manhasset, New York

PHILIP MANWELL

THOMAS MURRAY
Organist-Recitalist
FIRST BAPTIST CHURCH
PASADENA, CALIFORNIA

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

Frederick
MARRIOTT
Central Methodist Church
Detroit, Michigan

WILLIAM H. MURRAY
Mus. M. F.A.G.O.
Church of the Holy Nativity,
Episcopal
Chicago, Illinois

J. W. Pepper & Son, Inc.
231 North Third Street, Phila., Pa. 19106

Gentlemen:
Please forward my free copy of "Four Seasons of Sacred Music" by return mail.

Name

Title

Name of church

City..... State..... Zip.....



ALEXANDER BOGGS RYAN

CONCERT ORGANIST

— Now Booking —

ST. LOUIS: "Dr. Ryan is an organist of great talent and good taste. His presentation of Bach was of the finest order. The tempos were conservative, particularly in the E Flat Fugue, but the sense of proportion was excellent. It was one of the best performances of Bach's music in recent programs."

Clark Mitze, *St. Louis Globe-Democrat*,
6/24/65

GLOUCESTER, Mass.: "Ryan distinguished himself with a skillful technique combined with rhythmic drive and outstanding musicianship — plus the great organ of the Hammond Museum."

Corinne Witham, *Gloucester Daily Times*,
7/10/65

PORTLAND, Me.: "Giving credit to the masters of the 17th and 18th centuries, Ryan built the first half of his concert around the works of Louis Couperin, J. S. Bach, Louis Marchand and Francois Couperin. These classical selections . . . gave the organist a chance to exhibit his accomplished precision and technical assuredness."

Bradford F. Andersen, *Press Herald*,
7/14/65

LANSING: "A virtuoso creates his own atmosphere, weaves his own magic, no matter the weather. Such was the achievement of Dr. Alexander Boggs Ryan . . . who presented a superb concert Thursday afternoon at St. Paul's Episcopal Church. The program opened, appropriately, with three compositions of Bach . . . In his interpretation Dr. Ryan explored the ethereal qualities of the master organ composer with deft certainty."

Dick Murray, *The State Journal*,
7/16/65

Faculty — Music Department
WESTERN MICHIGAN UNIVERSITY
Kalamazoo

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.

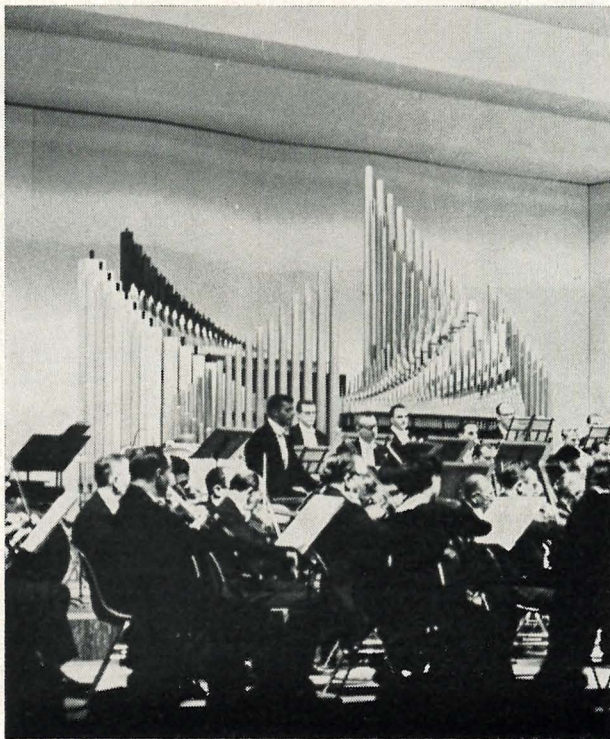
PEDAL

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

Gedacktblöte 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 Tonkanelle. 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

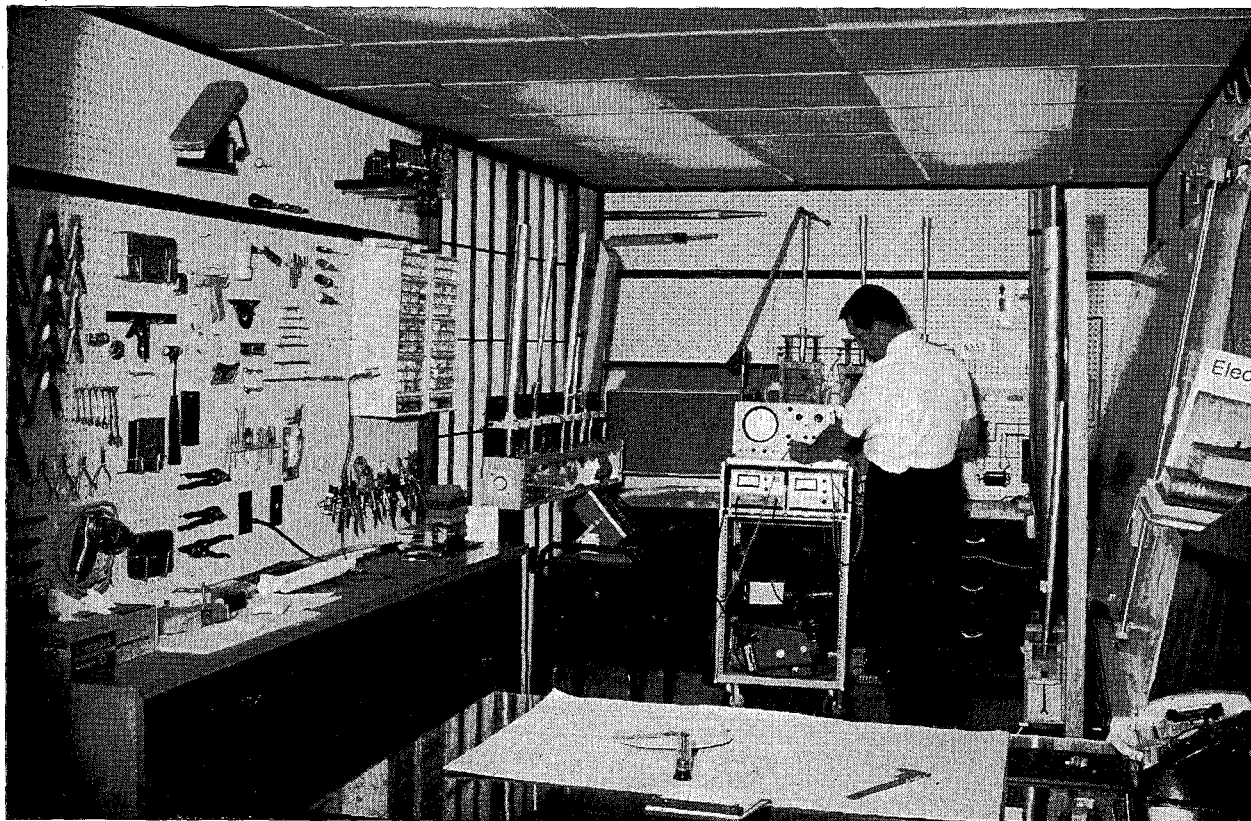
OBERWERK

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.

Research



A position of leadership demands continuing research. At Wicks this important process is conducted in a laboratory at the factory and not on various purchasers' organs. Only when improvements are fully developed are they incorporated

into instruments built for others. This is one reason why Wicks offers a ten-year warranty on every organ. Have you investigated the advanced engineering now built into every Wicks organ as a result of this continuing research?

Write for information.

Wicks

ORGAN COMPANY • HIGHLAND, ILLINOIS
Pipe Organ Craftsmen Since 1906

**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.



What's so traditional about the Hammond Grand 100 Organ?

WHEN WE SAY the Hammond Grand 100 Organ is built to conform to the purest concepts of traditional organ architecture, this is what we mean:

The Hammond Grand 100 is a totally straight organ. It has no duplexing or borrowing; each of the 50 stops is separately derived and has a tone quality unique unto itself.

The Grand 100 incorporates an antiphonal division entirely independent of the main organ. Not merely an echo organ or switching arrangement, it is an ancillary division in the truest sense of the word and can be played from the swell, great or pedal keyboards to simulate the performance of a pipe organ in which the antiphonal organ consists of separate ranks of pipes.

The Grand 100 has in its specifications traditional church organ percussions located on the great—chimes, 25 note G to G, and harp which can be coupled to 4' and played as a harp celeste. Intramanual and intermanual couplers function exactly as they do on traditional organs. Mixtures, separately derived, not borrowed, from the mutation stops are provided on each manual using pitches up to the 26th.

The ensemble of the Grand 100 is not diminished by its vast range of solo voices. Each possesses its own distinctive tone. All the controls, including the combination action, the sforzando piston, the two expression pedals, the crescendo pedal and the toe pistons

conform to the highest traditions and requirements. Voicing, balance, reverberation and volume in each division are adjustable.

In short, you won't find anything on the Hammond Grand 100 that is not traditional in function or concept. There are no dial controls, no blowing devices, no cheating or compromise with tradition.

Don't take our word for it. Play it. Appreciate its response. Test its tonal versatility—its completeness. Write today. We'll help you arrange to play a Grand 100 and send you complete specifications.

© HAMMOND ORGAN COMPANY

HAMMOND ORGAN COMPANY
4200 WEST DIVERSEY AVENUE
CHICAGO, ILLINOIS 60639

D-9-46

Please send me complete information about the new Grand 100 Organ plus the name and address of the installation nearest me. There is no cost or obligation.

NAME _____
ADDRESS _____
CITY _____ STATE _____
CHURCH _____

Music's most glorious voice...
HAMMOND ORGAN
Music's most valuable franchise

robert anderson

SMD FAGO

Southern Methodist University
Dallas 22, Texas

CHARLOTTE

Organist - Recitalist
Choral Music Director

ATKINSON

ARMY AND NAVY ACADEMY

CARLSBAD, CALIFORNIA

RECITALS AND LECTURES IN THE WEST

WILLIAM

Lecturer
Consultant

ARTHUR C. BECKER, Mus D., A.A.G.O.

DE PAUL UNIVERSITY
ST. VINCENTS CHURCH, CHICAGO

Edward D. Berryman, SMD

Warren L. Berryman, SMD

BERRYMAN

Organist-Choirmaster
Westminster Presbyterian Church
Minneapolis

Head, Organ-Church Music Dept.
Baldwin-Wallace College
Berea, Ohio

LILIAN CARPENTER, F.A.G.O.

160 West 73rd Street, New York, N. Y. 10023
An Instruction Book: BASIC ORGAN TECHNIQUE
(J. Fischer and Bro.)

RICHARD ENRIGHT

Mus. D.

Northwestern University

First Presbyterian Church

EVANSTON, ILLINOIS

ROBERT

GLASGOW

HILL AUDITORIUM

UNIVERSITY OF MICHIGAN, ANN ARBOR

UNIVERSITY OF OREGON, EUGENE

JOHN HAMILTON

ORGAN, HARPSICHORD

EVERETT JAY HILTY DON A. VOLLSTEDT

Division of Organ and Church Music
UNIVERSITY OF COLORADO
Boulder

JOHN HOLTZ

Faculty: HARTT COLLEGE, University of Hartford
Organist: CENTER CONGREGATIONAL CHURCH, Hartford

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

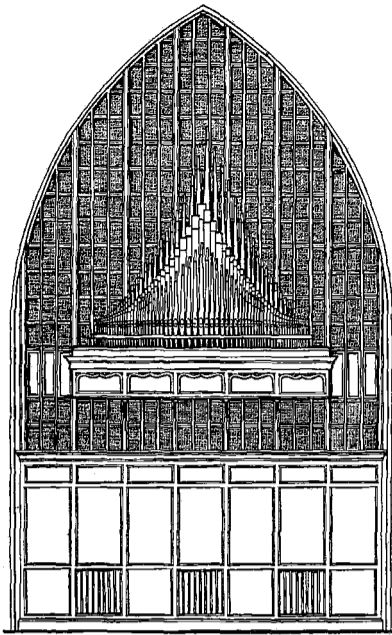
"Miss Mason played with austerity and reserve, demonstrating anew her extraordinary facility . . ." Des Moines Register, October 5, 1964

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

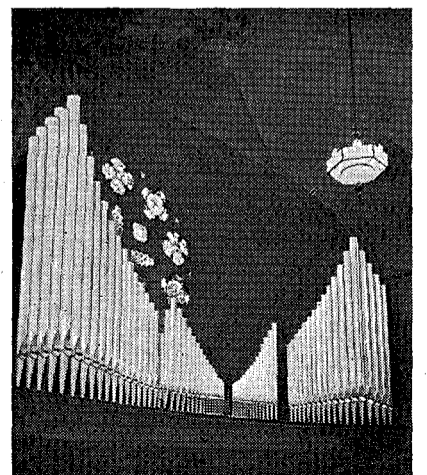
Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Pommer 4 ft. 24 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4-5 ranks 292 pipes

SWELL

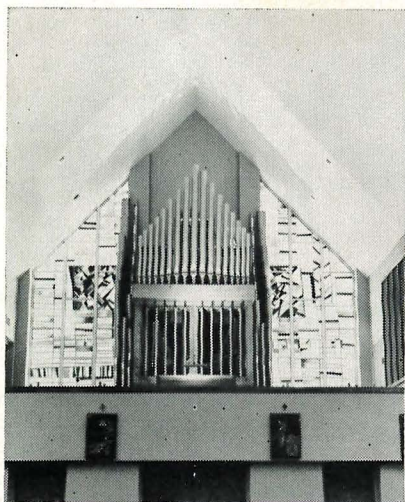
Holzgedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Terz 1 1/2 ft. 49 pipes
Scharf 3 ranks 171 pipes
Trompete 8 ft. 61 pipes
Tremolo

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

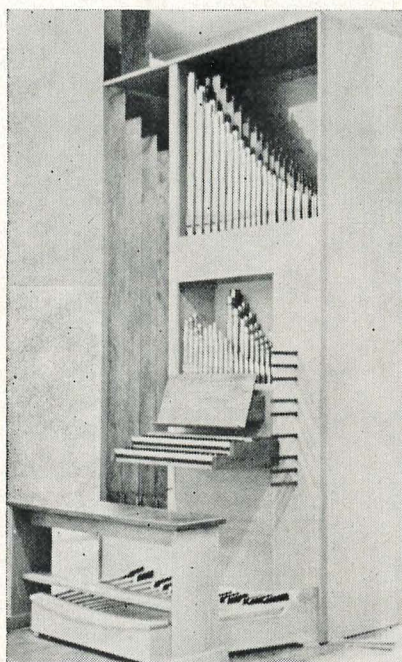
Manual II
Quintadena 8 ft.
Gemshorn 2 ft.

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

**CHRISTMAS FAVORITE
WATTS NATIVITY CAROL**

by
R. DEANE SHURE

Sung by
MORMON TABERNACLE CHOIR

ML 6019

New
JORDAN CHRISTMAS CAROL
BELWIN MUSIC COMPANY
Rockville Center, N.Y.

ERNEST WHITE EDITIONS

ORGAN MUSIC

CHURCH MUSIC

3356 N. Pennsylvania Street

Indianapolis, Indiana 46205

**CHRISTMAS
MUSIC**



Organ Scores

MESSIAH

Music by **George Frederick Handel**
Organ Score by **Waren Hutton and Mary Lou Robinson**
(with Hammond registration)

This arrangement of the accompaniment to *Messiah* is designed to fulfill the needs of the organist for a practical and stylistically accurate edition of Handel's great work. The trained organist will find few places that require more than a minimum of effort as fingering and pedaling have been carefully planned to simplify performance as much as possible. . . . \$7.50

**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

G. SCHIRMER

609 FIFTH AVENUE, NEW YORK, N. Y. 10017
In Los Angeles: 3330 Wilshire Blvd.

Choral

- GATATUMBA—Anderson-Stickles. SAB (11196) .30
- HANUKKAH SONG—Arr. by R. J. LaFontaine.
SATB (51190) .25
- THE INNKEEPER'S CAROL—Warner-Stickles.
SAB (11180) .25
- LITTLE WHITE DOVE—Grieb. SABT (11209) .25
- MARCH OF THE KINGS—Cain. SAB (10943)
SATB (10769) .25
- O WONDER OF THIS CHRISTMAS NIGHT
—Lekberg. SATB (11190) .25
- MILES COVERDALE'S CAROL—Paget.
SATB (11215) .25
- THE SHEPHERD'S NOEL—Honey.
Two-Part (11277) .25
- SIX CHRISTMAS SONGS—Williamson.
Unison (11253) .30
- A SONG OF HANUKKAH—Adler. SATB (11162) .25
- THREE SPANISH CAROLS—Davies.
Unison (11125) .25
- CAROL OF THE ANIMALS—Stilko.
SATB (51251) .30
- LIPPAI, WAKE UP—arr. Warner. SATB (11211) .25
- WHAT SONGS WERE SUNG—Niles. SATB
(11245) SSA (11246) .25
- ALTHOUGH YOU ARE SO TINY—arr. Ehret.
SAB (51232) .25
- PRINCE OF PEACE IS COME (The Christmas
Story)—Grieb. A Christmas Pageant .1.25
- CANTATA #122, THE NEW-BORN BABE (Das
neugebor'ne Kindelein)—J. S. Bach. SATB with
Alto, Tenor and Bass Solos. English version
by John Lewis and Harvey Reddick .1.00
- CANTATA #142, TO US A CHILD IS GIVEN
(Uns ist ein Kind geboren)—J. S. Bach. SATB
with Alto, Tenor and Bass Solos. English
version by John Lewis and Harvey Reddick .75
- CANTATA #191, GLORIA IN EXCELSIS DEO
J. S. Bach. SATB (Latin only).
Foreword by Elliot Forbes .1.00

Sample copies available to Choral Directors on request. Please state your position. Address Educational Dept.

THE SACRED MUSIC PRESS



What do you look for in sacred music? If you want presentations that are fresh and new, with original and expressive ideas from both established composers and bright new talents, take a look at The Sacred Music Press.

Our aim is to be *innovators* as well as publishers of expressive, modern church music. Here are three examples of what we mean—and we hope you'll consider them for your church music program.

Interesting new publications for senior choirs, junior choirs and organists.



I AM
An S.A.T.B. Choral Festival based on the sayings of Jesus. Also excellent as a cantata or anthem-sermon series. Seven new anthems by seven great composers: Young, Roff, Darst, Lewis, Caldwell, Morgan, Williams. \$1.50 per copy.



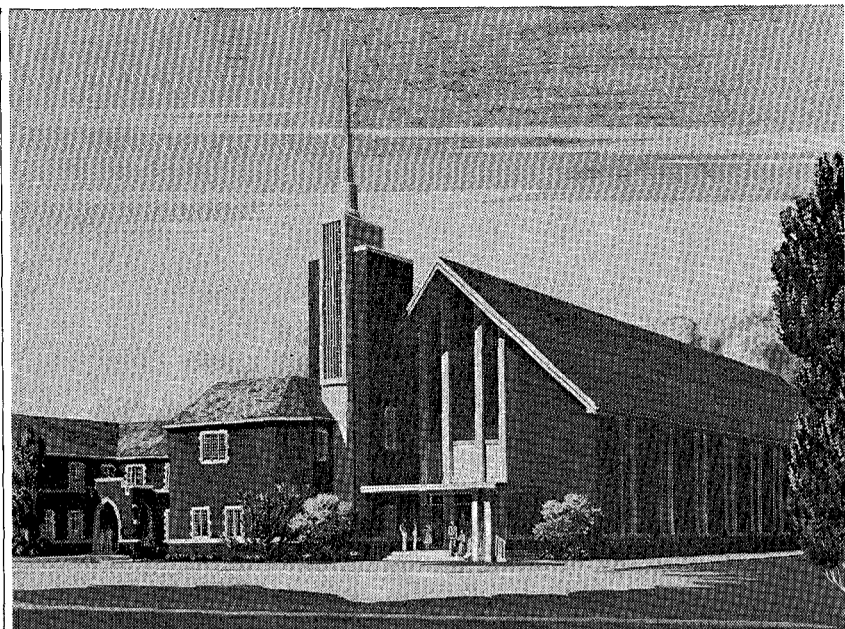
LET THERE BE LIGHT
A Christmas Cantata for children's choirs. Charming text by Mildred Kerr, colorful and beautiful music by Roberta Bitgood. Largely unison, with some two-part, three-part and antiphonal (optional). Appealing to singers and listeners alike. \$1.50 per copy.



FESTAL HYMN VARIATIONS
For The Church Year. Refreshingly different organ stylings based on familiar hymns. By an outstanding new composing talent, Sharon Elery Rogers. Contents cover the span of the church year. \$1.50 per copy.

At better music dealers.

THE SACRED MUSIC PRESS/501 E. THIRD ST./DAYTON, OHIO 45401



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

PIPE ORGAN Engineers & Consultants (Over Thirty Years Experience)

CHESTER A. RAYMOND, INC.

Offices 32 Nassau St.

Princeton, N.J.

Phone 609-799-0935

P. O. Box 55

**GUNZELMANN REBUILDS
60-YEAR-OLD MIDMER**

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

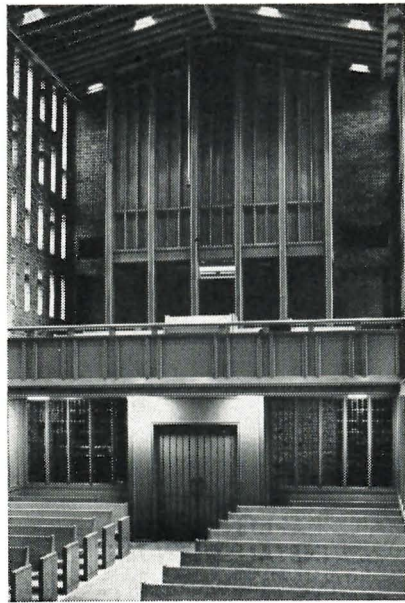
A new two-manual organ of entirely straight design, built by the Keates Organ Company, Ltd., Acton, Ont., has been installed in the chapel of McMaster Divinity College, McMaster University, Hamilton, Ont. The instrument is located in the rear gallery of the chapel. The pipework is concealed by a fibreglass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

From *Oxford*



An important new collection

CAROLS OF TODAY

Original settings by contemporary British composers of the younger generation:

- Richard Rodney Bennett • David Blake • Benjamin Britten • Gordon Crosse • Adrian Cruft • Peter Maxwell Davies • P. Racine Fricker • John Gardner • Alun Hoddinott • Imogen Holst • John Joubert • William Mathias • Nicholas Maw • John McCabe • Alan Rawsthorne • Phyllis Tate • Peter Wishart

All the settings are of the highest standard and very much of our time. They are mostly SATB unaccompanied, and most, though not all, are for Christmas.

Soft covers: \$2.95

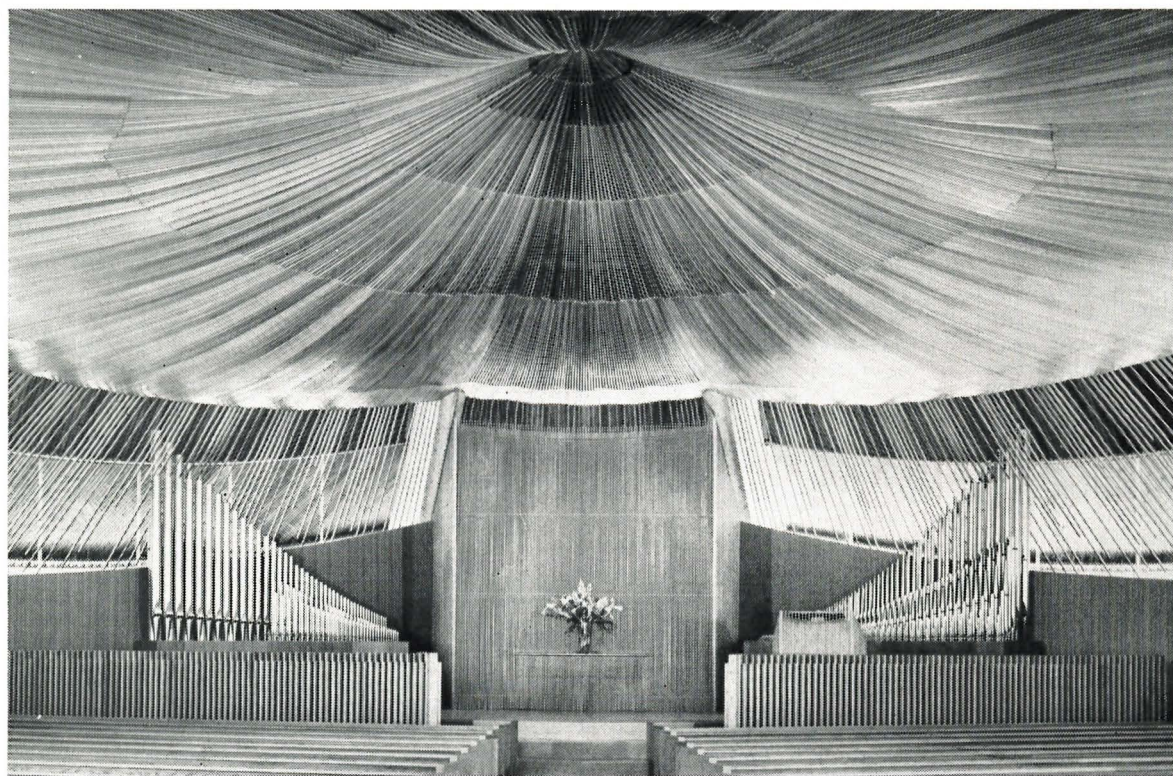
Please send me on 30-day approval a copy of Carols of Today.

Church Name _____

Address _____

City _____ State _____ Zip _____

Oxford University Press
Music Department,
417 Fifth Ave., New York, N. Y. 10016



The First Unitarian Congregational Society of Hartford

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

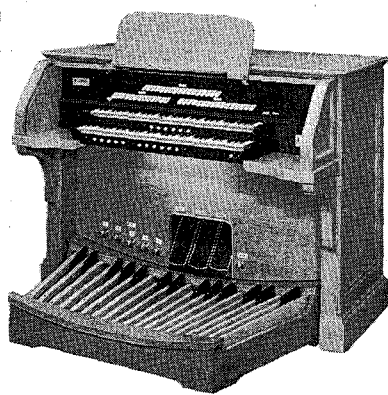
Austin Organs,

INCORPORATED

HARTFORD, CONNECTICUT 06101

Member: Associated Pipe Organ Builders of America

There May Never Be Another Electro-Voice Organ That Looks Exactly Like This!



Few organists are completely satisfied with the "mass produced" look and sound of most electronic organs. Neither are we. That's why the Electro-Voice Series D organs aren't electronic, and aren't mass-produced. And that's why no two Electro-Voice organs need be made alike.

Tell us what special playing features are required: "capture system" manual and general presets, toe pistons, crescendo, sforzando, chime, or carillon, and the like are all available to your order—and all to strict A.G.O. specifications.

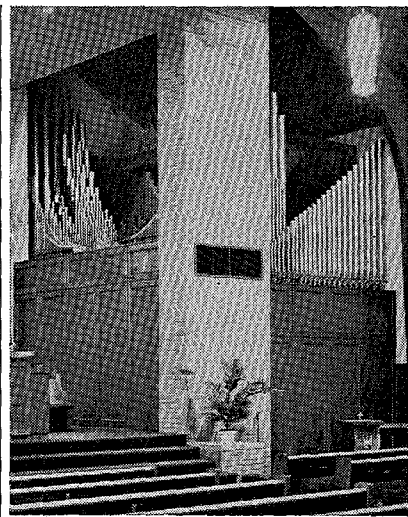
Furniture styling, too, is completely up to you. We offer seven basic designs to fit every decor. And we'll build your choice in any wood at all—any finish. Just tell us what you want.

Superb furniture craftsmanship and flexible console design are important, of course, but even more vital is the sound. May we remind you that E-V Series D organs aren't electronic in sound or in principle. They are something more—much more—and well worth hearing, seeing, and playing. Soon.

For full details on Electro-Voice Series D organs, write: Dennis Ehrlicke, Organ Sales Mgr.

ELECTRO-VOICE, INC.
Dept. 959DN, 611 Cecil Street
Buchanan, Michigan 49107

Electro-Voice
SETTING NEW STANDARDS IN SOUND



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

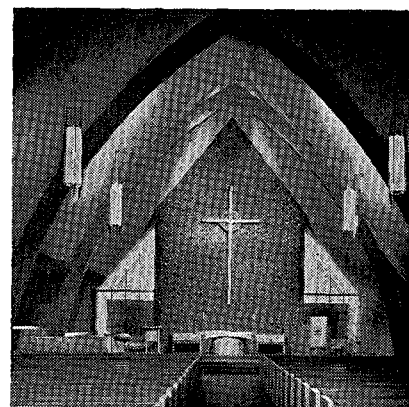
Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Koppel Flute 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Singend Gedeckt 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Cymbal 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Chimes

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



EARL NESS MUS. D.
Philadelphia, Pa.
FIRST BAPTIST CHURCH
TEMPLE KENESETH ISRAEL
PHILA MUSICAL ACADEMY

Jack Ossewaarde
St. Bartholomew's Church
New York

FRANK K. OWEN
Lessons—Recitals
St. Paul's Cathedral
Los Angeles 17, California

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

Sam Batt Owens
Birmingham-Southern College
First Methodist Church
Birmingham

HENRY FRANCIS PARKS
Organist & Choirmaster
St. Alban's Episcopal Church
Edmonds (Seattle)
Conductor
Seattle Senior Musicians Orchestra

NORLING

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

Newton H. Pashley
First Presbyterian Church
OAKLAND, CALIFORNIA

Garth Peacock
Oberlin Conservatory of Music
Oberlin, Ohio

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

WALTER L. PELZ
M.Mus. Ch.M.
Christ Lutheran Church
Minneapolis, Minnesota

Franklin E. Perkins
The Ladue Chapel
St. Louis, Missouri

JOHN KEN OGASAPIAN
Saint Anne's Church
Massachusetts State College
Lowell

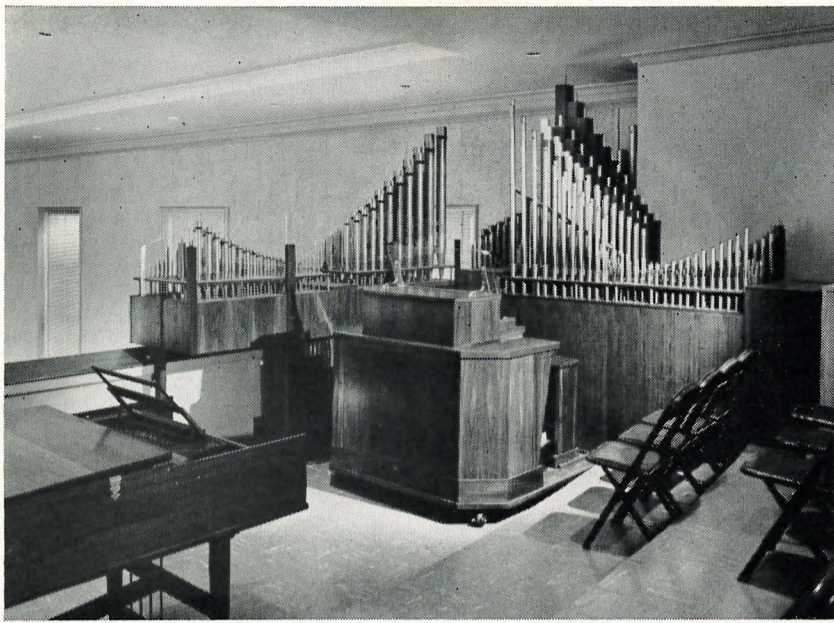
Wendell Piehler
Mus. M. Organist
St. Andrew's Episcopal Church
Colby Jr. College for Women
New London, New Hampshire

Robert J. Powell
M.S.M., F.A.G.O., Ch.M.
St. Paul's Episcopal Church
Meridian, Mississippi

MARILYN BARR OLSEN
B.Mus., S.M.M.
Asst. Professor, Department of Music
College of Emporia
First Presbyterian Church
Emporia, Kansas

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

KATHRYN HILL RAWLS
MUSIC B., A.A.G.O.
Washington, D. C.
Regional Chairman
D.C., Maryland and Virginia
"The Region on the Potomac"



**HOLTKAMP PART OF NOTED
CHURCH MUSIC PROGRAM**

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.

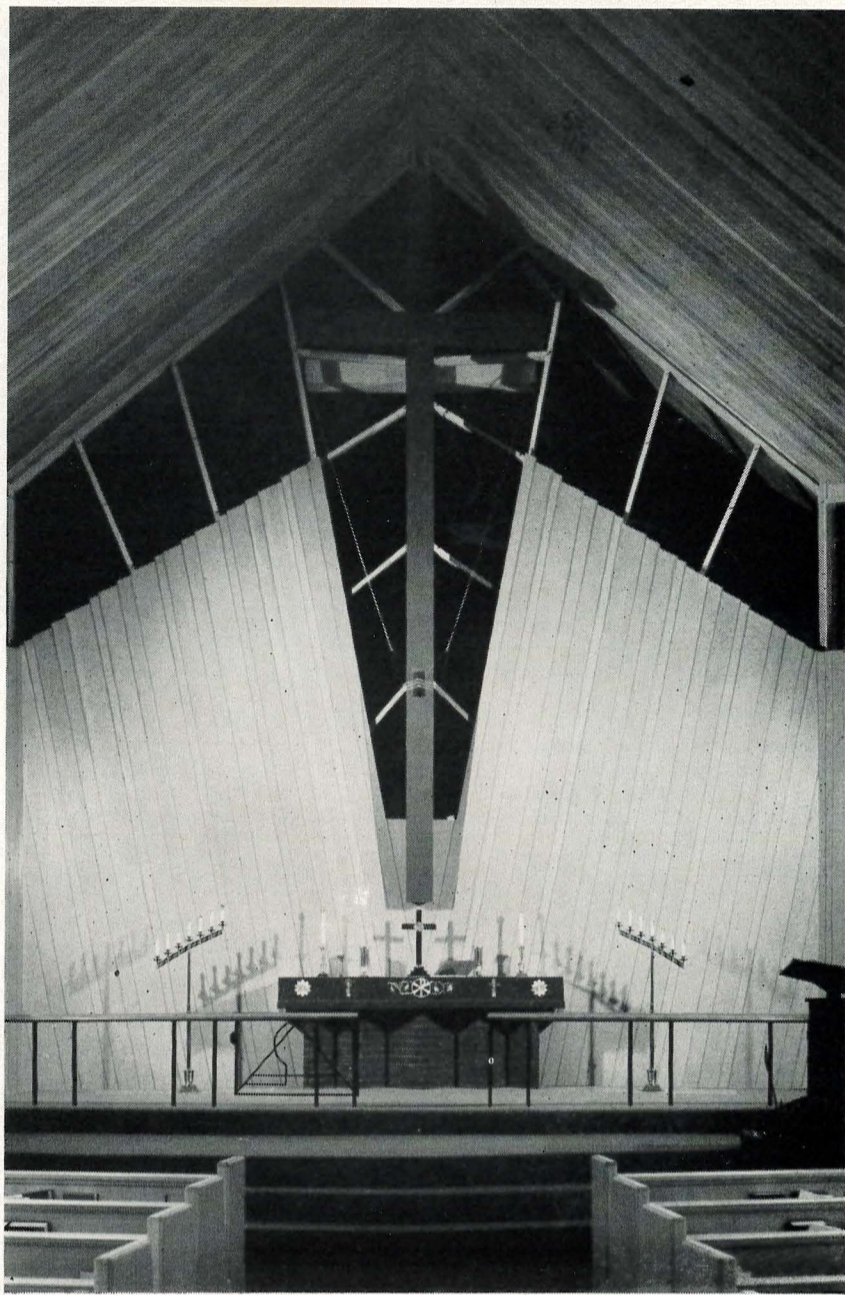
The Holtkamp organ built for these perhaps unique services is shown with the Dowd harpsichord also used. Garth Peacock of Oberlin Conservatory is the organist.

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



another Saville Custom Organ installation
Trinity Lutheran Church

Park Forest, Illinois

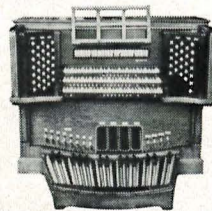
Rev. Leonard A. Anderson, Pastor

GREAT		SWELL	
Principal.....	8'	Geigen Principal.....	8'
Gemshorn.....	8'	Gedeckt.....	8'
Bourdon.....	8'	Viola.....	8'
Octave.....	4'	Viola 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	
PEDAL		MECHANICALS	
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'		

Consider the pipe-voiced electronic Saville. Hear and play it at our dealers, in our Northbrook studios or write for literature. Saville Organ Corporation • 2901 Shermer Road, Northbrook, Illinois • Telephone: CRestwood 2-7070.

the glorious sound of the custom

Saville



CLINTON REED
A.A.G.O.
Organist-Choirmaster
Chapel of the Intercession
Trinity Parish
New York

MYRTLE REGIER
Mount Holyoke College
South Hadley, Massachusetts

WILLIAM A. RILEY
Organist - Choirmaster
ST. ANDREW'S CHURCH
West Philadelphia, Pa. 19104

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

NEWELL ROBINSON
F.A.G.O., Ch.M.
CHURCH MUSIC
GRACE CHURCH, MT. AIRY
PHILADELPHIA DIVINITY SCHOOL

PRESTON ROCKHOLT
Mus. D., F.A.G.O.
DIRECTOR OF STUDIES
College of Church Musicians
Washington Cathedral

St. John's Cathedral
Jack Edwin Rogers
Jacksonville, Florida

WILBUR F. RUSSELL
Organist-Choirmaster, First Pres. Church
San Francisco Theological Seminary
San Anselmo, California

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist-Choirmaster
St. John United Lutheran Church
Winter Park, Florida

RUSSELL SAUNDERS
Drake University
University Christian Church
Des Moines, Iowa

john h. schneider
Calvary Presbyterian Church
Riverside, California

ALEXANDER SCHREINER
Ph.D., F.A.G.O.
The Tabernacle, Salt Lake City, Utah
Lilian Murtagh Concert Management
Box 272 Canaan, Conn. TA 4-7877

Robert Schuneman
 Redeemer Lutheran Church
 Concordia Senior College
 Fort Wayne, Indiana

WILLIAM SELF
 Organist and Master of the Choir
 ST. THOMAS' CHURCH
 Fifth Avenue and 53rd Street
 New York, N.Y. 10019

ROBERT D. SETZER
 St. Peter's Episcopal Church
 St. Petersburg Junior College
 St. Petersburg Florida

CHARLES SHAFFER
 Organist
 First Presbyterian Church of Hollywood
 Hollywood, California

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

VINCENT E. SLATER
 Plymouth Congregational Church
 and
 Achduth Vesholom Congregation
 FORT WAYNE, INDIANA

L. ROBERT SLUSSER
 MUS. M., A.A.G.O.
 FIRST PRESBYTERIAN CHURCH
 BIRMINGHAM, MICHIGAN

ROBERT SMART
 Trinity Episcopal Church
 Swarthmore College
 SWARTHMORE, PENNSYLVANIA

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

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

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

PHYLLIS STRINGHAM
 Recitals
 Carroll College
 Waukesha, Wisconsin

Orrin Clayton Suthern, II
 Professor of Music
 Organist-Conductor
 Lincoln University, Pa.

FREDERICK SWANN
 The Riverside Church
 New York City

LAUREN B. SYKES
 A.A.G.O., Ch. M.
 Warner Pacific College
 First Methodist Church
 Portland, Oregon

JAMES A. THOMAS
 First Presbyterian Church
 La Grange, Ill.

Adolf Torovsky, A.A.G.O.
 Organist-Choirmaster
 Church of the Epiphany
 Washington, D. C.
 Composer of the familiar carols
 "Softly the Stars Were Shining"
 "Hark! Ye People"

George Norman Tucker
 Mus. Bach.
 ST. LUKE'S CHORISTERS
 Kalamazoo
 BOY CHOIRS

FRED. TULAN

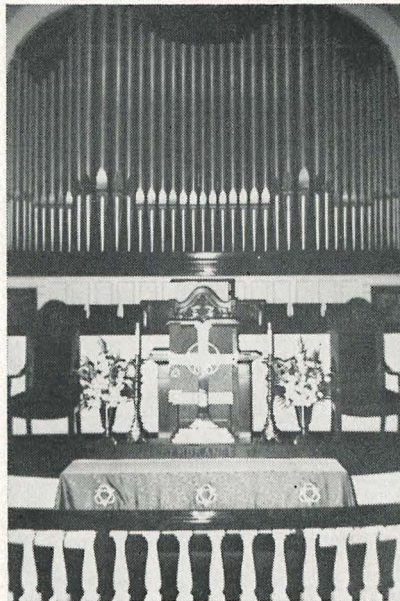
JAMES VAIL D.M.A.
 UNIV. OF SOUTHERN CALIFORNIA
 Church Music Department
 ST. JOHN'S EPISCOPAL CHURCH
 Organist-Choirmaster
 LOS ANGELES

HANS VIGELAND
 Westminster Church
 Temple Beth Zion
 The Buffalo Seminary

WILLIAM FRANCIS VOLLMER
 The Baptist Temple
 Temple Square
 Bklyn 17, N. Y.

W. WILLIAM WAGNER
 MT. LEBANON METHODIST CHURCH
 Pittsburgh, Pennsylvania

Charles Dodsley WALKER



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

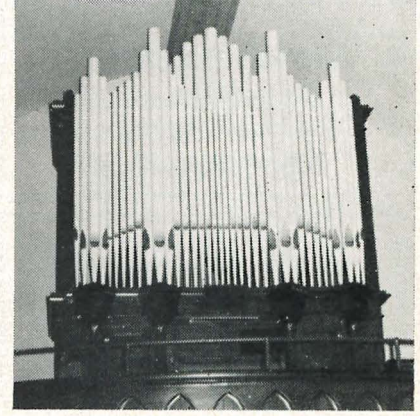
An old and active urban church serving a changing community is Salem Lutheran Church, Toledo, Ohio. The casework and 13 ranks of pipes from the G. F. Votteler of 1900 will be retained in the new organ to be installed by Julian Bulley in the fall of 1966. Mrs. Arthur Ehler and Mrs. Lloyd Stanbery, organists, 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.

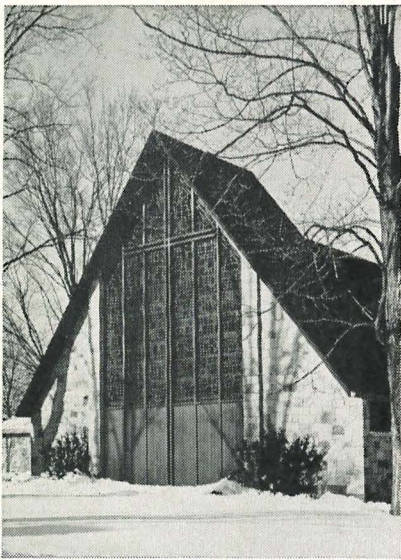
- GREAT**
 Principal 8 ft. 61 pipes
 Koppel Flute 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 49 pipes
 Octave 4 ft. 61 pipes
 Mixture 3 ranks 183 pipes

- 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 2 1/2 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 1 1/2 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 5 1/2 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 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 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

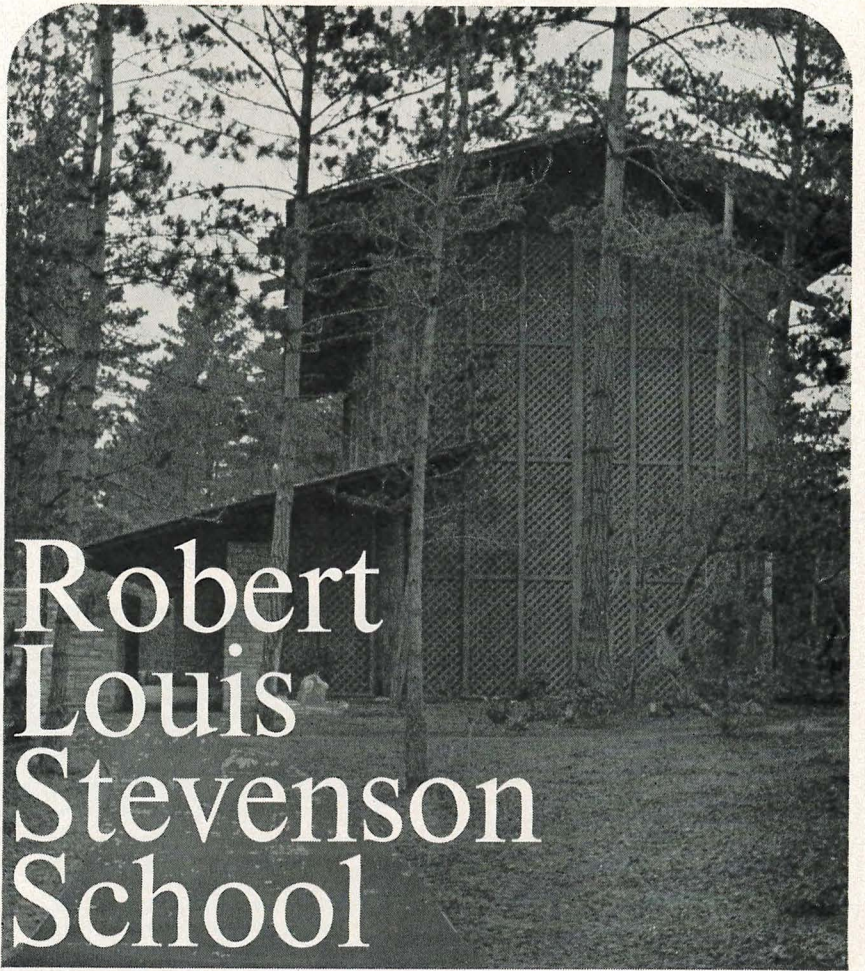
Principal 8 ft. 61 pipes
Holzbordun 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Quinte 2 1/2 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes

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 2 1/2 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

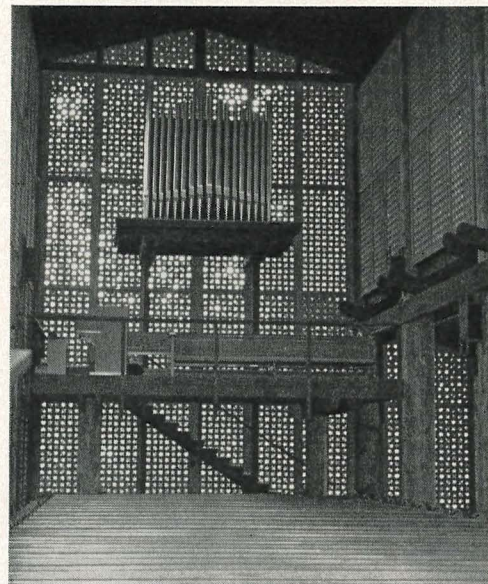
Contrebasse 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Gedeckt 8 ft. 32 notes
Oktav 4 ft. 12 pipes
Kontra Hautbois 16 ft. 32 notes
Hautbois 8 ft. 32 notes
Hautbois 4 ft. 32 notes



**Robert
Louis
Stevenson
School**

Pebble Beach, California

Mr. Robert U. Ricklefs, PRESIDENT



Pictured above and at left is the Eleanor Donnelley 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.



another installation by
**Rodgers
ORGAN COMPANY**

1300 N. E. 25th Ave. / Hillsboro, Oregon 97123

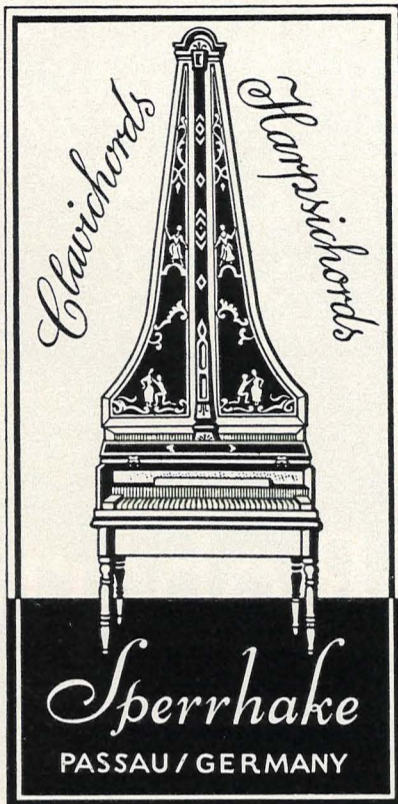
FACTORY SHOWROOMS: 234 South Wabash / Chicago, Illinois
183 Golden Gate Ave. / San Francisco, Calif.



**SCHULMERICH®
HANDBELLS**

Put Music in Your Hands!
So easy to start a children's or adults' musical group, with Schulmerich "Precision Tuned" Handbells, the finest. Delivery now. Write to

SCHULMERICH CARILLONS, INC.
9595 Carillon Hill • Sellersville, Pa.



Sperrhake
PASSAU / GERMANY

METAL PIPES

Made in United States. Highest quality European workmanship.

Gerhard J. Beisecker
Organ Pipes Mfg.

P. O. Box W-86 • Erie, Pa. 16510

THOMAS H. WEBBER, JR.

Westminster Presbyterian Church
Nashville, Tennessee

DAVID A.

WEHR

CHORAL—ORGAN—COMPOSITION
Cathedral of the Rockies, Boise, Idaho

DONALD WILKINS

CALVARY EPISCOPAL CHURCH
DUQUESNE UNIVERSITY
Pittsburgh, Pennsylvania

JULIAN

WILLIAMS

Music Doc.

Sewickley Pennsylvania

George Y. Wilson

INDIANA UNIVERSITY
Bloomington, Ind.

barclay wood

FIRST BAPTIST CHURCH
Worcester Massachusetts

SEARLE WRIGHT

F.A.G.O. F.T.C.L.
St. Paul's Chapel, Columbia University
and Union Theological Seminary
NEW YORK CITY
Music Faculty of Columbia University

ALEC WYTON

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

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

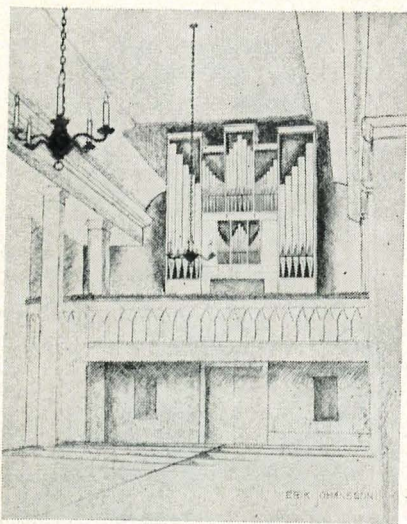


Organists, choirmasters, choristers and clergy representing 15 states and 20 dioceses attended the 15th annual Fourth Province church music conference of the Episcopal Church July 13-22 at DuBose Conference Center, Monteagle, Tenn. The faculty included the Rev. William B. Schmidfall, chaplain; Mildred 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

**LEBANON, N. J. INSTRUMENT
REBUILT BY FRITZSCHE**

LEBANON METHODIST CHURCH

Design Drawn up by George Apgar,
Organist — Several Stops Are
Added in Complete Rebuild

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.



**CHILDRENS CHOIR
DIRECTORS**

Are you ready for the new season with new ideas,
teaching techniques, anthems and enthusiasm?

JOIN THE CHORISTERS GUILD

Receive challenging material each month.

For a brochure describing the services of the Guild and
a complimentary new anthem for children, write to

F. L. Whittlesey
440 Northlake Center
Dallas, Texas 75238



ABBOTT AND SIEKER · ORGANBUILDERS

2025½ PONTIUS AVENUE, LOS ANGELES 25

New Organs • Rebuilding • Maintenance
Representing CASAVANT FRÈRES



BERKSHIRE ORGAN COMPANY

NORTH WILBRAHAM, MASSACHUSETTS

PIPE ORGAN ARCHITECTS & BUILDERS

GREENSBORO COLLEGE — SCHOOL OF MUSIC

Greensboro, North Carolina

B.M. DEGREES IN ORGAN AND CHURCH MUSIC

Harold G. Andrews, Jr., Head, Organ Dept.

Member, National Association of Schools of Music

School of Music

UNIVERSITY OF NORTH CAROLINA

Greensboro, North Carolina

B.A., B.MUS., M.MUS. DEGREES IN ORGAN

Gordon Wilson, Head, Organ Dept.

Member, National Association of Schools of Music



Reid Organ Co.

P.O. Box 363

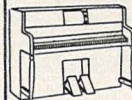
(408) 248-3867

Santa Clara, California

ELECTRIFY

PLAYER PIANOS
PUMP ORGANS

YOU CAN QUICKLY END TIREISOME FOOT-PUMPING
With a Compact Low-Cost Leo Silent Suction Unit



EASY TO INSTALL
FULLY GUARANTEED
1000'S IN USE

write to
LEE MUSIC MFG. CO.
Box 595, Tujunga, Calif.



ORGAN SERVICE - J.E. LEE, Jr.

KNOXVILLE, TENNESSEE 37901

Box 2061

Tuning - Maintenance - Rebuilding
Consultants

METAL PIPES

Quality Manufacturers since 1916

R. V. Anderson Sons, Inc.

Box 278

Brattleboro, Vt.

**FRAZEE ORGAN COMPANY,
INC.**

South Natick, Massachusetts

Builders of Quality Pipe
Organs since 1910

"Favorably Known For Frazee Tone"

ACOUSTEK

builders-consultants

104 W. Willow, Wheaton

Illinois, 60187

**Felix F. Schoenstein
& Sons** Pipe Organ Builders

SAN FRANCISCO, CALIF.



ROBES

Wide style selection. Finest materials. Master tailoring. Fair prices. Write for catalog and swatches. State name of church and whether for pulpit or choir.

De Moulin Bros. & Co.
1121 So. 4th St., Greenville, Ill.

★ **FRANK J. SAUTER** and **SONS** ★

7440 S. Indiana Avenue

Aberdeen 4-1584

Chicago, Illinois 60619

Organ Builders

- Rebuilding
 - Repairing
 - Contractual Servicing
- For Unexcelled Service

*genuinely
fine*

A Conn Organ offers completeness unmatched today in its size or price range. Conn models represent many technological advancements to meet or exceed the demands of those who seek a genuinely fine instrument.

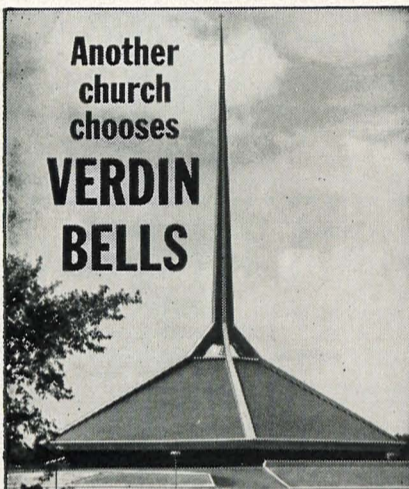
Exclusive Canadian Distributor



CONN
Model 825

55 BRISBANE ROAD, DOWNSVIEW, ONTARIO, TELEPHONE 633-4325

Tri-Tel associates limited



Eero Saarinen, Architect

NORTH CHRISTIAN CHURCH • Columbus, Ind.

"We are extremely well pleased with the design and tonal quality of our Verdin memorial bell in the spire of our new Saarinen-designed church. Its beautiful ringing calls people to worship and also reminds the community daily of the centrality of Christ and His Church."

Dr. James L. Stoner, Minister

WRITE FOR FREE FOLDER

THE I. T. VERDIN CO.

2021 Eastern Ave. • Dept. F • Cincinnati, Ohio

"The Bell Ringers of America"

CHICAGO • NEW YORK • ST. LOUIS • CLEVELAND • NEW HAVEN • BUFFALO • PHILADELPHIA
MINNEAPOLIS • BOSTON • DALLAS • PITTSBURGH • JACKSON (ALABAMA) • INDIANAPOLIS • ST. LOUIS

George Wm. Volkel

SAC. MUS. DOC., F.A.G.O.

The Presbyterian Church

WESTFIELD, N. J.

D. S. WENTZ, INC.

Pipe Organs

Organ Supplies

Prices Available Upon Request

1104 W. 59th St., Chicago, Ill.
WALbrook 5-0534

the **CANNON GUILD inc.**

Makers of Fine Harpsichords

5 HOWARD ST., CAMBRIDGE, MASS. — PHONE (617) 491-7470

WILLIAM H. BARNES

Organ Architect & Designer

Author of

**The Contemporary American
Organ**

1501 Hinman Ave., Evanston, Ill. 60201

Vernon de Tar, F.A.G.O.

Church of the Ascension
Fifth Avenue at Tenth Street
New York 11, N.Y.

Faculty, Juilliard School of Music
Union Theological Seminary

Recitals
Organ and Choral Workshops

GEORGE M. HALL, JR.

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

Trinity Lutheran Church
Staten Island, N. Y.

Graduate Faculty
Manhattan School of Music
New York City

Instructor of Organ
Wagner College

Staten Island, N. Y.

PORTER HEAPS

RECITAL ORGANIST

Chicago

ERNEST WHITE

E. H. HOLLOWAY Corporation
Organs

BUTLER UNIVERSITY
CHURCH OF THE
NATIVITY

3356 N. Pennsylvania Street
Indianapolis, Indiana 46205

ANDOVER ORGAN CO., Inc.

BOX 36, METHUEN, MASS.

Pipe Organ Designers
and Builders

Tracker Organs

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 recessions, 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.



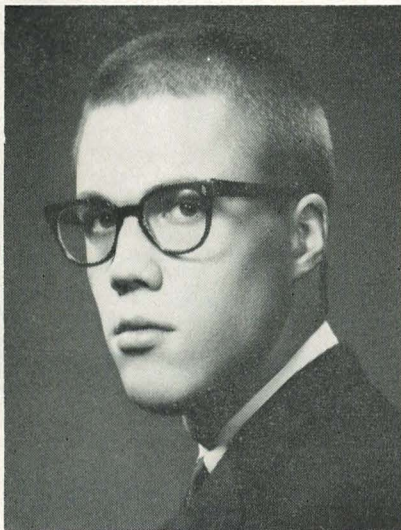
Richard D. Waggoner, AAGO, has been appointed minister of music (organist-choirmaster) at the Hennepin Avenue Methodist Church, Minneapolis, Minn., beginning this month. He leaves a similar position at the Rayne Memorial Methodist Church, New Orleans, where he has served for six years. Within his tenure 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 choir-master 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.

REUTER FRAMES WINDOW ATTRACTIVELY AT LAWRENCE

ST. JOHN'S CATHOLIC CHURCH

Kansas Installation Is Example of Effective Placement of Small Organ

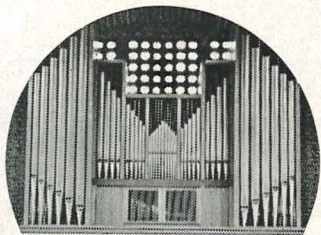
Imaginative design plus good organ placement verify the fact that a two-manual instrument containing a limited number of ranks can be effective both visually and tonally. Pictured here is the new two manual, 11-rank organ recently installed by the Reuter Organ Company in St. John's Catholic Church, Lawrence, 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



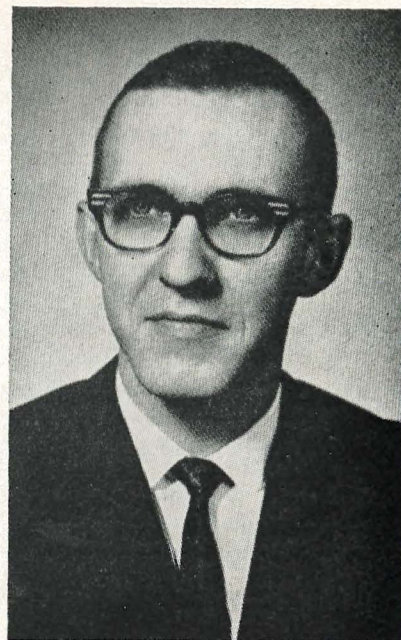
Theodore W. Ripper has become director of music of the First Methodist Church, Decatur, Ill. He closed 10 years at the Peachtree Christian Church, Atlanta, Ga., where he had charge of the total music program.

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 choir-master 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.

RENT CHORAL MUSIC
ALL music of ALL publishers
Anthems, masses, cantatas, etc.
Rental fees may be applied to purchase
CARLSONS FOR MUSIC
2825 E. SECOND AVE. DENVER, COLO.

"A classic"
Gleason: Method of ORGAN PLAYING
\$6.50 Appleton-Century-Crofts
440 Park Av. S. N.Y., N.Y. 10016

Why Not Spend Less?

We custom build superb, new, authentic pipe organs at approximately 50% below competitive cost.

We do it by incorporating choice, proven pipes from such famous organs as —
4 manual Skinner — Town Hall, New York City

3 manual Austin — Wesleyan College Chapel, Middletown, Connecticut

4 manual Möller — Baruch College Chapel, City College of New York

4 manual Skinner — Great Hall Church, C.C.N.Y.

We augment the ensemble with glorious new mixtures and mutation stops.

Upon completion of each fine pipe organ, it is fully erected, tonally regu-

CLASSIFIED ADVERTISEMENTS

POSITION WANTED

POSITION WANTED — ORGANIST, married male, desires part time position with or without choir direction in Episcopal or Protestant church, North Jersey location. Thirty years experience, extensive repertoire, liturgical emphasis, superior accompanist. Address J-4, THE DIAPASON.

POSITION WANTED — CHOIRMASTER, theologically trained (MA church music) desires change to Presbyterian church with great

WANTED—MISCELLANEOUS

WANTED — TEACHER-ORGANIST IMMEDIATELY. Must have degree and pedagogical aspirations for Pennsylvania studio operation currently enrolling over 860 pupils. Ambitious to upgrade faculty academically. Excellent possibilities on side for part time employment in local church. However, our offer fully underwrites income for young married enthusiastic organist with vision. High dignity an ingredient. Top franchise: Rodgers Organs. Salary commensurate with potential contribution. Address

CLASSIFIED ADVERTISEMENTS

FOR SALE

FOR SALE — THREE RANK, SINGLE manual portable continuo-positiv organs in kit form for assembly in your own home with easy-to-follow construction booklet. These instruments are authentic pipe organs, ideal for your use with chamber ensembles and small choirs as well as for solo literature. Compact dimensions permit ease of moving between house or apartment and concert hall or church. Send for illustrated color brochure from Marshall Stone and Company, Organmakers, 4 Potomac Court, Alexandria, Va.

FOR SALE — 3 MANUAL, 33 STOP, 21 rank Lewis & Hitchcock 1928. Currently in use. Overhauled 1951. Includes ornamental pipes. Needs work. Stoplist on request. To inspect or further information contact John L. Henkel, First Baptist Church, 502 E. Huron, Ann Arbor, Mich. Phone NO 3-9376.

FOR SALE — NEVER BEEN USED, new, electric actions for tracker chests. Two 58-note primary actions, one 7-stop pull action, one 6-stop pull action. \$1,000 or make offer. Po-Chedley & Son, Inc., 329 North Ellicott Creek Rd., Tonawanda, N.Y. 14151.

FOR SALE — TWO MANUAL AND pedal Wicks pipe organ, 24 sets of pipes, four years old. Specifications upon request. Being replaced by larger organ. Can be seen by appointment. Edgar H. Mangam, 23 S. Front St., Philadelphia, Pa. 19106.

FOR SALE — 3 MANUAL 8 RANK MORTON theatre organ. Rebuilt ready to play. Plenty of percussions and second touch. May be seen installed in home. \$1,950 plus crating FOB. R. E. Morrison, Westwood Drive, Zanesville, Ohio. Phone 614-453-6863.

FOR SALE — MÖLLER ORGAN, CIRCA 1923, eleven ranks on two chests now installed but not playable, Winter Park Methodist Church, Winter Park, Fla. Best offer over \$500. Purchaser to remove. Address Lamar Simmons, Choirmaster.

FOR SALE — SIX RANK TWO-MANUAL theater organ, Wurlitzer, with percussions. Good condition. Dismantled. Best offer over \$1,500. Norberto Guinaldo, 11247 Crewe St., Norwalk, Calif.

FOR SALE — FROM 1885 9-RANK Hutchings, all but pipes, swell box and blower. First Congregational Church, Morrisville, Vt. 05661. Attention Romaine S. Farnham.

FOR SALE — KIMBALL REED ORGAN, top condition. Fine instrument as well as decorative item \$200. E. Gardner Rust, 2861 Effie St., Los Angeles 26, Calif.

ORGAN TUNERS — HOLD YOUR OWN keys while tuning. Use the Jensen Remote Control. Write Bruno C. Jensen, 185 Summit Ave., Hagerstown, Md.

FOR SALE — WURLITZER ORGAN, 2 manual with full pedalboard, concert model. Please contact A. R. Nelson, 39 Grove Rd., Cromwell, Conn.

FOR SALE — 40 YEAR OLD TUBULAR-pneumatic organ partially disabled. Contact Trinity Church, Scotland Neck, N.C.

FOR SALE — USED PIPES AND ORGAN gear. Write Box 2061, Knoxville, Tenn.

FOR SALE

FOR SALE — WURLITZER, MÖLLER pipes and percussion; orchestral oboe, concert flutes 16-ft., diapasons-diaphones 16 and 8, tibia clausa and pleana 16 ft. and 8-ft., strings, vox, quint, etc. 29 ranks of chests, some releathered, tremolos, reservoirs, 4-manual Möller console rebuilt with 125 stops on capture combination action. The unit of 27 ranks, console, chests, etc. \$6,500 or will divide. Westervelt Organ Co., P.O. Box 311, Pompton Lakes, N.J.

FOR SALE — 54 RANK 4 MANUAL E. M. Skinner (1922) rebuilt in 1956. Will consider any reasonable offer if removed during June of 1966. Recent tonal additions include mixtures, some reeds and principals. Now in use in large Washington, D.C. Church. Address inquiries to Box 702, Glen Echo, Md.

FOR SALE — BALDWIN MODEL 5-A, walnut finish, perfect condition. 32 note pedal with percussion. 61 note keyboard, independent expression pedals, swell and great. Separate tone cabinet. Used in home only. Price \$2,200. Peter J. Rollo, 70 Sheridan Ave., Bethpage, L.I., N.Y.

HARPSICHORD — SAME AS OWNED BY Philadelphia Orchestra and RCA Victor. In kit form for home workshop assembly \$150. Also Clavichord kit, \$100. Free brochure. Write Zuckermann Harpsichords, Dept. D, 115 Christopher St., New York City 10014.

FOR SALE — ALLEN ORGAN MODEL C-4 with 2 gyrophonic projectors; percussion stops, combination pistons, 4 generals. A-1 condition, 6 years old, private home. Mrs. W. L. Hammell, 38 Nutley Ave., Nutley, N.J. 07110. Phone 201-667-6420.

FOR SALE — ESTEY REED ORGAN IN beautiful condition. Full pedalboard, two manual, ten sets reeds, oak finish, top pipe display, Spencer Orgoblo like new. Pick up for \$250. Robert Phillips, 1472 Somerset Ave., Taunton, Mass.

FOR SALE — SMALL THREE-MANUAL console; pipework; 10-rank Estey reed organ 2 manuals, 30 pedals with blower; 4-ft. 7-in. baby grand piano. Bill Lyon, 133 Barclay Rd., Camillus, N.Y.

FOR SALE — WURLITZER THREE, four and six rank chests, relay, off notes, pipes, percussions, reservoirs and miscellaneous items. Dr. A. R. Parker, 3816 Newberry, Wayne, Mich.

FOR SALE — ERNEST M. SKINNER 3 manual and pedal organ 1912, 37 ranks, West Coast area. Best offer will buy. Available in early 1966. Address E-3, THE DIAPASON.

FOR SALE — UNIT CHESTS; 30 RANKS 16 foot to mixture. Send stamped addressed envelope. Harlan Wilson, 200 Buncombe St., Greenville, S.C. 29601.

FOR SALE — ONE 21-RANK KILGEN pipe organ. For information write Organ Committee, First Methodist Church, Greenville, Ala. 36037.

FOR SALE — ALLEN, RONDO, SELF-contained speakers, percussion, 4 years old. S. G. Sparrowhawk, 7206 Olive, Kansas City, Mo. 64132.

FOR SALE — NEW STINKENS 4-FT. open nachthorn. Ross King, 258 Union, Hudson, N.Y.

FOR SALE

FOR SALE — WICKS 11 RANK, THREE manual with console, preparation for additions. Presently playing in fair condition. May be inspected. Includes 25 tubular chimes and 49 bar harp. Replacing with new organ. Highest bidder to remove before October 1. Miami, Florida area, phone 815-PL 9-5501 or Organist, 13200 Coronado Lane, North Miami, Fla. 33161.

FOR SALE — 2 MANUAL TRACKER keyboard, needs some ivories \$10; one 32-note pedalboard with contact blocks \$10; one frame 40-in. x 52½-in. high with vertical shutters and motor \$7.50. All prices include crating. H. E. Greene, 2008 Parrish St., Cedar Falls, Iowa 50613. Phone 319-226-6163.

FOR SALE — TWO MANUAL AND pedal Möller pipe organ with blower, 6 ranks, harp attachment, 25 stop tablets and Artiste attached console. Excellent condition. Opus 3424 — 1922 will consider reasonable offer. G. M. Roach, 1855 Collingwood Blvd., Toledo, Ohio. Phone 248-3537.

IMPORTED HARPSICHORDS — SASS-mann, Pleyel, deBlaise, Ranftl, Senftleben, Kreienbrink pipe organs, Schiedmayer harmoniums, pianos, recorders, guitar kits and all renaissance and baroque instruments. Hilmar Teubert, Importers, Box 3486, Savannah, Ga.

FOR SALE — 5 RANK ROBERT MORTON theatre pipe organ. No traps. 4 manual draw knob console, blower, switches, relays, Robert Morton unit chests. Organ is dismantled. Write to Rev. Francis Murphy, 740 Gingham Road, Chapel Hill, N.C.

FOR SALE — CONCERT HARPSICHORDS and clavichords made in England by John Paul. High quality pianos imported from England direct to you at reasonable rates. Write John W. Allen, 500 Glenway Ave., Bristol, Va. 24201.

FOR SALE — 14 RANK, 3 MANUAL, Special 260, Series 568, Wurlitzer theatre organ with full equipment. D. N. Payne, 725 Marine Trust Building, Buffalo, N.Y. 14203. Phone TL 4-5897.

FOR SALE — HARPSICHORDS, CLAVICHORDS by Neupert, world's finest, oldest maker, American or European delivery at reasonable prices. Catalogs on request. Magnamusic, Sharon, Conn.

FOR SALE — WURLITZER THREE rank chest, seven rank relay, off notes. Also miscellaneous pipes and other items. Arthur Carkeek, 837 Indianapolis Rd., Greencastle, Ind.

FOR SALE — JARDINE PIPE ORGAN, hundred years old. Very good condition, now playing. Located in Brooklyn, N.Y. Best offer. Address J-9, THE DIAPASON.

FOR SALE — BEAUTIFUL ROSEWOOD melodeon. Thoroughly reconditioned and tuned. Also reed organs. C. H. Gunzinger, Box 276, Williamsville, Vt.

FOR SALE — SKINNER ORGAN GEAR, good condition, \$600 takes entire lot, write for list. F. Findling, P.O. Box 1521, West Palm Beach, Fla.

FOR SALE — TRACKER ACTION church organ built about 1875, excellent condition. Address J-11, THE DIAPASON.

FOR SALE

THE GREAT WANDA LANDOWSKA HAD many good reasons to choose a metal frame harpsichord as her lifetime instrument. Such instruments, for a long time the privilege of the few great, are now available at reasonable prices. Sabathil harpsichords unite authentic, beautiful sound with modern reliability. 3911 West 25th, Vancouver, Canada.

FOR SALE — KIMBALL 4-MANUAL church console. Dimensions 7W x 5H x 4D. Ten oak access panels on sides and back. Hinged lid. Rolltop front. Electropneumatic. 123 voice and coupler tabs on side jambs. 78 pistons and studs. Recent leather and felt. Contacts wired to central junction board. Box G, Culver City, Calif. 90232.

FOR SALE — AUSTIN ORGAN, EXCELLENT condition, 3 manuals, 27 ranks. Can be inspected and played. Very low price because must soon be removed from premises. Specifications, etc. available to really interested parties only, please. The Reuter Organ Company, Lawrence, Kans. 66044.

FOR SALE — CUSTOM BUILT 18 RANK, 43 stop, 3-manual (low pressure) pipe organ including set Maas chimes. Finest imported pipes. Bargain at \$6,500. Also two violins at \$75 and \$250. Phone 938-4067 or write Leslie J. Thorpe, 841 Donner Ave., Sonoma, Calif. for appointment.

FOR SALE — ALLEN ORGAN, CLASSIC TC-4, 2½ years old, maximum equipment. Original cost \$11,000; will sell for \$8,500 with free delivery anywhere. Saville Organ Sales of Detroit, Inc., 2205 Chicago Blvd., Detroit, Mich. 48206. Phone 313-869-9039.

FOR SALE — CHURCH ORGAN. Schober concert model. Professionally built, 25 stops and 6 couplers. Console similar page 24, THE DIAPASON, May, Amplifier and two chambers of speakers included. \$1,800. Box G, Culver City, Calif. 90232.

FOR SALE — 1895 HOOK & HASTINGS three manual pipe organ without power supply and windchests for great and swell divisions, disassembled near Scranton, Pa. Write Captain Vansant, 18 Lenox Drive, Columbus, Ga. 31903.

FOR SALE — MAAS 21-NOTE COMPLETELY reconditioned church chime with keyboard and pick-ups for outdoor use if needed. Peck's Radio and TV, 163 Grant Ave., Auburn, N.Y. AL 2-2233.

FOR SALE — 3 HORSE POWER, 3 phase, 220 volt Spencer Organ blower. Excellent condition. St. Paul's Methodist Church, 785 Arrowhead Ave., San Bernardino, Calif.

FOR SALE — THEATRE PIPES, ETC. Wurlitzer, Morton also broken ranks will exchange. Write for list. Miller, 954 Rutherford, West Palm Beach, Fla.

FOR SALE — NEW AND USED PIPE organs, also new chimes. Write for specification. Wagner Organ Co., 6910 Wise Ave., St. Louis, Mo. 63139.

FOR SALE — AUDSLEY'S ART OF Organ Building (reprint). Two volumes \$15 postpaid. The Organ Literature Foundation, Nashua, N.H.

FOR SALE — WHITWORTH'S CINEMA-Theatre Organs (reprint). \$15 postpaid. Organ Literature Foundation, Nashua, N.H.

AUSTIN ORGANS, INC.

Has vacancies for skilled Organ Builders in all departments.

Write for interview.

AUSTIN ORGANS, INC.
Hartford, Conn. 06101

FRANK C. WICHLAC

Research Division
Saville Organ Corporation
Northbrook, Illinois

New Three Phase, Five (5) Horse Power 220-440 Volt, 60 Cycle Motors for sale \$60.00 each, f.o.b.:

WICKS ORGAN COMPANY
HIGHLAND, ILLINOIS

HARVARD UNIVERSITY ORGAN FOR SALE

The Memorial Church Aeolian Skinner organ, (1931) designed by G. Donald Harrison, for sale, as is, where is. Organ has four manuals, 102 stops, and 7590 pipes. Condition good but some releathering required. Purchaser to pay full cost of removal sometime during summer of 1966. Price, as is, \$28,500. For more complete details and/or pictures contact Harvard University, Robert S. Mullen, Purchasing Agent, 75 Mount Auburn Street, Cambridge 38, Mass.

ORGAN POWER SUPPLIES (RECTIFIERS)

FOR SALE!

NEW - - - MODERN - - - GUARANTEED!

Input: Single Phase; 110, 120, 220, or 240 Volt
W-50S: Output of 50 Ampere
W-100S: Output of 100 Ampere
Input: Three Phase: 208 220 or 240 Volt
W-100-3: Output of 100 Ampere
W-150-3: Output of 150 Ampere
Input: 60 cycle AC
Output: Intermittent Ampere Rating; 10 to 16 Volts DC Filtered better; many now in service; no hum; quiet. Quantity discounts.
WICKS ORGAN COMPANY
HIGHLAND, ILLINOIS 62249
(618) 654-2191

FOR SALE — USED EQUIPMENT

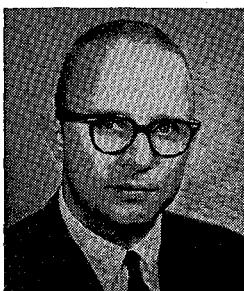
sets of pipes, sets of harps and xylophones with and without action, factory model Chippendale console, and several organs traded in on new design.

WICKS ORGAN COMPANY
Att.: A. H. Thalman, Highland, Ill. 62249

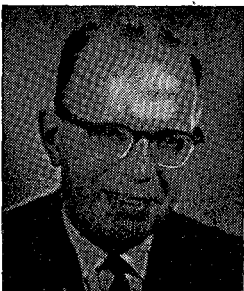
Lilian Murtagh Concert Management



NITA AKIN



ROBERT ANDERSON



ROBERT BAKER



CLAIRE COCI



DAVID CRAIGHEAD



CATHARINE CROZIER



RAY FERGUSON



JERALD HAMILTON



GERRE HANCOCK



WILMA JENSEN



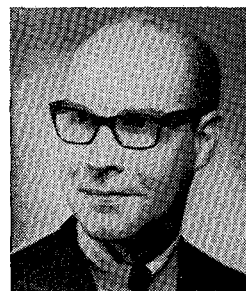
DONALD McDONALD



GEORGE MARKEY



MARILYN MASON



FREDERICK SWANN



WILLIAM TEAGUE



LADD THOMAS



JOHN WEAVER



WILLIAM WHITEHEAD

EUROPEAN ARTISTS

Marie-Claire Alain
 Maurice & Madeleine Duruflé
 Fernando Germani
 Antón Heiller
 Francis Jackson
 Susi Jeans
 Piet Kee
 Jean Langlais
 Flor Peeters
 Simon Preston
 Michael Schneider
 Heinz Wunderlich