

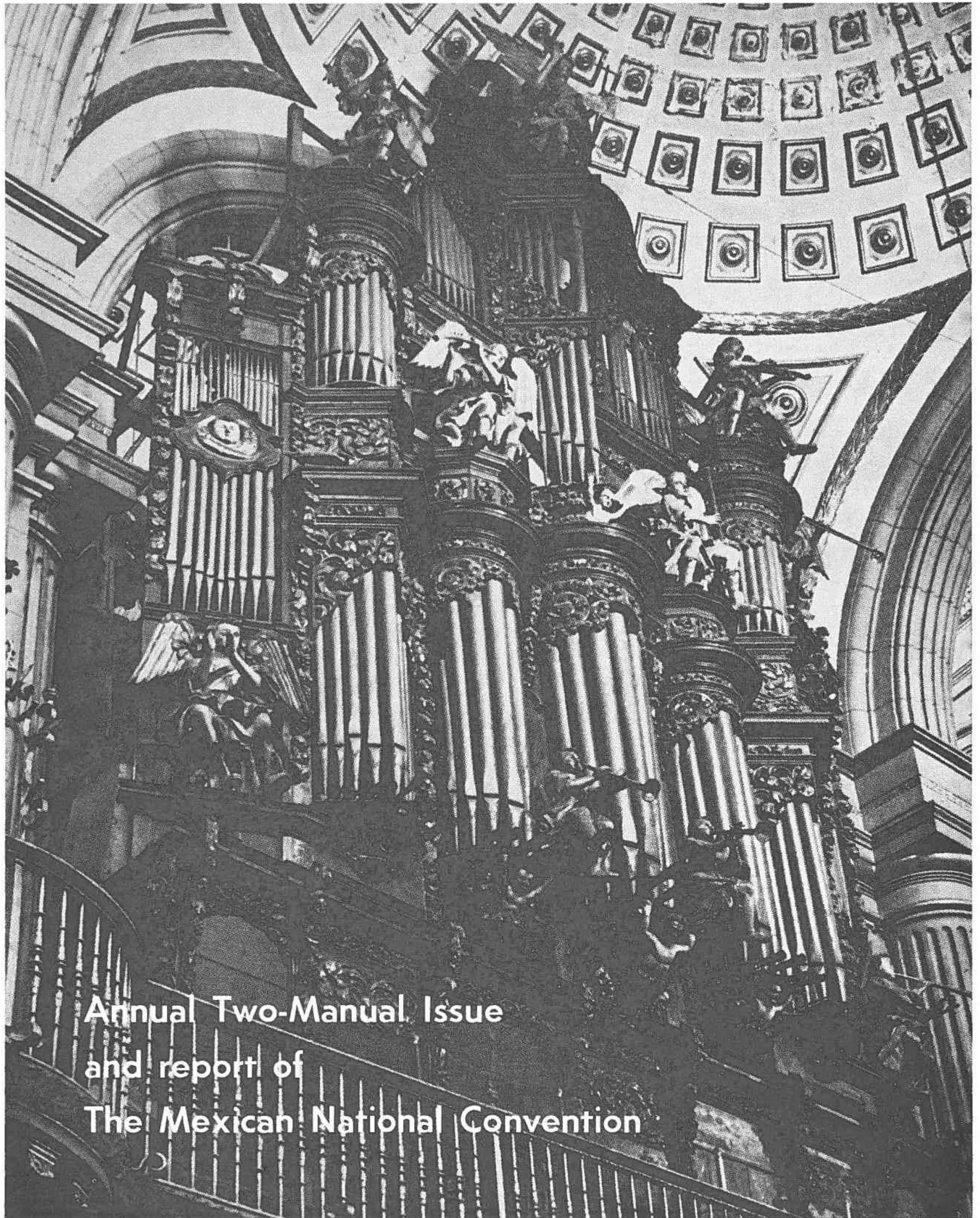
THE DIAPASON

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-Eighth Year, No. 10—Whole No. 694

SEPTEMBER, 1967

Subscriptions \$3.00 a year — 30 cents a copy



CHURCH IN PARIS, TEX. GETS AEOLIAN SKINNER

JAMES THOMPSON IS ORGANIST

Dr. Robert Anderson is Consultant
for Church of the Holy Cross
in Lone Star State

The Aeolian-Skinner Company has installed a two-manual organ in the Church of the Holy Cross, Paris, Tex. James Thompson is the organist. The specification was drawn up by Dr. Robert Anderson, SMU, Dallas, as consultant and Roy Perry of Aeolian-Skinner. Roy Gimpel was in charge of installation and tonal finishing was by Mr. Perry and Ed Mickev.

GREAT

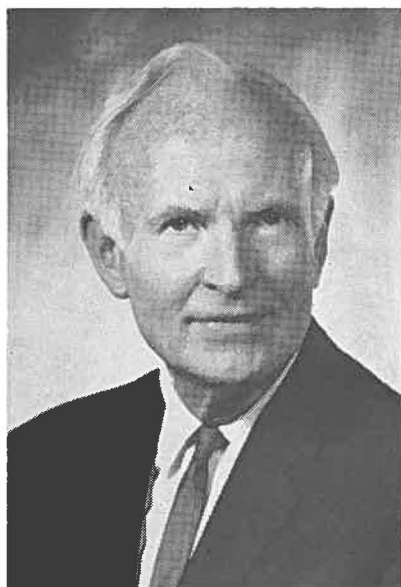
Principal 8 ft. 61 pipes
Gedect 8 ft. 61 pipes
Flauto Dolce 8 ft.
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Flauto Dolce 4 ft.
Flachflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4-5 ranks 281 pipes
Cromorne 8 ft.

SWELL

Contre Gambe 16 ft. 12 pipes
Spillflöte 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Spitzprincipal 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Scharff 3-4 ranks 226 pipes
Cromorne 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Contre Gambe 16 ft.
Octave 8 ft. 32 pipes
Gedecktbas 8 ft. 12 pipes
Spillflöte 8 ft.
Choralbas 4 ft. 32 pipes
Spillflöte 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Cromorne 16 ft.
Trompette 8 ft.
Cromorne 4 ft.



Dr. Leslie P. Spelman's last year as director of the University of Redlands school of music, will be honored by a series of recitals by four of his former organ students. The organists, from across the country, include Melvin West, chairman of the department of music at Walla Walla College, Washington; Max Miller, professor of organ and church music at Boston University; Gerhard Krapf, head of the organ department of the University of Iowa school of music; and Larry King, music director and organist at St. Paul's Church, San Diego, Calif.

Dr. West will open the series Sept. 19, Dr. Miller will play Oct. 3, Dr. Krapf Oct. 24 and Mr. King Nov. 6.

Dr. Spelman came to the University of Redlands in 1937 from Raleigh, N. C. where he was head of the music department at Meredith College.

In addition to his FAGO, Dr. Spelman has a PhD in history. He has lectured and written on aesthetics in Europe and America.

As a recitalist Dr. Spelman has made a specialty of contemporary Netherland organ music, giving many programs in this country devoted to this music.

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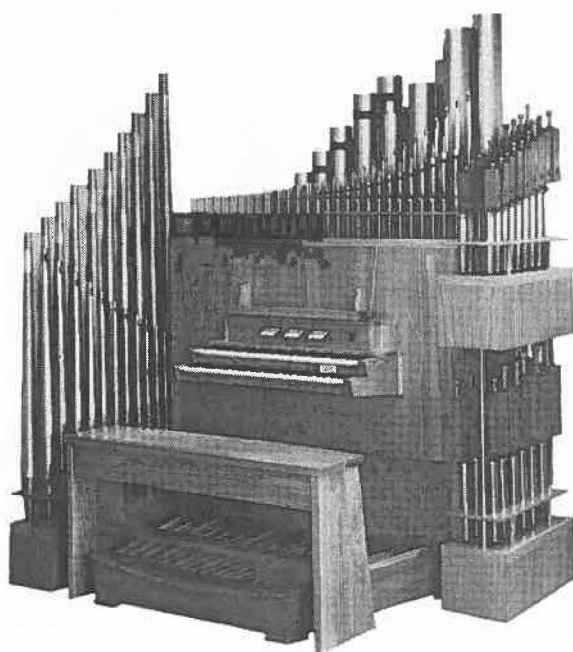
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MANUAL I

8' Gemshorn

4' Rohrflöte

2' Gemshorn

MANUAL II

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4' Gemshorn

2' Rohrflöte

PEDAL

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JEWELL APPOINTED TO STAFF
OF FAMED BOYCHOIR SCHOOL

Howard Alan Jewell, for six years organist and choirmaster at St. Patrick's Church, Binghamton, N.Y., has been appointed to the musical staff of the Columbus Boychoir School, Princeton, N.J. His duties will include teaching of piano, theory, and assisting with rehearsals of the choir.

Mr. Jewell holds a BMus degree from the Cincinnati Conservatory of Music, where he was an organ pupil of Parvin Titus, and a MMus from the University of Michigan, where he was a pupil of Marilyn Mason. He has done subsequent study of organ in Paris on a Fulbright Grant with André Marchal and Antoine Reboullot. After coming to Binghamton in 1961 he reorganized the boychoir at St. Patrick's and this group of 60 boys from the parish school has sung many places in the area within the last years and has performed a TV show the last four years at Christmas.

Before coming to Binghamton, Mr. Jewell was for two years organist and choirmaster at St. George's School, Newport, R.I. He will begin his duties in Princeton in September.

CHURCH MUSIC CONFERENCE
HELD SEPT. 16 AT RIVERSIDE

A free church music conference will be held Sept. 16 at Riverside Church, New York City, beginning at 10:00 a.m. and lasting into the afternoon. William Simon will conduct a session on Anthems for the Church Year, Frederick Swann an organ conference, and A. Wells Near a junior choir conference.

Write: Wesley Bartlett, Carl Fischer Music Service, 120 Claremont Ave., New York, N.Y. 10027.

A CONTEST FOR YOUNG ORGANISTS 25 years of age or younger is sponsored by the St. Andrew Music Society. For full information write the Society, 921 Madison Ave., New York, N.Y. 10021 now.



Dr. Arthur Wills, organist and master of the choristers of Ely Cathedral, England, and faculty member of Cambridge University and the Royal Academy of Music will conduct a seminar Oct. 2 and 3 at the College of Church Musicians in Washington, D. C. The seminar will be concerned with the training of boys' voices, cathedral music today, forward movements in church music, and in some of his own works.

Dr. Wills' first tour of the USA and Canada begins Sept. 23 and ends fourteen recitals later on Oct. 14.

FOR YOUR INFORMATION

Chapter treasurers, entirely independent of Guild National Headquarters, may send subscriptions of chapter members to THE DIAPASON at the old group rate of \$2.50 per person per year. Individual readers may subscribe or renew directly by sending \$3 to the office of THE DIAPASON.

Membership in the Guild has never been a requirement for subscribing to THE DIAPASON; it need not interfere with subscribing under the new circumstances.

THE DIAPASON

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

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of Organists and of the Royal Canadian
College of Organists

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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.

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SEPTEMBER, 1967

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COVER: 18th Century Spanish organ in the Cathedral of Puebla, one of the few organs of the Mexican Colonial period which had two instead of a single manual. See p. 17.

All subscribers are urged to send changes of address promptly to the office of The Diapason. Changes must reach us before the 15th of the month preceding the date of the first issue to be mailed to the new address. The Diapason cannot provide duplicate copies missed because of a subscriber's failure to notify.

New Music for the Organ

EARLY KEYBOARD MUSIC—Arranged by Rev. Eugene Kellenbenz, O.S.B.

Contents: Bull: Courante Brigante; Gibbons: Coranto; Rossi: Passacaglia; de Chambonnières: Chaconne; Nivers: Recitative; Charpentier: Noel; Campra: Chaconne; Campion: Courante; Telemann: Moderato; Handel: Courante; Tartini: Allegro comodo; W. F. Bach: Largo1.25

CORELLI FOR THE ORGAN—Transcriptions by Rev. Eugene Kellenbenz, O.S.B.

These Corelli compositions were originally written for violin but lend themselves well to the organ with a minimum of arranging. The purpose of this present collection is to make the beautiful expressive melodies available to the organist1.25

KEYBOARD MUSIC BY HENRY PURCELL—Edited by Rev. Eugene Kellenbenz, O.S.B.

These 15 short and simple pieces (originally composed for harpsichord) make ideal music for church services. In the transcriptions for organ, no attempt was made to "arrange". Every effort has been made not to alter the original harmonic and melodic flavor of the original1.00

15 SHORT PRELUDES FOR ORGAN—G. F. Handel. Adapted from Handel Chamber Sonatas by Jean Pasquet.

The Sonate de Camera are among Handel's earliest compositions. As the title indicates, they are Chamber Sonatas written for a solo instrument and continuo. The exact date of their composition is uncertain, but they were first published in 1724. Their simple beauty makes them ideal Preludes for the Church Service, and equally suitable for recital1.50

INTERLUDES IN MINIATURE—Eric H. Thiman.

Eighteen short pieces in different keys. These miniatures are designed to provide music for those parts of a Service in which a short gap requires to be filled. All can be played without pedals if necessary, and the average length is from a quarter to half a minute. They may also be found useful for teaching purposes in elementary work, to give practice in legato phrasing and use of the Swell Pedal75

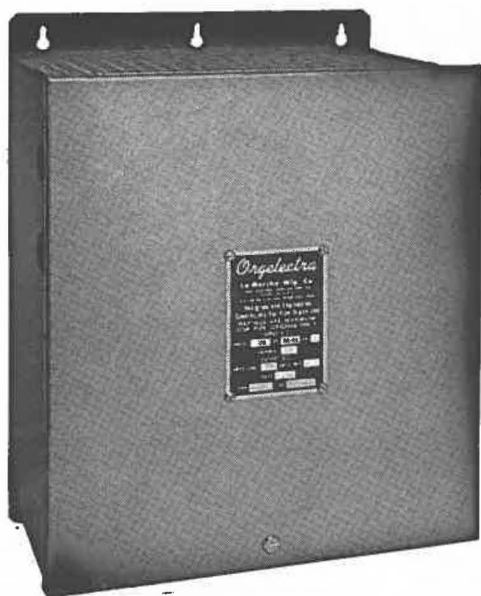
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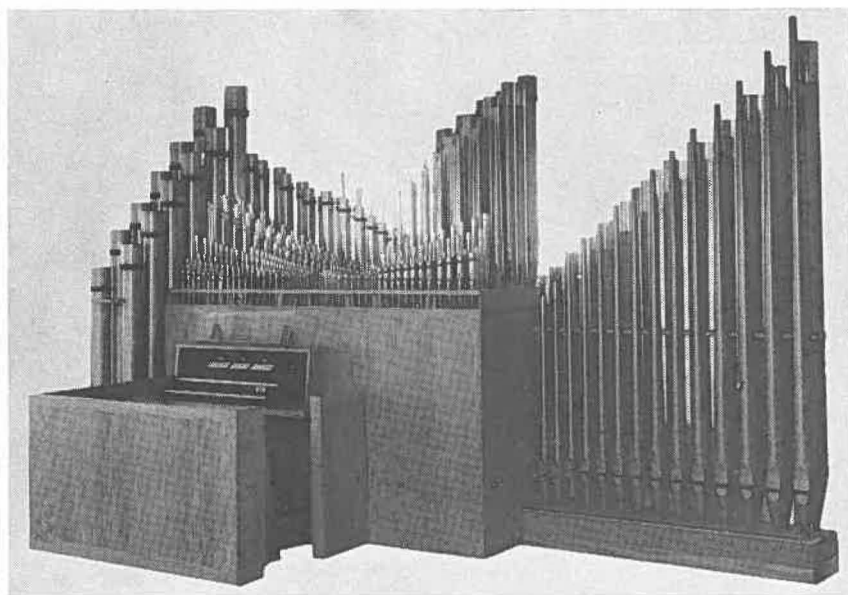
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OUR LADY OF THE ROSARY CHURCH

A Chapel Shrine Installation, It
Has A Unified Design Of
Seven Ranks

Our Lady of the Rosary Church, at the tip of Manhattan Island, awarded a contract to the Delaware Organ Co., Tonawanda, N. Y. for an instrument in the lower chapel. The new organ is a unit installation on two and one-fourth inches wind with open toe voicing.

Robert Colby, president of Delaware, drew up the design in consultation with the Rt. Rev. Msgr. Richard B. Curtin of the Archdiocesan Music Commission. Leopold Lapierre is organist at the church.

MANUAL 1

Principal 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Super Octave 2 ft.
Mixture 3 ranks

MANUAL 2

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

PEDAL

Bourdon 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Gedeckt 4 ft.
Mixture 3 ranks

ANALYSIS

Principal 8 ft. 85 pipes
Octave 4 ft. 61 pipes
Gemshorn 8 ft. 73 pipes
Gedeckt 16 ft. 97 pipes
Mixture 3 ranks 183 pipes

CHURCH ORGAN CO. BUILDS IN UNION CITY

FEATURES TWO CONSOLES

Instrument Serves Both Secular
Chapel & Cloister At Convent
Of Dominican Sisters

The Church Organ Co., Nixon, N.J. has completed an organ in the convent of the Dominican Sisters of the Perpetual Rosary, Union City. The instrument is installed on a platform 12 ft. above the floor on the cloister side of an arch separating the secular chapel from the cloister section.

Expression shutters on both front and back walls of the swell chamber are simultaneously operative. Two consoles have been provided, one on each side of the cloister grille.

GREAT

Gemshorn 16 ft.
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Flachflöte 2 ft. 12 pipes
Mixture 4-5 ranks 293 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Nazard 2 3/4 ft.
Principal 2 ft. 61 pipes
Tierce 1 3/4 ft. 49 pipes
Larigot 1 1/4 ft. 61 pipes
Siffelöte 1 ft. 12 pipes
Cymbal 2-3 ranks 171 pipes
Dulcian 8 ft. 61 pipes
Tremulant

PEDAL

Bourdon 16 ft. 24 pipes
Lieblich Gedeckt 16 ft.
Flöte 8 ft.
Gemshorn 8 ft.
Quint 5 1/2 ft.
Spillflöte 4 ft. 32 pipes
Mixture 5 ranks 12 pipes
Dulcian 16 ft. 12 pipes

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1967

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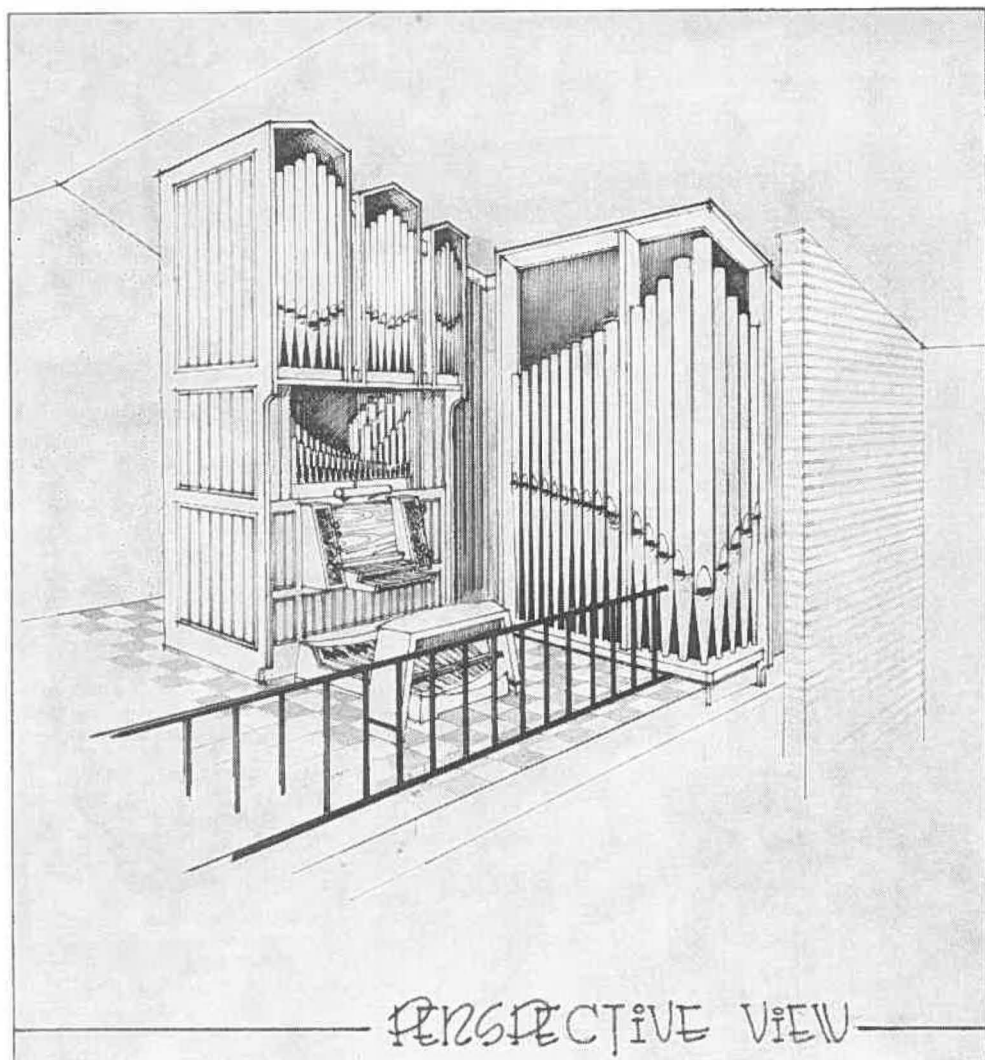
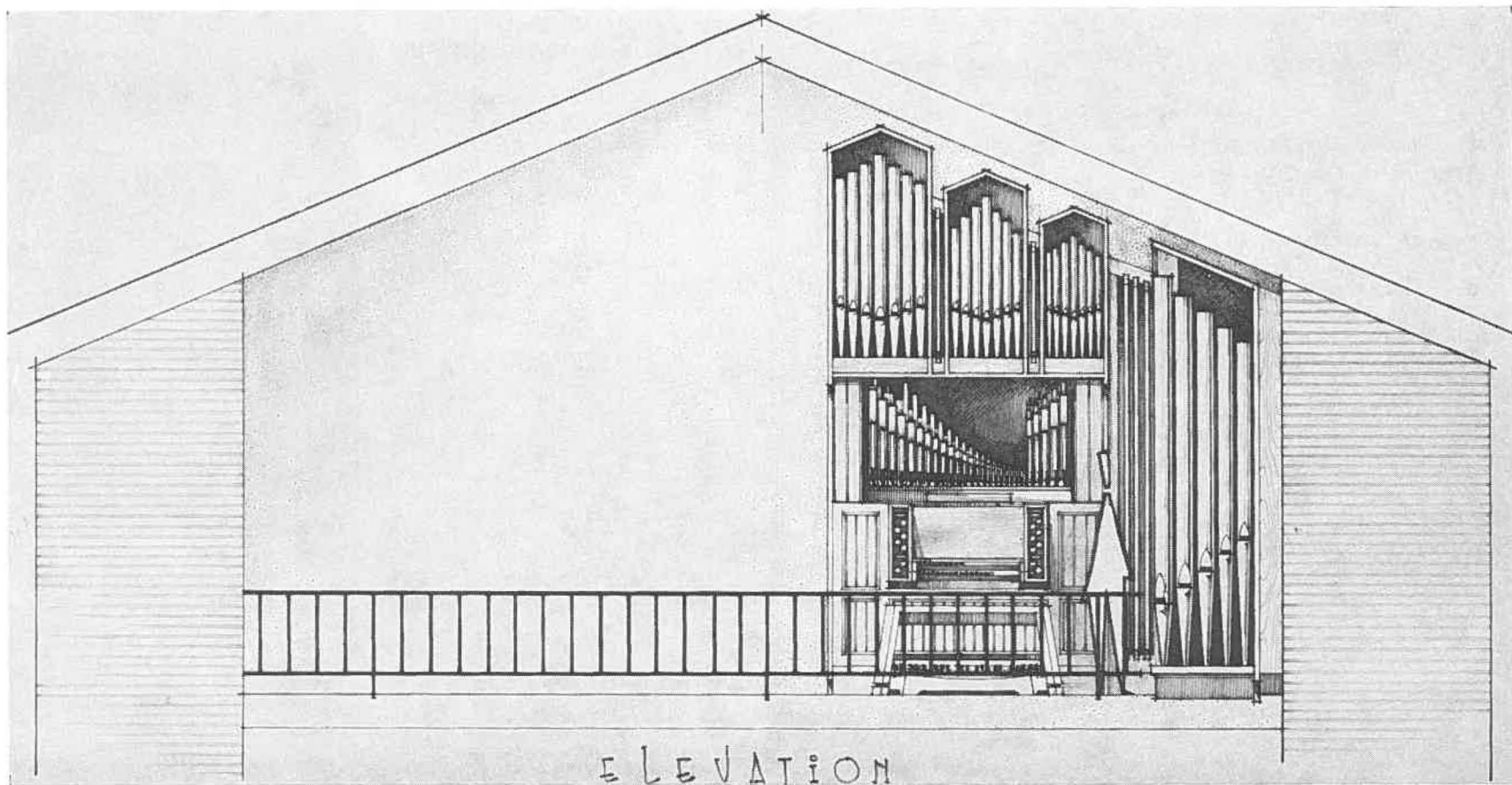
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— GREAT —		— PEDAL —	
Bordun	8'	Subbass	16'
Prinzipal	4'	Spitzprinzipal	8'
Flachflöte	2'	Choralbass	4'
Mixtur IV	1'	Fagott	16'
Schalmei	8'		
— POSITIV —		— COUPLERS —	
Gedackt	8'	Great to Pedal	
Rohrflöte	4'	Positiv to Pedal	
Prinzipal	2'	Positiv to Great	
Quintflöte	1 1/3'		
Zimbal II	1/2'		

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

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(With Youth Choir S.A. and descant)		
I Know a Rose-Tree Springing (Trad.)	R. Mullgardt	.25
(With optional Youth Choir)		
Ring in Noel (3-part mixed with opt. handbells)	M. Caldwell	.25
The Noel Carol (S.S.A. with descant)	M. Caldwell	.25
The Noel Carol (S.A. with descant)	M. Caldwell	.25
Three American Folk Carols (S.S.A.)	D. Hyde	.25
O Little Town of Bethlehem (S.A. or S.A.B.)	J. Pasquet	.25
Noel (Unison or S.A.)	D. H. Williams	.20

CANTATA

God's Season	D. Ratcliffe	2.00
A Thanksgiving Service for Reader, Narrator, Mixed Choir and Organ. Readings selected by Laurence Swinyard. Time of performance: 35 minutes.		

ANTHEMS and SERVICES for GENERAL USE

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

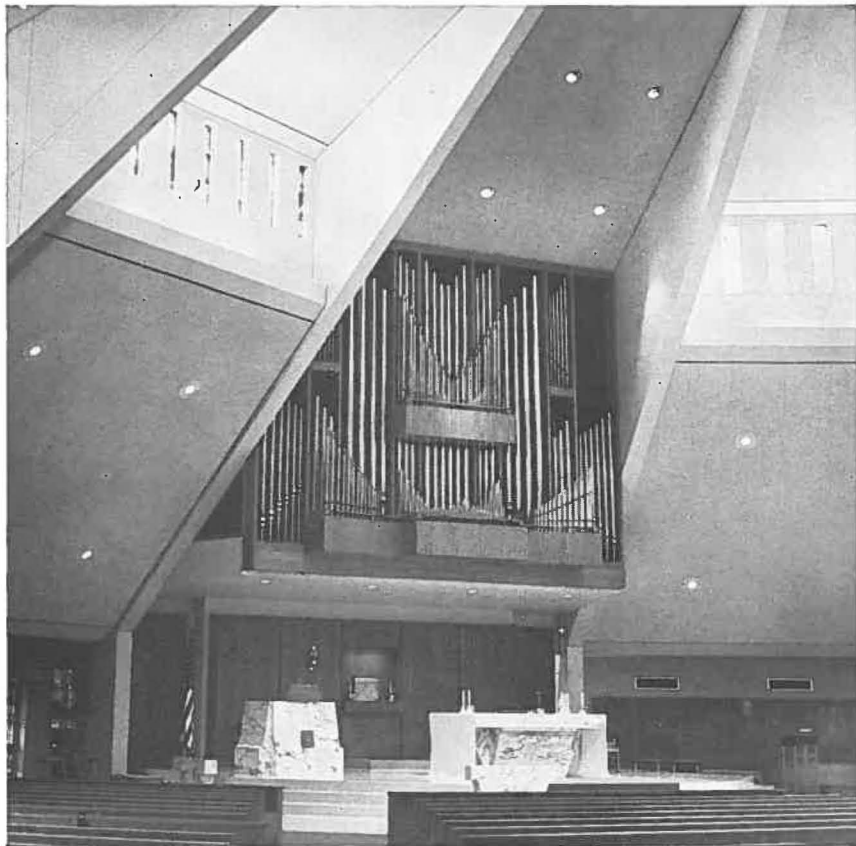
A Choral Prayer	V. D. Thompson	.25
Blessing and Honor	V. D. Thompson	.25
Come, Labor On	T. T. Noble, arr. Lynn	.20
Let My Mouth be Filled with Thy Praise	J. Pasquet	.25
Two Short Anthems	J. Pasquet	.25
(1. O Lord Send Out Thy Light. 2. Bestow Thy Light Upon Us.)		
Benedictus es, Domine in B flat	P. Tomblings	.25
Jubilate Deo in B flat	P. Tomblings	.25
Benedictus es, Domine in E (S.A.)	L. Sowerby	.30
Lo, My Shepherd is Divine (S.A.B.)	Haydn, arr. Coggin	.30

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NEW CASAVANT ORGAN IN THOROLD, ONTARIO

AT ST. ANDREW'S PRESBYTERIAN

Free-Standing In Rear Of Chancel —
Mireille Lagacé Played Dedica-
tory Recital in April

Casavant Frères Limitée, St. Hyacinthe, Quebec, has completed the installation of a two-manual organ at St. Andrew's Presbyterian Church, Thorold, Ont. The instrument is free-standing at the rear of the chancel in a central position, speaking directly into the room.

The great is exposed above the swell, and the pedal is divided on each side of the swell enclosure. The shutters are partially concealed by the basses of the pedal and great eight-foot principals. Lawrence I. Phelps, tonal director of Casavant and Alan T. Jackson, local representative of the company, drew up the tonal design.

Mireille Lagacé played the dedicatory recital in April, 1967.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Salicional Celeste 8 ft. 54 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Schalmey 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bordun 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Contrafagotto 16 ft. 32 pipes

FRITZSCHE BUILDS FOR ST. PAUL'S LUTHERAN

1968 COMPLETION SCHEDULED

Rear Balcony Chambers Of New
Church To House New Two-
Manual Instrument

The Paul Fritzche Organ Co., Allentown, Pa. has contracted to build a two-manual instrument for St. Paul's Ev. Lutheran Church, Bethlehem. Completion of the organ is to coincide with completion of the new sanctuary and educational complex in 1968.

Robert O. Wuesthoff of the Fritzche firm prepared the design in consultation with the Rev. Arvids Ziedonis, pastor of the church. Mrs. Roland Dedekind is organist and choirmaster.

GREAT

Open Diapason 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Gedackt 8 ft.
Octave 4 ft. 12 pipes
Dulcet 4 ft. 12 pipes
Flute 4 ft.
Twelfth 2 3/4 ft.
Sifflöte 2 ft. 12 pipes
Tierce 1 3/4 ft.
Mixture 3 ranks 183 pipes

SWELL

Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 49 pipes
Diapason 4 ft. 61 pipes
Dolce 8 ft.
Flute 4 ft. 12 pipes
Dulcet 4 ft.
Nazard 2 3/4 ft.
Fifteenth 2 ft. 12 pipes
Trompette 8 ft. 61 pipes
Claron 4 ft. 12 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Gedackt 8 ft.
Dolce 8 ft.
Choral Bass 4 ft. 12 pipes
Flute 4 ft.
Super Octave 2 ft. 12 pipes
Trompette 8 ft.
Claron 4 ft.



H. William Hawke, one of the famed group of Lynwood Farnam students known widely in both Canada and the USA, has ended his retirement to return to his former post as organist and choirmaster of Grace United Church, Gananoque, Ont. — his third tour of duty at the church.

Friends, especially in Philadelphia, where he served St. Mark's Church for 17 years, will be pleased that Mr. Hawke will now be able to afford a "bigger and better harpsichord."



Harold Heeremans, FAGO, ChM, who served as AGO National President from 1958 to 1964, has resumed professional activity as organist and choirmaster of the Universalist-Unitarian Church, Brockton, Mass.

Mr. Heeremans, since his retirement from New York University and the First Unitarian Church, Brooklyn, N. Y., has made his home at Oak Bluffs on Marthas Vinyard, Mass., where he has been summer organist at Union Chapel since 1947 and in the past seasons has also served the Methodist Churches in Oak Bluffs and Edgarton.

1ST FESTIVAL OF AMERICAN LISZT SOCIETY SCHEDULED

The first festival of the American Liszt Society will be held Dec. 15-17 at Radford College, Radford, Va. Participants thus far engaged include: Dr. Louis Balogh, Cleveland organist; Mildred Heimlich, Radford College organist; Richard Bellak, pianist-in-residence, Princeton University; Robert Richards, tenor; Pro Arte Quartet, University of Wisconsin; choirs of Virginia Military Institute and Radford College.

There will be a number of lecturers and discussants and major concerts of little-known works of Liszt in various media as well as informal performance, seminars and a document and audio exhibit. The Liszt Ferenc Music Academy, Budapest, Hungary, will be among the participants.

Write Dr. David A. Kushner at Radford College.

27 MEN AND BOY choristers from Christ Cathedral, Indianapolis sang in the Morning Prayer and Evensong services Aug. 13 at Washington Cathedral.



NEW ABBOTT & SIEKER SHOP-PROJECT TRACKER

TO BE FEATURED AT OPEN HOUSE

Two-Manual Instrument Constructed
On Second Priority Basis;
Recital Planned

A new shop-project tracker organ has been built by Abbott & Sieker, Los Angeles, Cal. on a second priority basis to familiarize shop organists with this type of instrument. The organ consists of 10 stops, 12 ranks.

An open house on October 7 will feature the instrument in recital. As far as can be ascertained, this is the only two manual tracker organ ever built by a southern California firm.

GREAT
Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL
Quintadena 8 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Trompete 8 ft. 61 pipes
Tremulant

PEDAL
Subbass 16 ft. 32 pipes
Spitzprinzipal 8 ft. 32 pipes

SCHOENSTEIN BUILDS FOR HONOLULU CHAPEL

FAÇADE TO BE INSTALLED LATER

Unified Design For Organ At
Sisters of Sacred Hearts Chapel
In Fiftieth State

Felix F. Schoenstein & Sons, San Francisco, Cal. has built and installed an organ at the Sisters of Sacred Hearts Chapel, Honolulu, Hawaii. The organ was completed early in 1967. A facade for the new instrument, consisting of three groups of gold pipes with matching grill work, will be added later in the year.

GREAT

Gedeckt 16 ft.
Principal 8 ft.
Quintedina 8 ft.
Gemshorn 8 ft.
Gedeckt 8 ft.
Flute D'Amour 4 ft.
Quintedina 4 ft.
Octave 4 ft.
Gedeckt 2 ft.

SWELL

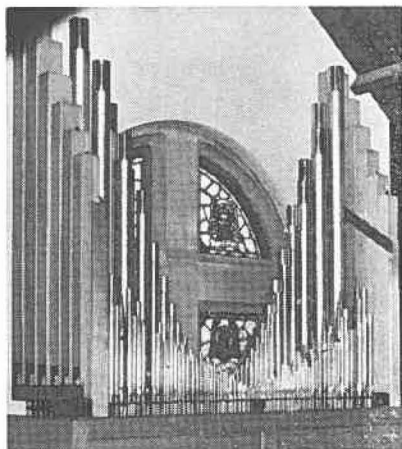
Principal 8 ft.
Gemshorn 8 ft.
Gedeckt 8 ft.
Quintedina 8 ft.
Dolce Celeste 8 ft.
Gemshorn 4 ft.
Flute 4 ft.
Nazard 2 2/3 ft.
Trompete 8 ft.
Clarion 4 ft.
Tremolo

PEDAL

Bourdon 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Quintedina 8 ft.
Gemshorn 4 ft.
Flute 4 ft.
Trompete 8 ft.

ANALYSIS

Gedeckt 16 ft. 85 pipes
Principal 8 ft. 73 pipes
Quintedina 8 ft. 73 pipes
Gemshorn 8 ft. 73 pipes
Dolce Celeste 8 ft. 49 pipes
Trompete 8 ft. 73 pipes



NEW RUHLAND ORGAN TO CANFIELD, OHIO

AT SAINT PAUL'S MONASTERY

A Gallery Installation, Instrument
Is Voiced on 2 1/2 Inches Wind
— Frames Window

A new two-manual organ has been built and installed at St. Paul's Monastery, Canfield, Ohio by the Ruhland Organ Co., Cleveland. The gallery installation frames a stained glass window.

The instrument is voiced on 2 1/2 inches wind. Br. Augustine Tenney acted as tonal consultant.

HAUPTWERK

Principal 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Mixture 2 ranks 122 pipes

SCHWELLWERK

Gedecktpommer 8 ft. 68 pipes
Spitzflöte 4 ft. 68 pipes
Rohrflöte 4 ft. 68 pipes
Gemshorn 2 ft. 61 pipes

PEDAL

Bordun 16 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Principal 8 ft.
Principal 4 ft.

HENDRICKSON BUILDS POSITIV DIVISIONS

1ST CONGREGATIONAL CHURCH

Two Positivs and Trumpet Are
Given to Church in Memory
of Jane Schleiter Davis

The Charles Hendrickson Organ Co., St. Peter, Minn. is in the process of installing two positiv organs and a horizontal Spanish trompette for the First Congregational Church, La Crosse, Wisc. Both divisions will be encased in the traditional manner, and the pipes of the praestants will be made from burnished tin.

The instrument is being given in loving memory of Jane Schleiter Davis, late wife of the former organist of the church, Merrill N. Davis III. The existing three-manual drawknob console will also activate the new positiv divisions.

POSITIV 1

Gedeckt 8 ft. 54 pipes
Praestant 4 ft. 54 pipes
Waldflöte 2 ft. 54 pipes
Sesquialter 2 ranks 108 pipes
Scharff 4 ranks 216 pipes
Rankett 16 ft. 54 pipes
Dulcian 8 ft. 54 pipes
Tremulant

POSITIV 2

Nachthorn 8 ft. 54 pipes
Koppelflöte 4 ft. 54 pipes
Praestant 2 ft. 54 pipes
Quinte 1 1/3 ft. 54 pipes
Siffelöte 1 ft. 54 pipes
Glockenzimbel 3 ranks 162 pipes
Regal 4 ft. 54 pipes
Zimbelstern
Tremulant

ZUNGENWERK

Spanische Trompette 8 ft. 61 pipes

VIRGIL FOX will begin his season with a recital Oct. 1 at Boston Symphony Hall. His first recording of this organ has just been released by Command Records; it includes Fantasia in F minor K 608, Mozart; Sonata 1, Mozart; and Finale in B flat, Franck.

THE TWO MANUAL ORGAN

Historically, the artistic worth of an organ has little to do with its number of manuals.

The church with the major music program needs a three or four manual organ to handle the larger choral and organ works. Yet, the modern two manual meets the ordinary needs of the church service and permits completely adequate interpretation of the bulk of classic literature.

It offers more color and flexibility than did many four manual organs of 40 years ago. These organs, designed for lighter homophonic music and orchestral transcriptions, with extra keyboards and borrowed stops, often gave more glamour than musical worth.

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CANTORS AT THE CROSSROADS

Essays on church music honoring Walter E. Buszin, edited by Johannes Riedel, No. 99-1159 — \$6.75. This volume is a first among resources for the serious student of today's church music. Like no other English source, *Cantors at the Crossroads* brings together creative studies and a philosophy of church music based on sound worship, theological, and musical principles.

HUGO DISTLER AND HIS CHURCH MUSIC by Larry Palmer, No. 99-1133 — \$5.75. A first biography in any language of one of the leading composers in the renaissance of church music in Germany in the 20th century.

OTHER BOOKS FOR THE MUSICIAN

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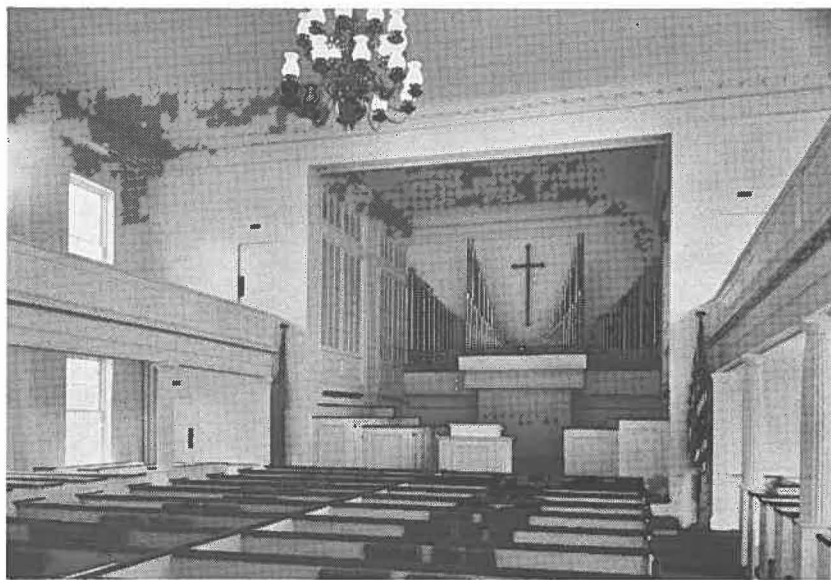


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HOLTKAMP COMPLETES NEW CHAPEL ORGAN

FOR WESTERN RESERVE ACADEMY

Installation of New Instrument Is
Made Possible Through Gift Of
Mrs. D. S. Blossom

A new two-manual organ has been completed at the Western Reserve Academy Chapel, Hudson, Ohio by the Holtkamp Organ Co., Cleveland. The instrument of 28 ranks is arranged in the center of the chancel and in shallow chambers on either side.

Mrs. Dudley S. Blossom, donor of the organ, also gave the previous instrument, which was installed in 1941. The new instrument was designed by Walter Holtkamp, Jr. Glenn King is director of music at the chapel.

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes

SWELL
Copula 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Celeste 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Füllflöte 61 pipes
Blockflöte 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Cromorne 8 ft. 61 pipes

PEDAL
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Flauto 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rauschpfeife 2 ranks 64 pipes
Fagott 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes

NEW KRIEGER ORGAN IN 18th CENTURY CHAPEL

AT KITZINGEN-ETWASHAUSEN

Two-Manual, 16 Rank Instrument To
Replace Older 1745 Positiv
Near Würzburg

A two-manual organ of 16 ranks, 12 stops has been built by Norbert Krieger, Retzbach bei Würzburg, Germany for the Kreuzkapelle in Kitzingen-Etwashausen. This building is a tiny baroque church by the famous architect Balthasar Neumann, designer of the Residenz in Würzburg. The positiv organ installed in the year of the chapel's dedication, 1745, is to be restored and placed in another church nearby.

HAUPTWERK
Flöte 8 ft. 56 pipes
Quintade 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Mixtur 3 ranks 168 pipes

POSITIV
Gedackt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Terzian 1 3/4 + 1 1/2 ft. 112 pipes
Zimbel 2 ranks 112 pipes

PEDAL
Subbass 16 ft. 30 pipes
Fagott 8 ft. 30 pipes

ANDERSON SUMMER RECITALS PLAYED IN FIVE COUNTRIES

Robert Anderson's summer in Europe was a parade of important recital and concert appearances. The head of the organ department of Southern Methodist University, Dallas, began his tour as organ recitalist July 1 at St. Egidien's Church for the 16th International Organ Week at Nuremberg. He shared honors there with a roster of organists including Rudolf Zartner, Nuremberg; Hans Gebhard, Kiel; Gerd Zacher, Hamburg; Cherry Rhodes, New York; Ludwig Mai, Freiburg; Werner Jacob, Nuremberg; and Jean Guillou, Paris, as well as a full quota of choral programs and lectures.

From Nuremberg Dr. Anderson went July 3 to Evangelische Friedenkirche, Stuttgart; to University Church, Erlangen July 6; July 8 to Dreikönigskirche, Frankfurt-am-Main; July 9 at Evangelicalische Kirchengemeinde, Gravenbruch; (all in Germany); July 14 at Domkirchen, Copenhagen, Denmark; July 16, Church of Our Lady, Bruges, Belgium, with the George Octors Bach Ensemble at the International Music Days; July 28 at St. Michaels Kerk, Zwolle, and St. Laurenskerk, Alkmaar, both in Holland; Aug. 7 at St. Vedart, Foster Lane, London, and Aug. 9 at Queen's College Chapel, Oxford. A special feature of many of the recitals was the new Schroeder Sonata 2.



Finn Videro will serve as visiting professor of organ for 1967-68 on the school of music faculty at North Texas State University, Denton.

Dr. Videro is a graduate of the Royal Danish Conservatory, earned his MA degree at the University of Copenhagen and his doctorate at the University of Finland. He also studied at Leipzig and Paris and has played concert tours throughout Europe. He spent the season of 1959-60 on an exchange professorship at Yale, playing a number of American recitals including appearances at the AGO midwinter conclave in 1959 at Winter Park, Fla. and at the 1960 national convention in Detroit.

Many American organists have studied with Dr. Videro in Copenhagen on Fulbright grants.



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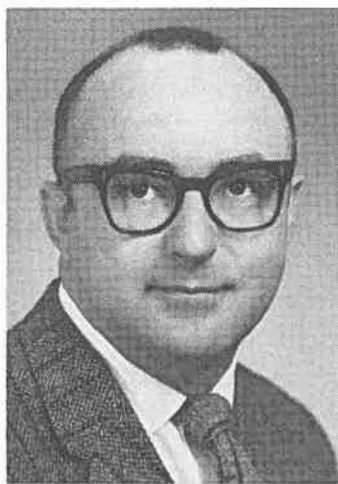


September 19
1967

MELVIN WEST

D.M.A., F.A.G.O.

Chairman,
Department of Music
Walla Walla, College
College Place,
Washington



October 3
1967

MAX MILLER

Ph.D., F.A.G.O.

Professor of Organ
and Church Music
Boston University



October 24
1967

GERHARD KRAPF

M.M., A.A.G.O.

Staatsexamen
Diploma from the
Staatliche Hochschule
für Musik
Head of the Organ
Department in the
School of Music
University of Iowa,
Iowa City



November 6
1967

LARRY KING

B.M., A.A.G.O., A.R.C.O.

Licentiate Diplomas
in Organ Performance
Royal Academy of Music,
London
Master of Sacred Music
Music Director and Organist
St. Paul's Church,
San Diego, California

former students of Dr. Spelman



8:15 p.m., Memorial Chapel

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Midwinter Conclave, Boston, Dec. 27, 28, 29, 1967

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ALEXANDER SCHREINER, PHD, FAGO
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WILLIAM WHITEHEAD, AAGO

First Plans Revealed for Conclave in Boston

The AGO midwinter conclave in Boston Dec. 27, 28 and 29 has been planned to refresh and inspire after a busy holiday season. Heading the list of recitalists will be Anton Heiller, who will play the new mechanical-action organ at Harvard Memorial Church, and Catharine Crozier, who will be heard at the Christian Science Mother Church.

E. Power Biggs will play with instrumentalists at Busch-Reisinger Museum. Daniel Pinkham and Leonard Raver will join in a program of concerted works at King's Chapel.

Among choral events, the Handel and Haydn Society will offer a Gabrieli program with brass ensemble, the MIT Choral Society will sing the Bruckner E minor Mass, and Abram Kaplan, of the Collegiate Chorale, will direct a choral workshop.

Social events will include a banquet at the Harvard Club and a Boston Tea Party (tea optional!) Buses will take convention-goers to historic churches, and there will be time to explore Boston's famous universities and museums as well as the skyscrapers sprouting along the horizon of the "New Boston."

Greenville
The Greenville, S.C. Chapter in co-operation with the Greenville Arts Festival Committee, sponsored the famous Chattanooga Boys Choir in recital at Textile Hall, where a great variety of entertainment and art exhibits were made available to the public without charge. A workshop directed by Stephen Ortlip with the choir assisting, was held at the First Presbyterian Church. Newly elected officers were listed in the April issue.

A joint meeting of the executive committee and the program committee was held at the home of Mrs. Donald Meagley, dean, July 12 to map out plans for the coming season.

SHIRLEY KROSKE

Mobile
The Mobile, Ala. Chapter elected these officers at the May 9 meeting: dean, Robert B. Sawyer, Jr.; sub-dean, Donald H. Stewart; recording secretary, Mary Ann Cieutat; treasurer, Rosa Adair Brown; registrar, Esther Knudsen. Father Theodore Hay was re-appointed chaplain.

ESTHER KNUDSEN

Regional Convention in Salt Lake City

The Regional Convention for the Utah, Southern Idaho and Western Wyoming Chapters was held March 11 at Provo, Utah. Roy M. Darley, Regional Chairman, conducted the evening which began with a dinner at the Wilkinson Center, Brigham Young University Campus, and ended with a recital at the Provo Tabernacle.

Mr. Darley introduced five charter members of the Guild who were present — J. J. Keeler, Roy M. Darley, Alma Selander, and Mr. and Mrs. Frank W. Asper. Mr. Asper was the first dean of the Salt Lake City Chapter.

Fanfare in C major, Purcell — Catherine Smith; **Suite for Organ and Strings, Corelli** — Richard W. Hill, assisted by Richard Strawn, Dan Pack, and Warren Burton; **Four Sonatas, Mozart** — Elizabeth Stewart, assisted by Reva Blair and Judy Blair; **Prelude and Fugue in D major, Bach** — Clay Christiansen; **Prelude and Berceuse for Organ and Harp, Oreste Ravenello** — Alma A. Selander, assisted by Adine Bradley; **Sonata in D major, Handel** — Melvin W. Dunn, assisted by Kirsten George; **De Profundis, Gardner Read** — Joseph Miranda; **Chorale in B minor, Franck** — Walter Whipple; **Church Sonata in F major, Josef Haas** — Bonnie Goodliffe, assisted by Robert Galbraith; **Entrata Festiva, Peeters** — Claire Hendrix, assisted by Bill Nelson, Doug Wing, Allen Johnson, Richard Ross, and Gaylene Gunn; **Poème Héroïque for Organ, Brass and Field Drum, Dupré** — Preston Larson, assisted by the above plus Randy Powery and Erik Erickson.

SHIRLEY A. JENSEN

The Tampa Chapter held its June 7 dinner meeting at Branch's Ranch. The Rev. Leming installed the new officers: dean, Rosanna Slayton; sub-dean, James Biggers; secretary, Ruth Jepson; treasurer, Ralph Cripe; registrar, Alyce Lanier; librarian, Murdock Beaton; chaplain, the Rev. Bruce Fehl; auditors, Helen Monroe, Elizabeth Wishart; executive committee, Virginia Taylor (3 years), Murdock Beaton (2 years), Margaret Knauf (1 year).

ALICE LANIER

Vermont

The Vermont Chapter's new executive board met July 16 in Alliot Hall, St. Michael's College, Winooski. Dean William Tortolano presided for the discussion of possible reorganization of districts, the planning of a new format for the chapter roster and program booklet, the discussion of the 1969 Northern New England Regional Convention in Burlington and planning of these monthly events: Donald Willing recital Sept. 24 at St. Michael the Archangel; annual choir festival Oct. 22 at Trinity Episcopal Church, Rutland with Howard G. Bennett directing and James Stearns in charge of planning; a hymnody workshop in November. Between business sessions members enjoyed a roast beef dinner in the college dining room. After the second business session Barclay Wood played an outstanding recital on the new Casavant organ in the college chapel.

ROMAINE S. FARNHAM

1967 Examinations Produce 35 New Certifications

A total of 34 candidates was successful in passing the 1967 Guild examinations. Three can make the new addition of FAGO to their names; two of these come from Gary, Ind. AAGO becomes the property of 22 new owners while 10 may add ChM. One person, Joseph O'Connor, Washington, D.C. passed both AAGO and ChM this year.

FELLOWSHIP

Fred B. Binckes, Gary, Ind.
Dwight Jonathon Davis, Gary, Ind.
Walter Hilse, Jackson Heights, N.Y.

ASSOCIATESHIP

Ellen M. Armitage, New York, N.Y.
G. Nicholas Bullat, O.P., River Forest, Ill.

Harvey Porter Burgett, New York, N.Y.

Donald A. Busarow, Birmingham, Mich.

Barbara H. Conant, South Hadley, Mass.

Kathleen Mary Dow, Palo Alto, Calif.

Charles E. Drexler, Setauket, N.Y.

Kedra Greaves, Oceanside, N.Y.

William P. Haller, Denton, Tex.

Alfred Hoose, Waltham, Mass.

John Stuart McIntosh, London, Ont., Canada

Donald B. MacMillan, Scotia, N.Y.

Gratian MacRae Nugent, Cleveland, Ohio

Joseph O'Connor, Washington, D.C.
Jan D. Overduin, Fonthill, Ont., Canada

Arthur Alexander Phillips, New York, N.Y.

Nancy Campbell Reed, Arlington, Va.

Albert F. Robinson, Philadelphia, Pa.

William Saunders, Boston, Mass.

Richard A. Sidey, Knoxville, Tenn.

Jean L. Thiel, Kansas City, Mo.

Lois E. Wetzel, Troy, N.Y.

CHOIR MASTER

Lee Stephen Dettra, New York, N.Y.

Kenneth Wayne Hart, New York, N.Y.

Adele Hoveas, Arlington, Mass.

Bruce I. Miller, Wantagh, L.I., N.Y.

Earl Miller, Missoula, Mont.

Mary Monroe Nott, New York, N.Y.

Joseph O'Connor, Washington, D.C.

Margaret B. Preston, Detroit, Mich.

William James Nicks Stokes, New York, N.Y.

Gerald Weale, Bronx, N.Y.

Roanoke
The Roanoke, Va. Chapter held its annual planning retreat July 15 at Northminster Presbyterian Church with Louise Dunlap and Nancy Byrd Mitchell as hostesses. New Dean George D. Council presided over afternoon and evening sessions, separated by a covered dish supper. All offices and committees are filled. A series of programs and special events is planned emphasizing group and personal development, aid to smaller churches in the community, and general promotion of the Guild. Besides Mr. Council other new officers are: sub-dean, Jeryl Powell; recorder, Correnia Summers; corresponding secretary, Jane Rasmussen; treasurer, Rose Ann Burgess; member at large, Richard Cummins.

WINIFRED S. B. CUSHING

Northern New Jersey
The Northern New Jersey Chapter held its annual dinner meeting June 6 at St. John's Lutheran Church, Passaic. The entertainment for the meeting was The Girl of the Golden Vest, with music and libretto by Roger Trefethen, Bethany Lutheran Church, New York City. Soloists were Doris Thurber, soprano; David Thurber, tenor; Ian Swainbank, tenor; Mr. Trefethen, bass-baritone. Honored guests were ministers of churches with which members are associated. Clifford Gerenz was host organist with Mrs. Richard Schipper as chairman. Women of St. John's served the dinner.

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Church of the Advent, Trinity Church, Christian Science
Mother Church, Old North Church, Busch-Reisinger Museum.

After-hours parties — Banquet at the Harvard Club.

News of the American Guild of Organists—Continued

Some Straight Talk To The Church

By DONALD MACLEOD, TH.D.

Your immediate reaction, if I guess rightly, is: why talk about the Church to a gathering of organists? Chiefly because as a clergyman, I have something to say today to the Church; you as church organists have a word to speak to the Church; and both of us together have questions to ask of the Church, in whose context we labor week by week. My intention, therefore, is to discuss with you, first of all, the situation in the Church today; then to speak to it as a clergyman and on your behalf as organists; and finally both of us will lay the case of Christian worship before the congregation.

One Sunday in February, 1942, the morning dawned cold and grey along the rocky shores of Norway. Nazi storm troopers had just run over most of the country and had set up Quisling as Hitler's puppet ruler over the people. In the city of Trondheim a religious service was scheduled to be held in the Lutheran Cathedral in order to celebrate the new order which had come to the nation. But the Norwegians stayed away and the soldiers and traitors were chagrined to find the great sanctuary almost empty.

At two o'clock in the afternoon, however, a large crowd was seen moving towards the cathedral, because the people had decided at that hour to hold their own service. But their hopes were crushed when they discovered that the secret police had sealed off every entrance to the church and were forcing several thousand worshippers to stand in the freezing temperatures in the city square. Then, away at the back of the crowd, some one began to sing Luther's great hymn:

*A mighty fortress is our God
A bulwark never failing.*

Gradually one voice after another picked up the strain with such enthusiasm and conviction that later a Norwegian said, "It sounded prouder and mightier than we had ever heard it before."

This incident led the late Basel Matthews of Boston University to make this remark: "A thousand years hence, this brave stand of the people of Norway will still be hailed as one of the most splendid hours in the age-long story of the Christian Church."

Now certainly this was one of the grand moments in the life of the Church. But what about the Church today — almost twenty-five years later? Does anyone have a good word to say about the Church? Has anyone stood recently in wonder before the Church and in the words of the Psalmist declared, "Glorious things are spoken of thee, O City of God"? Or does everyone lament over the Church and agree with

the notion of Mark Anthony's words before the body of Caesar, "There is none so poor to do him reverence"?

There are three voices that claim our attention wherever the life and fortunes of the Church are discussed today: one sharply negative; another highly enthusiastic; and another cautiously positive.

(i)

Ask, for example, the man on the outside, the average man in the street, about the Church — and what is he likely to reply? He will probably shrug his shoulders with sheer indifference and declare that the Church is wholly irrelevant to our contemporary secular life and culture. Or he may react rather crustily and deplore the fact that the people within the Church are little different from those without. Or he may charge that nothing crucial is happening in the Church today, and therefore as far as he sees it, its time is up and what it is now doing can be achieved just as fully and effectively by secular agencies and organizations. Indeed he would agree readily to Langdon Gilkey's stricture that in the United States the Church is the "easiest club to enter and the hardest from which to be expelled."

(ii)

Ask for example, the enthusiastic fellow on the inside about the Church and he will stagger your imagination with a flood of happy facts. Church membership in the United States and Canada is now over the 130 million mark; the construction of new church buildings since World War II has involved billions of dollars; some local churches are forced to have two and three morning services in order to accommodate the crowds; religious news has become popular copy in our daily papers and secular magazines; and what is more, little prayer chapels have been set up in the United Nations building, at major airports, and in the rotundas of many legislative buildings. Now these are thrilling and indisputable facts, and certainly the expansive feeling of many of our suburban church members is shared by all of us here.

(iii)

On the other hand, however, there is another voice which is neither negative nor blindly enthusiastic, but cautiously positive: the people who rejoice in every story of the Church's success but who are disturbed by one chilling fact, namely, the Church's lack of influence upon national life and character. This is a disheartening factor. Because for every gratifying achievement published concerning the Church's success, social agencies report an enormous

increase among us of crime and immorality, religious indifference and secularism — factors that are eating at and despoiling the foundations of our common life. Now these people would be the last among us to discredit the great things the Church is actually doing, yet they are anxious to put matters into proper perspective and to face up fully to such perceptive questions as these: How can the Church do a good job better? Is the Church equipped merely for a defensive action or is it prepared to play a bigger role in the national destiny? Now that the Church in North America has been labelled "big business" by the editor of *The Financial Times*, is something else needed in order to make its stand to be more spectacular in this emergent hour? These are some of the questions that are being asked by alert people inside and outside the Church today and the answers we give and the things we do about them will determine not only the health of the Church now, but its impact upon the civilization and culture of tomorrow.

Now a beginning has to be made somewhere. However, we are sunk if we start with the wrong notion or at the wrong place. What is more, our position is too critical and the times too emergent for us to dally over those directives given by people on the outside of the Christian community or those evaluations of the Church within a secular context or according to political, economic, or sociological frames of reference. After all, the Church is not, nor can it ever be a glorified YMCA or sanctified Kiwanis Club or just another agency for answering man's endless questions without teaching him the right questions to ask. Indeed, John A. Mackay was not merely perpetuating an old cliché when, during a period of national uncertainty, he said again and again, "Let the Church be the Church."

He was reminding us of what the Reformers had made clear: that God has committed the Gospel to the Church, not as something to clutch as a souvenir, but as a living and creative thing by which the Church would be constantly renewed and to which it would bear an effective and redemptive witness before men. Indeed the life of the Church has been most exciting whenever its members were aglow with the spirit of this Gospel. And, therefore, the Church today should never have to go among the popularity polls, like a Hollywood actress, asking, "How am I doing?" Nor should it measure its stature by the ledger sheets of the country club. Its frame of reference is of another kind. And it works this way: as long as the Church sees itself under the Gospel of God and in obedience to it, its weaknesses will be exposed and judged, and its direction in the world clarified and maintained. Remember how in Acts 2, we read, "They were all with one accord in one place when suddenly there came a sound from heaven." It was their openness to God and their expectation of something tre-

mendous happening that precipitated that soul-shaking experience which set the infant Church on its feet, stirred with new life and bent upon great exploits for Christ's kingdom.

Now, in view of this situation, what do we have to say to the Church today? How should we spell out our straight talk to the Church regarding its performance in the contemporary world?

(i)

As a clergyman, my word is this: the Church must live out its beliefs rather than merely endorse its creeds. Thomas Carlyle said, "A man lives by believing something." In a sense this is also true of the Church. The Church lives by the believing hearts of its members. But this does not mean that we are ready to downgrade the significance of our creeds. Certainly not. In many of our churches we repeat the Apostles' Creed, for example, every Sunday morning and we regard it as an admirable statement of the Church's thinking concerning God and his redemptive purpose for the world. But if Church members are to bring that much needed excitement to the cause of Christ today, they will have to do more than endorse the words of a creed; they will have to *Act* upon them and that means living out their belief. Two many indicate that they accept the words of a creed and will demonstrate their resolve to defend them to the last letter, but this is as far as they are willing to go; and therefore they become a sort of "ice-box" Christian: well preserved, but cold, passionless and totally lacking in any contagious influence. More over, these people bring to the reputation of the Church no help because they are always so busy maneuvering among pre-designed positions regarding their creed that they fail to make it a matter of witness. They do not see that it is an elementary axiom of our human nature that belief and conduct are inseparable.

On the other hand, when you declare, "I believe in God the Father Almighty, Maker of heaven and earth," and truly mean it; that is, you indicate that you accept not merely the fact, but you believe in the Person behind the fact, then something begins to happen to your life. Christian belief is never an academic matter; it is basically personal. It means more than believing God exists; it is a matter of being so sure of him that you are ready to put your destiny into his hands, to allow him to be the Sovereign of your every thought, and to make his purpose to be the underlying thrust of your every act. Then your belief will determine and shape your moral character. As Robert Browning once put it: "This is the belief that brings out the best that is in us." And doubtless this is also one of the primary factors that can fit the Church for this emergent hour: not bursting statistics necessarily, no material influence and power, but a reckless abandonment to God on the part of its members; not a well-worded creed, important as this may be, but a creed believed in and acted upon in



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spite of everything. This was indeed the secret of the early Church — its tremendous growth and moving influence; it was not only *what* they believed, but in *whom* they believed. And if they were to hold an annual meeting, the talk would not be about percentage gains or investments of the women's clubs, but their witness to miracles: eternity in the midst of time, life in the midst of death, hope in the midst of despair, and forgiveness in the midst of sin. And the presence in the Church of our time, of countless men and women whose characters have been revolutionized by such beliefs will mean a Church alive unto God, for which no one need ever be apologetic or ashamed. It will be as the ancient writer once put it: "Fair as the moon, clear as the sun, and terrible as an army with banners."

(ii)

As church organists, your word to the Church should be: the Church must give meaning to its worship rather than merely safeguard its traditions. Those of you who serve as organists of established churches have had to participate frequently in services of worship that made no sense, that had no meaning. The hour has been comprised of a few hymns, a prayer, some readings, an anthem (during the collection), a lukewarm sermon — all thrown together like a tossed salad and offered to God's glory. Week after week, year in and year out, the group of the faithful arrive and go through yet another dreary hour of unplanned items that could be described aptly as "a sanctified laundry list."

Moreover, the usual reaction or rejoinder to a suggestion of any change is: "That has never been done here!" Meaning is brushed aside in favor of tradition. But if we were to scrape away the surface piety, the tradition would be seen as a merely local cus-

tom and be more truly described as a rut. Examine the worship of our churches and you will discover again and again how ruts have been sanctified ahead of meaning. Hence as organists you have to tolerate clergymen who have never taken time to acquaint themselves with the treasures of the hymnbook and who select for almost every third Sunday "Dear Lord and Father of Mankind." You have also to raise defenses against people who clamor for what they call "the great old hymns," but who have never learned that the latter are not the Moody and Sankey songs of the late nineteenth century. The great hymns were written at least 400 years before.

This situation demands that as organists you will tell the Church to take its acts of worship seriously. What goes on at eleven o'clock on Sunday morning is important. There is something wrong with a Church that plans Mother's Day worship scrupulously and overlooks the festival of Pentecost. For the minister and organist the service of worship must be a common enterprise. They must co-operate in order to assure meaning. Richard Davidson said, "Worship is what we say and what we do when we stand before God, realizing in high degree who he is and what we are." Through reading, preaching, and anthem, God speaks to us; through hymn, prayer, and offering, we respond to God. The meaning at the heart of Christian worship is: God speaks and we respond. This theological principle with its double movement gives shape to the act of worship. Hence, when this is recognized, our worship will not be merely a hodge-podge of hymns, readings, prayers, and the like, but a stately movement from God to man and a response in music, spoken word, and song, altogether blended and united into an offering of praise to the glory of God's name. Clergymen talk of wor-

shipping God in the beauty of holiness; they must not overlook the fact there is a holiness of beauty also, and it is here music and the church musician have a great contribution to make.

As clergyman and organist, both of us must say to the Church: no worship can be without the spirit of expectation. Most of you remember the story in the Acts of the Apostles when Peter was imprisoned by Herod and how a little group of early Christians were meeting daily in the house of the mother of John Mark and praying for his release. Then Peter was set free by a miracle of the Holy Spirit and he came and knocked on the door. A maid, Rhoda, opening the door and seeing Peter, ran in to the little company of praying folk and said that Peter was at the gate. And what did they reply? They said, "You are out of your mind!" Think of it! Here was the church praying for Peter's release and when they were told of it, they refused to believe it. This is indeed why so much of our worship is unsatisfying. We fail to bring it the spirit of expectancy. And for this reason nothing will ever happen in our church or in any other, if this is the attitude with which people come. On the other hand, if we come expecting something big to happen, in all likelihood it will. But the person who comes without a sense of expectancy will probably end up by criticizing the choir, or finding fault with the preaching, or estimating the whole service as an hour's performance that he can judge according to the standards of a secular program on television or in the concert hall.

Again and again, however, in the history of the Church, someone has come to worship with the hope that in the hour in the sanctuary somehow life might be touched by eternity, and that something might happen by which the walls would seem to dissolve and a John

Wesley would go out from an Aldersgate Mission Church to save England from the ravages of revolution and a Wilfred Grenfell go out from Moody's revival service to bring healing to the lonely barrens of Labrador. These men did not look upon the church sanctuary as a ghetto where everything that is done is sterile, outdated, and futile. They were not victims of that pathological negativism that composes articles for popular magazines, entitled, "Why I Quit the Church."

One day at Paine College, Georgia (May 29, 1964), the Methodist chaplain delivered the shortest sermon ever recorded in the eighty-year history of the college. Dr. De Lamotte announced his topic: "What does Christ answer when we ask, 'What's in religion for me?'" After a moment's pause, he replied, "Nothing!" This was the sermon. And afterwards he said it was his answer to people who have been brought up on what he called "the gimmie, gimmie gospel of positive thinking."

The old Negro spiritual goes "Lord, I want to be a Christian in my heart." Note, the phrase, *I want to be*. Too many people refuse to go to church today, because — as they say — "I don't get anything out of it." You do not come to get; you come in order to be! You come because you want to be somebody, above the average and ordinary; you come because you want to be a child of God. And you know that it is only here in the fellowship and community of the people of God that you can become what Christ wants you to be. This is our word to the Church, and we pray for its own sake it may be listening.

(Sermon given at the Festival Service of the AGO Regional Convention, June 26, 1967, in St. James Episcopal Church, Lancaster, Pa., by the Rev. Donald Macleod, Th.D., Professor of Preaching, Princeton Theological Seminary, Princeton, N.J.)



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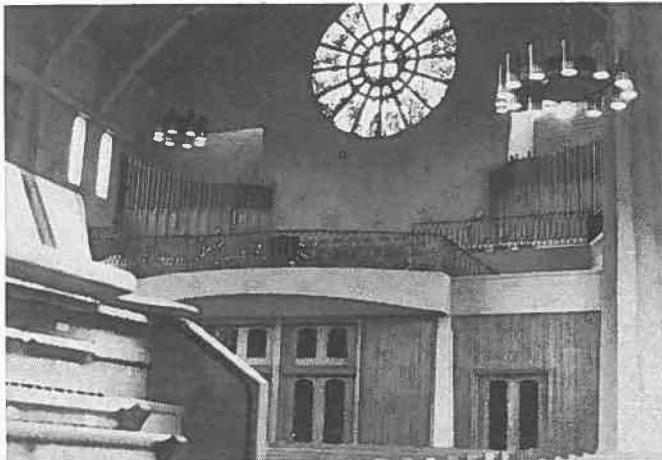
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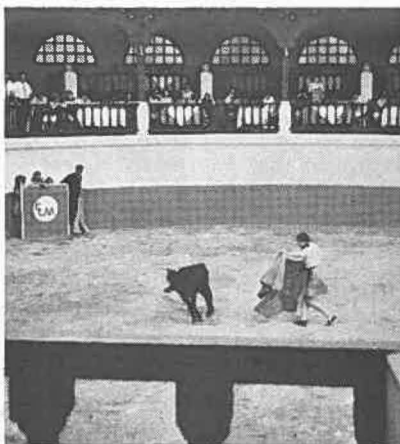
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Union Nacional de Organistas Meets in City of Mexico



Above: the "bull ring" as seen from the
luncheon table. Below, sightseeing on min-
iature railroad at the pyramids.



The young and ambitious Union Nacional de Organistas held its "segundo congreso" Aug. 2, 3, and 4 in the great capital city of Mexico. At no convention we have attended since the memorable ICO in London in 1957 has community and official co-operation succeeded in integrating so many of a county's special historical, cultural and tourist attractions into the proceedings.

The Union is still small and struggling yet visitors from above the border represented at least Texas, California, Illinois and Virginia, and we met Mexican delegates from the states of Chihuahua, Jalisco, Michoacan, Querétaro, San Luis Potosi and Mexico. The committee must have worked very hard to provide such a full and varied schedule, and statesiders who could have come and didn't missed a memorable half-week.

Mexico does not have many playable pipe organs, though its stock of still restorable instruments from the 16th, 17th and 18th centuries appears nearly inexhaustible.

Three of the congress' five major musical events and most of the meetings took place at the Conservatorio Nacional de Musica, a truly national music school in an attractive and efficient modern building facing a garden, a fountain and a reflecting pool. The large Tamburini organ in the 1,000-seat school auditorium was pictured and described on page 27 of the May issue. The official hotel was the Del Prado.

The opening meeting at the conservatory was addressed by Lic. Antonio Arriaga Ochoa, director of the National Historical Museum, and officers made their reports.

The first recital, also at the conservatory, was played by David Hinshaw, St. Clement's Church, El Paso, Tex. Mr. Hinshaw has done yeoman service for the Mexican organization and is very popular in Mexico. His recital drew a large audience and his rather flamboyant style and his highly contrasting registration found wide approval with the audience.

Prelude and Fugue in C minor, Bach; Jesu Leiden, Pein und Tod, Vogler; Adagio, Symphony 6, Widor; Processional, Mathias; Desolación, Vega Núñez; Fugue, Sonata on Psalm 94, Reubke; Sanctuary, Fantasie on A Mighty Fortress, Hinshaw.

A good dinner followed in the comfortable restaurant of the conservatory. Thursday

Aug. 3 activities got under way with a recital, again at the conservatory, by young Felipe Ramirez, who occupies the chair of composition, organ, chant and piano at the School of Sacred Music at Querétaro and is titular organist at the Querétaro Cathedral. Sr. Ramirez was chosen as a finalist for the ICO improvisation competition. His use of the conservatory organ was well-planned and very musical and he has unusual skill as an improviser.

Introduction and Passacaglia on a theme from Bruckner's Symphony 8, Trexler; Variations on a theme of Jannequin, Alain; Apparition de L'Eglise Eternelle, Messiaen; Toccata and Fugue (Dorian) Bach; Suite Modale, Peeters; Improvisation on a given theme.

Most of the other daylight hours Thursday were devoted to sightseeing, by bus to the famed pyramids of Teotihuacan for an informative and interesting short visit, and for lunch at El Cortijo La Morena, a new bull-fight restaurant where customers are invited to fight bulls (calves) in the bull-ring — an innocent and amusing accompaniment to excellent food and some good but loud Mexican singing and guitar playing.

One of the few short periods for rest and shopping preceded a beautiful and elaborate banquet in the ballroom of the University Club, which, like almost every other event, followed the Mexican tradition of being at least an hour late. Rather superfluous electronic pop entertainment provided a loud background.

A chamber orchestra seemed not to mind being a hour late, nor a crowded church disturbed, as the evening concert at Iglesia El Espiritu Santo got under way about 10 o'clock. The large modern mechanical action organ (possibly the only one in Mexico, and to be pictured and described later) is acoustically matched beautifully to the rather severe building. The host organist, Juan Bosco Corroero Morales used the instrument to its best advantage in a program of music preceding 1750. It would have been interesting to have heard it also in music of more recent periods.

Fantasie in Echo Style, Sweelinck; Magnificat on Tone 6, Titelouze; Prelude and Fugue in G minor, Frescobaldi; Toccata 11 in C minor, Muffat; O Mensch, Wir glauben all, Bach; Concerto in B flat major, Opus 7, Handel; Adagio in G minor for string orchestra and organ, Albinoni (Consuelo Bolivar, violin solo).

Friday

Friday began with a memorable visit to the Anthropological Museum, an institution unmatched in our experience in any other country. The congress visit, of course, was only a tantalizing glimpse; one wished for the opportunity to spend days there.

Alfonso Vega Núñez, retiring vice-president of the Union and organist of the Cathedral at Morelia, was under severe handicaps in the concert at beautiful Christ Church. He was ill and he was forced to play an electronic instrument which proved, with its pops and roars, inadequate either for his extensive Bach group or as an ensemble instrument in a welcome performance of the Jiménez Concertino, a work which though derivative deserves to be heard much more often, outside Mexico as well as in. Sr. Vega Núñez performed extremely well under the handicaps as did an orchestra under the baton of Guillermo Orta. We should like to hear Sr. Vega Núñez play the Jiménez on a pipe organ with perhaps a smaller, more compact group of instruments.

Jesu Joy of Man's Desiring, Nun komm, der Heiden Heiland, Trio Sonata 1, Prelude, Alla Breve and Fugue in D major, Bach; Concertino, Jiménez.

Luncheon Friday was in the crowded, exciting native Fonda del Recuerdo, with delicious, unfamiliar food, gaudy folk decorations, and real Mexican popular music — a warm and friendly gathering indeed.

We did not attend the business meeting at which Victor Urbán was re-elected presidente, Dorothy Gullette replaced Sr. Vega Núñez as vice presidente, and Martha Miranda and Maria del Carmen Garma were re-elected secretaria and prosecretaria.

The editor of THE DIAPASON was elected the first honorary member of the Union and THE DIAPASON asked to serve as its official journal.

The final recital was played by Lawrence Robinson, Richmond, Va. Professional Institute. His relaxed personality, meticulous preparation and imaginative registration earned for him perhaps the greatest ovation of the whole convention.

Two Preludes on Wir glauben, Trio Sonata in C, Fugue in E flat, Bach; Naiades, Vienne; Epilogue on a Theme



Plaque awarded a certain editor "en agradecimiento".

of Frescobaldi, Langlais; A Quiet Music for Organ, Larry Palmer; Preludes on St. Anne and Where Cross the Crowded Ways of Life, Rudy Shackelford; Carnival, Crandell.

The final event, a cocktail party and sumptuous outdoor buffet dinner at historic Chapultepec castle proved perhaps the most stimulating event of all. The great castle built by Maximilian for Empress Carlotta high on a hill overlooking the continent's second largest city, was a splendid setting for a beautiful meal as the delegates were official guests of the government. At cocktails, a rousing short concert was sung by the Coral Mexicana under the direction of Ramón Noble.

It is hard to see how a more rewarding half-week could possibly have been provided. Statesiders should wake up to what is going on to the south and support this progress with their presence and best wishes. In return they will get far more than their money's worth of pleasure, instruction and stimulation. — FC

Pictures at right from the "congreso": Top, officers snapped in front of the conservatory's reflecting pool on opening day, left to right: Alfonso Vega Núñez, retiring vicepresidente; Maria del Carmen Garma, prosecretaria; Dorothy Gullette, retiring tesorera and vicepresidente-elect; Martha Miranda, secretaria; and Victor Urbán, presidente.

Next, the main conservatory building seen from across the garden.

Next to bottom, the organ recitalists pose on a bench in the choir loft of "the German Church", in order of their congreso appearances. Left to right: David Hinshaw, Filipe Ramirez, Juan Bosco Carrero Morales, Alfonso Vega Núñez, and Lawrence Robinson.

Bottom right, a group of congreso-goers snapped outside the Anthropological Museum.

Immediately below, a shady walk along the side of the conservatory's auditorium.



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DEADLINE FOR THIS CALENDAR WAS AUGUST 10

- Sept. 10 Maurice and Marie-Madeleine Duruflé, First Methodist, Houston, Tex.
George Markey, First Methodist, Charlotte, N.C.
- 12 Alma D. Oncley, St. John's Cathedral, Spokane, Wash.
- 13 Maurice and Marie-Madeleine Duruflé, Caruth Auditorium, SMU, Dallas, Tex.
- 15 Klaus-Christhart Kratzenstein, Rice University, Houston, Tex.
- 17 Maurice and Marie-Madeleine Duruflé, Gammage Auditorium, Tempe, Ariz.
- 18 Thomas Harmon, Priory, St. Louis, Mo.
- 19 John Weaver, Our Savior's Lutheran, Milwaukee, Wis.
- 20 Maurice and Marie-Madeleine Duruflé, Air Force Academy, Colorado
- 21 Robert Hinson, First Baptist Church, Van Nuys, Calif.
- 22 William Fawk, St. John's Cathedral, Spokane, Wash.
- 23 Melvin West, University of Redlands, Calif.
- 24 Richard Ellsasser, Philadelphia Orchestra, Academy of Music
- 25 Maurice and Marie-Madeleine Duruflé, First Presbyterian, Elkhart, Ind.
- 26 Arno Schoenstedt, St. James, Church, New London, Conn.
- 27 Richard Ellsasser, Philadelphia Orchestra, Academy of Music
- 28 Richard Ellsasser, Philadelphia Orchestra, Academy of Music
- 29 Bethel Knoche, First Methodist Church, Burlington, Iowa
- 30 John and Marianne Weaver, Southminster Presbyterian, Pittsburgh, Pa.
- David Craighead, Bethany Presbyterian, Rochester, N.Y.
- Maurice and Marie-Madeleine Duruflé (Requiem), Riverside Church, New York City
- Milwaukee Members Recital, Our Savior's Lutheran
- Preston Rockholt, Washington, Cathedral
- Haskell Thomson, Wellesley, Mass. College
- Organ-Choral Program, Westminster Presbyterian, Greenville, S.C.
- Arno Schoenstedt, Wartburg College, Waverly, Iowa
- William C. Beck, St. Francis Episcopal, Palos Verdes Estates, Calif.
- 25 Richard Ellsasser, Philadelphia Orchestra, Academy of Music
- 26 Keith Shawgo, St. John's Cathedral, Spokane, Wash.
- 27 Gillian Weir, Methuen, Mass. Music Hall
- Maurice and Marie-Madeleine Duruflé, Haddonfield, N.J. Methodist Church
- Arno Schoenstedt, Trinity Lutheran, Moorehead, Minn.
- 28 Arno Schoenstedt, First Lutheran, Williston, N.D.
- 29 Noel Rawsthorne, First Congregational Church, Long Beach, Calif.
- Arno Schoenstedt plus class, St. Mary's Catholic Church, Sioux Falls, S.D.
- 30 Robert Anderson, RLDS Auditorium, Independence, Mo.
- William Teague workshop, First Methodist, Houston, Tex.
- Oct. 1 Arthur Wills, Washington, Cathedral
- Marilyn Mason, Wayne, Pa. Methodist
- Frederick Swann, University Baptist, Baltimore, Md.
- Catharine Crozier, St. Paul's Episcopal, Winter Haven, Fla.
- Marie-Claire Alain, First Methodist Church, Hartford, Conn.
- Virgil Fox, Boston Symphony Hall
- Arno Schonstedt, Concordia College, Fort Wayne, Ind.
- Graham Steed, Complete Franck, St. James Church, New London, Conn.
- Gillian Weir, US Military Academy, West Point, N.Y.
- 2 Noel Rawsthorne, St. Paul's Cathedral, Los Angeles, Calif.
- Arthur Wills seminar, College of Church Musicians, Washington, D.C.
- Marilyn Mason, U of North Carolina, Greensboro
- 3 Arthur Wills seminar, College of Church Musicians, Washington, D.C.
- Marilyn Mason workshop, U of North Carolina, Greensboro
- Marie-Claire Alain, Grace Church, New York City
- Max Miller, University of Redlands, Calif.
- 4 Albert Russell, St. John's Church, Washington, D.C.
- Gillian Weir, Riverside Church, New York City
- 5 Marie-Claire Alain class, Oberlin, Ohio, Conservatory
- 6 Marie-Claire Alain, Oberlin, Ohio, Conservatory
- Robert Baker, Plymouth Congregational, Seattle, Wash.
- 7 Robert Baker master class, Plymouth Congregational, Seattle, Wash.
- 8 Edmund S. Ender, Gunton-Temple Presbyterian, Washington, D.C.
- Henry Glass, Trinity Lutheran, Altenburg, Mo.
- Virgil Fox, First Baptist, Brockton, Mass.
- Robert Baker, Plymouth Congregational, Seattle, Wash.
- Marie-Claire Alain, St. Peter's Church, Worcester, Mass.
- David Craighead, First Trinity Lutheran, Tonawanda, N.Y.
- Ray Ferguson, Christ Memorial United, Royal Oak, Mich.
- Gillian Weir, Rutgers U, New Brunswick, N.J.
- Marilyn Mason, Pennsylvania State U, University Park, Pa.
- 9 George Markey, Second Presbyterian, Knoxville, Tenn.



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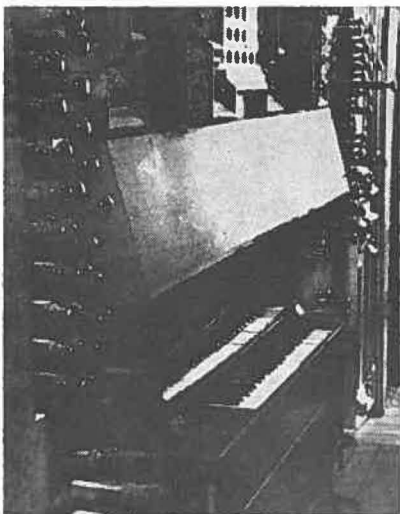
Two-Manual Organs In Old Mexico

Most of the many organs hidden away in Mexican churches, monasteries and convents dating from the days of the Spanish Empire are one-manual instruments with few if any pedals. No adequate cataloguing of these organs has yet been completed — a task we should like to see done and have reported in detail in *THE DIAPASON*. Of the few two-manuals among the 16th, 17th and 18th century instruments built in Spain, Italy or Mexico, we can thus give only a glimpse.

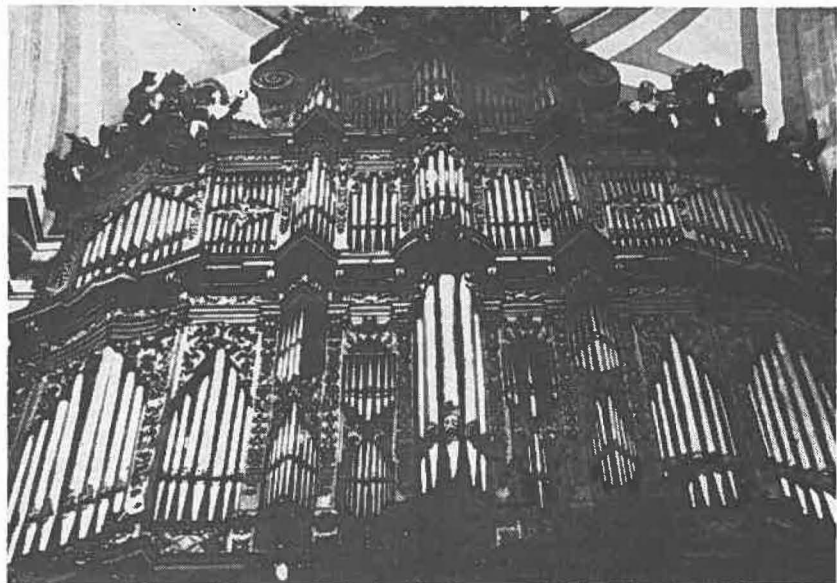
Our cover pictures the spectacular case of the now unplayable 18th century two-manual instrument in the Cathedral at Puebla, the capital and principal city of the populous state of the same name. A complete description and stop-list of this impressive instrument is so far not available to us.

Another historic two-manual was one of the instruments largely destroyed by fire in the Cathedral of Mexico City. Pictured is the instrument as it looked before the fire and a rare photograph of its old two-manual console, long out of existence. The description of this organ was provided for us by Maestro Jesus Estrada and others, from a variety of sources.

Made in Spain by the organ builder Don Jorge de Sesma, it was installed in Mexico by Don Tiburcio Sons, who came from Spain in 1693 for this purpose. It was installed in the choir and was finished in 1695. The façade was made by the best Mexican cabinet maker-architect, Don Juan de Rohas, who also executed the choir stalls. The facade (repeated at a later date when a second two-manual organ was installed) is sculpted in cedar, is 16 metres high and nine and a half wide, reaching almost to the "boveda" and topped with an Imperial crown which holds two angels over a statue of the Assumption of Mary. Other angels, sculpted in wood and gilded, of different sizes, simulate



Above, Former console of the Cathedral organ. Below: Façade before the fire.



the playing of different instruments, and a decoration of 1,350 pipes each painted with a singing face, completed the beautiful ensemble.

The tonal structure consists of 78 ranks, undoubtedly the largest in America at that date, many stops of which have disappeared with the evolution of the organ building art and which can only be found in specialized dictionaries.

The Tolosana, Simbala, Bajoncillo, Fabiolete, Orlo, and Chirimia, etc. were typical of the period preceding Frescobaldi, Cabezón, Dandrieu, Daquin and Buxtehude.

Opening of this organ was at Christmas time, 1695 by two organists: Don Joseph Idiaquez and Don Francisco Osuna.

SEGUNDO TECLADO

registros bajos	registros altos
Do . . . do	Do sostenido . . . re
(25 notas)	(26 notas)
Flautado de 26	Flautado de 26
Flautado mayor	Flautado mayor
Flautado nave	Flautado nave
Violon	Violon
Octava clara	Octava clara
Octava nazarda	Octava nazarda
Fabiolete	Flauto traverso
Espigueta	Espigueta
Docena clara	Docena clara
Docena nazarda	Docena nazarda
Quincena clara	Quincena clara
Quincena nazarda	Quincena nazarda
Diez y setena clara	Diez y setena clara
Diez y setena nazarda	Diez y setena nazarda
Diez y novena clara	Diez y novena clara
Viente docena clara	Corneta magna
Corneta de eco	Corneta de eco
Lleno	Lleno
Simbala	Simbala
Sobre Simbala	Sobre simbala
Chirmia nave	tolosana
Bajoncillo	Trompeta magna
Clarín en quincena	Clarín claro
Trompeta real	Trompeta magna
Bajoncillo	Clarín claro
Orlo	Chirimia
Clarín en quincena	Obue
	Obue
	Trompa real
	Clarín claro

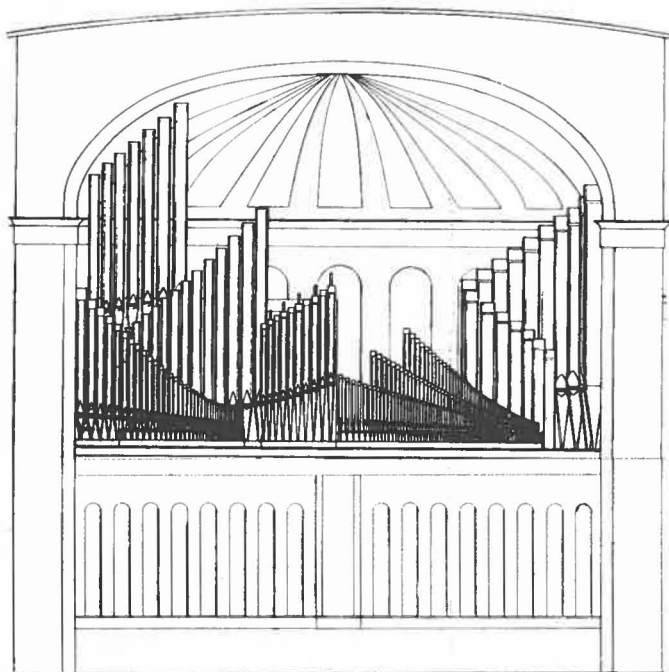
ORGANO CADERETA PRIMER TECLADO

Octava clara	Flautado mayor
Docena clara	Octava clara
Diez y setena	Docena clara
Diez y novena	Tolosana
Lleno	Corneta de ecos
Violon	Lleno
	Violon

ORGANO POSITIVO (de espalda) PRIMER TECLADO

Octava clara	Fabiolete
Viente docena	Quincena clara
	Diez y setena clara
	Corneta magna

This organ has not been in use for many years and recently was so badly burned that it cannot be restored.



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David W. Cogswell, Organ Architect

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PRINZIPAL	8'	61 p. BOURDON	8'
ROHRFLÖTE	8'	61 p. DULCIANE	8'
PRINZIPAL	4'	61 p. FLUTE CONIQUE	4'
FLACHFLÖTE	2'	61 p. DOUBLETTE	2'
MIXTUR, IV	1-1/3'	244 p. LARIGOT	1-1/3'
		SCHARF, II	1'
		TROMPETTE	8'
		TREMULANT	
PEDAL			
SUBBASS	16'	32 p.	
PRINCIPAL	8'	32 p.	
HOLZFLÖTE	8'	12 p.	
QUINT	5-1/3'	7 p.	
CHORALBASS	4'	12 p.	
FAGOT (SW)	16'	12 p.	

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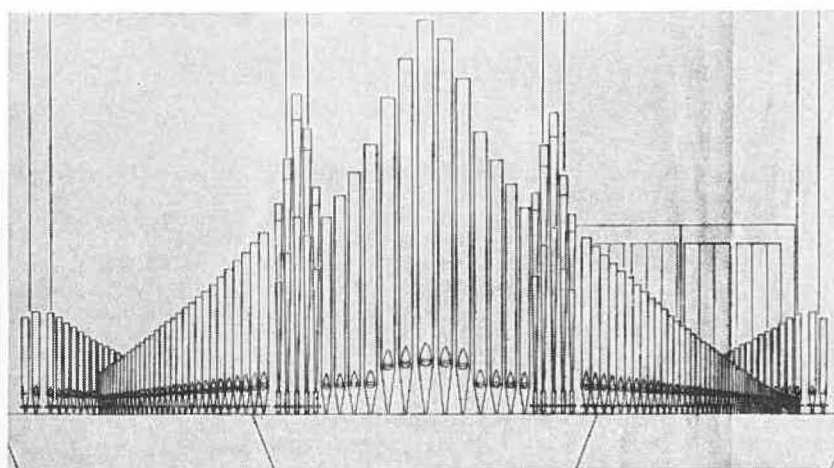
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p. 38..... Bristol
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Our Father by Whose Name—p. 36..... Becker
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NEW MÖLLER ORGAN IN BEL AIR, MD. CHURCH

WILL BE GALLERY INSTALLATION

St. Margaret Catholic Church To
Have Exposed Great & Pedal
Divisions

M. P. Möller, Inc., Hagerstown, Md.
is building a two-manual organ for St.
Margaret Catholic Church, Bel Air. The
instrument will be placed in a rear
gallery of the new edifice.

The great and pedal divisions will be
exposed and the two reed towers will
be made of copper. The organ specifi-
cation was prepared by Donald King
of the Möller Co. in consultation with
James Schaaf, organist of the church.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3-5 ranks 269 pipes
Trompete 8 ft. 61 pipes
SWELL
Holzgedeckt 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Gemshorn Celeste 8 ft. 56 pipes
Spitzprincipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Plein Jeu 3 ranks 183 pipes
Sordun 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Quintaton 16 ft.
Octave 8 ft. 12 pipes
Gedeckt Pommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Quintaton 4 ft.
Rauschquint 2 ranks 64 pipes
Fagot 32 ft. 32 pipes
Fagot 16 ft. 12 pipes
Sordun 16 ft.
Sordun 4 ft.

SIPE STUDIO ORGAN TO FORT WORTH, TEXAS

TEXAS CHRISTIAN UNIVERSITY

Studio Installation Will Be First
Contemporary Tracker In North
Texas Metropolis

Texas Christian University, Fort
Worth, Tex. will receive in the Fall of
1967 a new mechanical-action organ
built by Robert L. Sipe, Inc., Dallas.
The installation will be in the studio
of Emmet Smith, where it will be used
for teaching, practice, and performance.
An enlargement of the studio to small
auditorium proportions is planned.

Both copper and polished tin will be
used for the front pipes. This instru-
ment will be the first contemporary
tracker in Fort Worth.

GREAT
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Sesquialtera 2 ranks 122 pipes

SWELL
Gemshorn 8 ft. 49 pipes
Holzgedeckt 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Schalmey 8 ft. 61 pipes
Tremulant

PEDAL
Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Fagot 16 ft. 32 pipes

CHOIRBOYS between the ages of 10 and
15 from the Texas Boys Choir, Fort Worth,
will spend Sept. 9 - Oct. 3 in Europe singing
and recording at Rome, Venice, Zurich, Win-
terthur, Vienna, Berlin and London. George
Bragg will conduct with Gregg Smith assisting.

robert anderson

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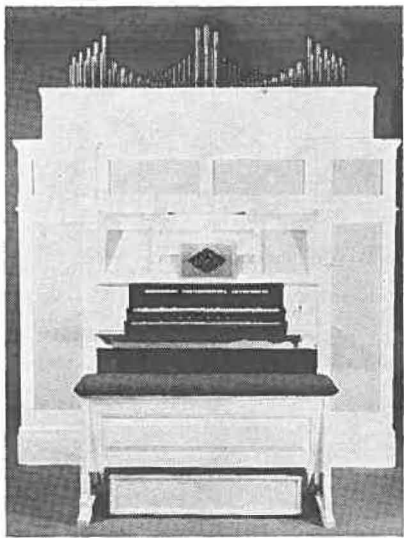
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Head of Music Department

St. Michael's Cathedral
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CHAPTER DEAN ORDERS BERKSHIRE FOR HOME

TWO-MANUAL SEVEN-RANK UNIT

Mrs. Morrill Stone Ring's New Organ
Used for Practice, Musicales,
Recitals in Springfield

Mr. and Mrs. Morrill Stone Ring commissioned the Berkshire Organ Company, Inc. North Wilbraham, Mass. to design and build a two-manual unit organ for their living room. Mrs. Ring is prominent in Springfield, Mass. as a patron and participant in many musical affairs. She is dean of the Springfield AGO Chapter and organist-choir-master of St. Peter's Episcopal Church.

The instrument demonstrates the comprehension and versatility of German Baroque tonal structures even when applied to a small unit design. It is housed in a case salvaged from an older instrument measuring 7½' x 3½' x 9' high. The 475 pipes are all contained within the case without obstructions to either their mouths or open tops, together with all the mechanism except the blower in the basement. Though there are no reeds in the organ, full organ effects are exciting both with and without the mutations. A pedal reed is planned.

The opening recital was played for the opening meeting of the Springfield Chapter last fall by Myrtle Regier, Mount Holyoke College. Large audiences have crowded the Ring home for this and other occasions to hear the instrument.

MANUAL 1

Spitzflöte 16 ft. II
Principal 8 ft. III
Spitzflöte 8 ft. II
Gedeckt 8 ft. I
Principal 4 ft. III
Spitzflöte 4 ft. II
Fifteenth 2 ft. III
Flute 2 ft. I
Sesquialtera 2 ranks VI, VII
Mixture 2 ranks IV, V

MANUAL 2

Spitzflöte 8 ft. II
Gedeckt 8 ft. I
Principal 4 ft. III
Spitzflöte 4 ft. II
Gedeckt 4 ft. I
Nasard 2½ ft. VI
Principal 2 ft. III
Flute 2 ft. I
Tierce 1½ ft. VII
Larigot 1½ ft. VI

PEDAL

Subbass 16 ft. I
Spitzflöte 8 ft. II
Gedeckt 8 ft. I
Quint 5½ ft. II
Principal 4 ft. III
Spitzflöte 4 ft. II
Octav 2 ft. III
Flute 2 ft. I

ANALYSIS

I Gedeckt 16 ft. 97 pipes
II Spitzflöte 8 ft. 73 pipes
III Principal 4 ft. 73 pipes
IV V Mixture 1 ft. 122 pipes
VI Larigot 1½ ft. 61 pipes
VII Tierce 1½ ft. 49 pipes

MUSIC FOR ORGAN and orchestra Oct. 1 will commemorate the 22nd anniversary of the founding of St. Michael and All Angels Episcopal Church, Dallas. Paul Lindsley Thomas, FAGO, will be organist and Dr. George Morey, North Texas State U, will conduct members of the Dallas Symphony in works of Handel, Mozart and Langlais.

SALISBURY IS HOST TO 1967 SO. CATHEDRALS FESTIVAL

Reports from Salisbury indicate another successful Southern Cathedrals Festival July 27-29. At evensong Thursday, John Birch conducted the choir of the Chichester Cathedral in works of Tomkins, Watson and Rubbra. Richard Lloyd's recital preceded a performance of Peter Tranchell's light-hearted secular "who-dun-it" cantata, Murder at the Towers, sung at the Guild Hall.

Solemn Eucharist began Friday's proceedings with the Rubbra Missa Cantariensis sung by the combined choirs of Chichester, Salisbury and Winchester Cathedrals.

After evensong a program of music for voices and brass enlisted the combined choirs and the Bournemouth Brass Ensemble; all the conductors participated — Dr. Birch of Chichester, Christopher Dearnley of Salisbury, and Alwyn Surplice, Winchester.

Saturday evening's The Golden Age of English Music with combined choirs, a section of the Bournemouth Symphony and the Jaye Consort of Viols included music of Purcell, Turner, Bull, Amner, Mundy, Locke and Handel.

The emphasis continues on British Cathedral music from its beginnings to the present.



Marie-Madeline Duruflé-Chevalier and Maurice Duruflé will be in North America for one month after their appearance Aug. 30 at the ICO in Montreal. Their short tour will include appearances in Texas, Arizona, Colorado, Indiana, New York and New Jersey. Mr. Duruflé will conduct his Requiem Sept. 17 at the US Air Force Academy, Colorado Springs, with the cadet choir and the chorus of Colorado Woman's College assisted by the academy band. A second performance of the Requiem will be given Sept. 24 at Riverside Church, New York City.

NEW ANTIPHONAL DIVISION MEMORIAL TO LATE ORGANIST

The First Methodist Church, West Chester, Pa. has dedicated a new nine-rank antiphonal organ as a memorial to its late organist-choirmaster, Arthur E. Jones, PhD. The new division is located in a loft chamber in the rear gallery and is played from the present console in the chancel where it is used with the present Möller organ, built in 1918 and rebuilt by the same company in 1963.

When the present console was installed in 1952, Dr. Jones had provisions made on it for the new division; at his death in 1964 it was still a dream. A group of his friends and former students set up a fund to make the division a reality. Ferree Le Fevre, a long time student of Dr. Jones served as consultant, keeping the new division as close to the original plan as possible. These are its resources: Doppel Flute 8 ft.; Viola 8 ft.; Spitzprincipal 4 ft.; Mixture 3-4 ranks; Harmonic Trumpet 8 ft.; Tremulant.

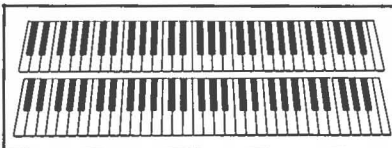
THE CATHEDRAL BELLRINGERS under the direction of David A. Wehr sang June 16 at Montreal's Expo 67 at the invitation of the United States Information Agency. Their appearance was in conjunction with their sixth national tour which included Indiana, Michigan, Ohio, New York and Canada.



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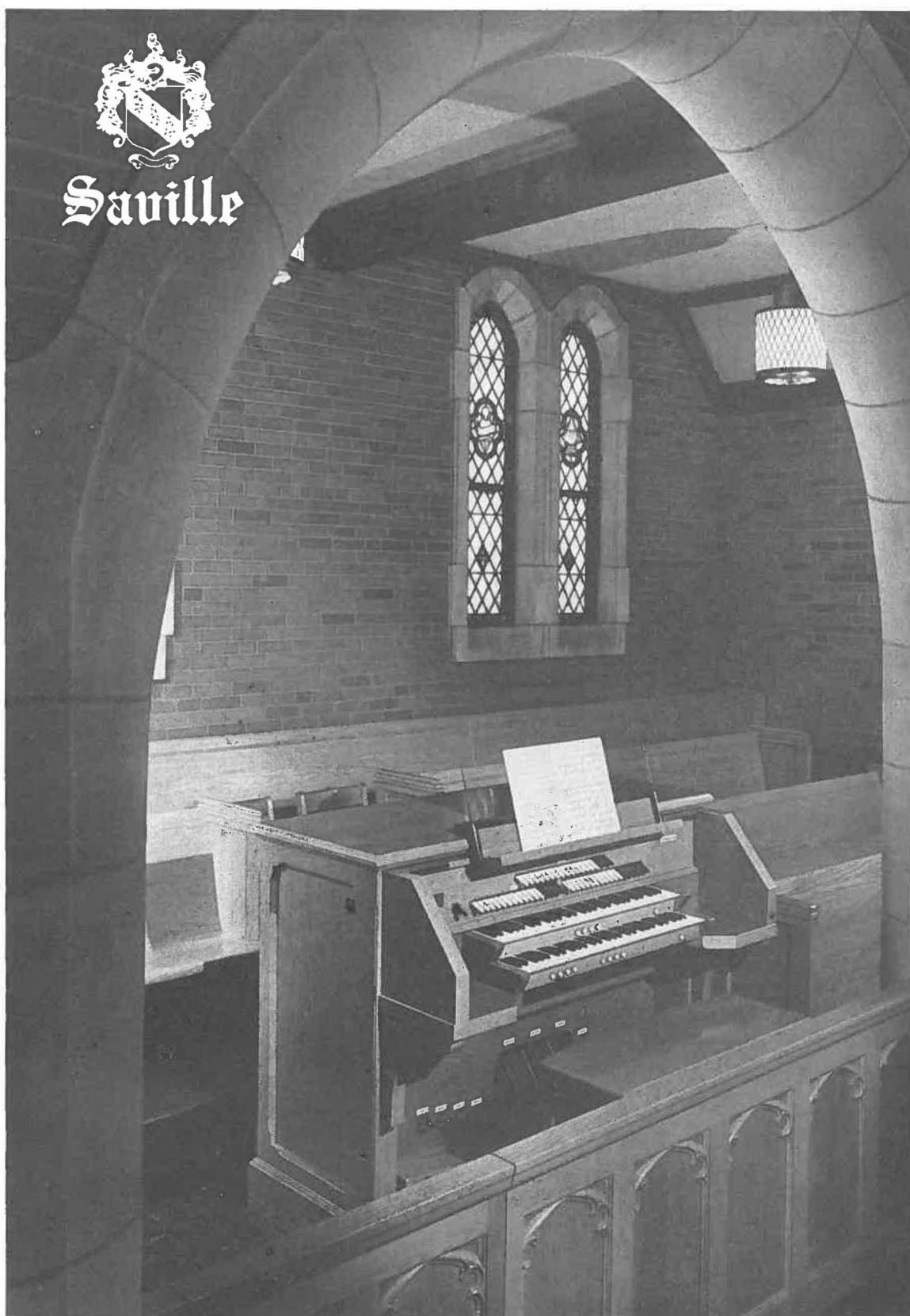
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Music Faculty of Columbia University

NEW SCHLICHER TRACKER GOES TO FT. MYERS, FLORIDA

ST. LUKE'S EPISCOPAL CHURCH

Ralph Tilden Serves as Organist —
Traditional Scaling, Low Pressure Voicing Used

The Schlicker Organ Company, Buffalo, N.Y., has been chosen to build the new organ for St. Luke's Episcopal Church, Fort Myers, Fla. The instrument will have tracker action for the manuals and pedals with electro-pneumatic stop action. Traditional scaling, with low-pressure voicing will be carried through the instrument.

Ralph Tilden is the organist of St. Luke's. Negotiations were carried out by Schlicker's Miami representative, Harry Foresman.

MANUAL 1

Principal 8 ft. 56 pipes
Rohrgedeckt 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Mixture 4-5 ranks 280 pipes
Trumpet 8 ft. 56 pipes

MANUAL 2

Gedeckt 8 ft. 56 pipes
Salicional 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Terz 1 3/4 ft. 44 pipes
Quint 1 1/4 ft. 56 pipes
Scharf 3-4 ranks 212 pipes
Krummhorn 8 ft. 56 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Flachflöte 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

HARTMAN-BEATY BUILDS FOR ENGLEWOOD CHURCH

TO SAINT CECILIA'S CATHOLIC

Plan Free-Standing Installation In
Rear Gallery in Large Romanesque Basilica

As part of a parish improvement program honoring its 100th anniversary, St. Cecilia's R. C. Church, Englewood, N.J., contracted with the Hartman-Beatty Organ Co., Inc. for a new pipe organ to replace a much older one.

The church, a large Romanesque basilica with excellent acoustics, has planned a free-standing rear gallery installation. The casework, designed by David C. Beatty of the company, is to be executed in the church's own cabinet shop by Thomas P. Faivre.

Tonally the organ is basically oriented in the classic North German school with French reeds and a celeste incorporated. Wind pressures will be low and open-toe, closed flue voicing will be used. The tonal design was created by Richard S. Hartman, president and tonal director of the company, and the Rev. Phillip Nessinger, O. Carm., music director of the church.

GREAT

Lieblich Gedeckt 16 ft. 49 notes
Prestant 8 ft. 61 pipes
Pommer 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Rohrflute 4 ft. 12 pipes
Octave 2 ft. 61 pipes
Waldflute 2 ft. 12 pipes
Sesquialtera 2 ranks 91 pipes
Mixture 3-4 ranks 232 pipes
Trompette 8 ft. 61 pipes

SWELL

Hölzgedeckt 8 ft. 61 pipes
Spitzviole 8 ft. 61 pipes
Spitzviole Celeste 8 ft. 49 pipes
Spitzprincipal 4 ft. 61 pipes
Spillflute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 3/4 ft. 61 pipes
Oktavlein 1 ft. 61 notes
Scharf 2-3 ranks 159 pipes
Cromorne 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes

PEDAL

Untersatz 32 ft. 5 pipes
Contrabass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Prestant 8 ft. 32 pipes
Gedeckt 8 ft. 32 notes
Choralbass 4 ft. 12 pipes
Hohlpipeife 4 ft. 32 pipes
Hohlpipeife 2 ft. 12 pipes
Rauschpipeife 3 ranks 96 pipes
Fagott 16 ft. 12 pipes
Trompette 8 ft. 32 notes
Cromorne 4 ft. 32 notes

GREENWOOD ORGAN TO ATHENS, GEORGIA

WILL BE LOCATED IN CHOIR LOFT

Young Harris Memorial Methodist
Church Instrument Designed By
John H. Corina

A new two-manual organ is being built by the Greenwood Organ Co., Charlotte, N.C. for Young Harris Memorial Methodist Church, Athens, Ga. The installation will be completed late this year.

The organ will be free-standing on both sides of the choir loft, with the pedal 16 ft. gedeckt and the positiv krummhorn placed on the rear wall. John H. Corina, organist and choir-master, designed the instrument together with Norman A. Greenwood, tonal director of the firm.

GREAT

Principal 8 ft. 73 pipes
Gedeckt 8 ft. 73 pipes
Dulciana 8 ft. 61 pipes
Principal 4 ft.
Gedeckt 4 ft.
Fifteenth 2 ft.
Mixture 3 ranks 183 pipes
Krummhorn 8 ft.
Chimes

POSITIV

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 73 pipes
Gemshorn Celeste 8 ft. 49 pipes
Waldflöte 4 ft. 73 pipes
Gemshorn 4 ft.
Larigot 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Gedeckt 16 ft. 12 pipes
Principal 8 ft.
Gedeckt 8 ft.
Dulciana 8 ft.
Principal 4 ft.
Gedeckt 4 ft.
Mixture 3 ranks
Krummhorn 8 ft.
Krummhorn 4 ft.



Marie-Claire Alain will arrive from Paris Sept. 29 to open her third American tour Oct. 1 at the First Methodist Church, Hartford. In October she will tour the East with her only New York recital Oct. 3 at Grace Church. She will be sponsored Oct. 30 by the Chicago Chapter at Alice Millar Chapel, Northwestern University.

In November Miss Alain will be in the Northwest and California, returning via the South with several recitals in the Southwest in December. The tour will include master classes at Oberlin Conservatory, Syracuse University, Sweet Briar College, Stetson University, Hope College, Winthrop College and at St. Mark's Cathedral, Seattle, and for Guild Chapters in Richmond and Milwaukee. She will give two master classes Oct. 16 and 17 at the University of Michigan's annual Church Music Conference. She will return to Paris Dec. 20.

WALCKER BUILDS FOR GARDEN GROVE, CAL.

ST. COLUMBAN'S R.C. CHURCH

Plans for Rear Balcony Installation
Feature Slider Chests, Electrical
Key and Stop Action

E. F. Walcker & Co., Ludwigsburg, Germany is building a two-manual organ for St. Columban's Church, Garden Grove, Cal. The organ has slider chests throughout with electrical key and stop action. Installation is planned for the rear balcony.

Architect for the new church is Barker & Ott, Los Angeles. The design for the new instrument was made by John H. Lee, the Rev. J. R. Cremins, and S. H. Dembinsky.

GREAT

Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gedacktfloete 4 ft. 61 pipes
Mixture 3-4 ranks 232 pipes
Trompette 8 ft. 61 pipes

SWELL

Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharff 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremolo

PEDAL

Subbass 16 ft. 32 pipes
Octavbass 8 ft. 32 pipes
Gedecktibass 8 ft. 32 pipes
Choralbass 4 2 ft. 64 pipes
Posaune 16 ft. 32 pipes

HENRY GLASS, JR. will serve as organ instructor for 1967-68 at Webster College, Webster Groves, Mo. He will continue as organist and choirmaster of Emmanuel Episcopal Church, Director of Music for the McKinley High School and the St. Luke's Hospital school of nursing, St. Louis.



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IV-V Mixture
8' Trumpet

MANUAL II

8' Gedeckt
8' Salicional
8' Voix Celeste
4' Principal
4' Rohrflöte
2' Octave
1-1/3' Quint
1' Siffloete
III-IV Scharff
16' Dulzian
8' Krummhorn
Tremolo

PEDAL

16' Principal
16' Subbass
8' Octave
8' Gedeckt
4' Choralbass
2' Nachthorn
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By J. Earl Ness

The Lehigh Organ Co., Wescosville, Pa. has completed installation of an 18 rank organ in the Royersford Baptist Church, Royersford. Given by Mrs. Alfrata Dilks Gross, the organ is in memory of Mary Pennypacker, charter member of the church.

The instrument is completely enclosed in two adjacent chambers above the baptistry and speaks directly down the nave. Several ranks from a previous instrument together with new un-nicked registers are voiced on three and one-half inches wind. John C. Gumpy, tonal director of the firm, was responsible for the design and tonal finishing.

J. Earl Ness played the dedicatory recital on May 28 and served as consultant to the church.

GREAT

Prinzipal 8 ft. 61 pipes
Rohrbordun 8 ft. 61 pipes
Dulciane 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Flachflöte 2 ft. 61 pipes
Mixtur 3 ranks 183 pipes
Klarinet 8 ft. 61 pipes
Tremolo
Carillon

SWELL

Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Holzgedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Fagott 8 ft. 61 pipes
Schalmei 4 ft. 12 pipes
Tremolo
Harp

PEDAL

Bordun 16 ft. 32 pipes
Holzflöte 16 ft. 12 pipes



Ronald Arnatt, St. Louis, will tour England between Sept. 27 and Nov. 23. He is organist and choirmaster of Christ Church Cathedral, director of music at Mary Institute, conductor of the St. Louis Chamber Orchestra and Chorus, and musical director and conductor of the Kirkwood Symphony.

Originally from London, Mr. Arnatt was educated at Westminster Abbey Choir School; King's College Choir School, Cambridge; Trent College, Trinity College and Durham University. He is widely known as an organist-composer-conductor.

His tour will include recitals at: Westminster Abbey; Trent College, King's College, Cambridge; St. Alban's Cathedral; Bristol University, and the British Broadcasting Corporation. He will make a recording for Cathedral Recordings, Ltd. on the Great Organ Masterworks series.

Prinzipal 8 ft. 32 pipes
Holzflöte 8 ft.
Dulciane 8 ft.
Oktav 4 ft. 12 pipes
Rohrflöte 4 ft.
Octavin 2 ft. 12 pipes
Fagott 8 ft.
Fagott 16 ft. (prepared)
Schalmei 4 ft.

SAUTER FIRM REBUILDS 1923 HALL INSTRUMENT

IN ST. MARK'S, GLEN ELLYN, ILL.

Installation in New Rear Gallery —
Franklin G. Coleman Serves as
Organist-Choirmaster

The 1923 Hall organ in St. Mark's Episcopal Church, Glen Ellyn, Ill. has been rebuilt and enlarged by Frank J. Sauter & Sons, Chicago. The two-manual 17-rank organ has been placed in the new rear gallery which accommodates 40 singers. The great and pedal divisions are functionally exposed, in accordance with contemporary design. Franklin G. Coleman is organist-choirmaster of the church.

GREAT

Open Diapason 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
French Trompette 8 ft. (prepared)
Chimes 25 notes

SWELL

Open Diapason 8 ft. 73 pipes
Stopped Diapason 8 ft. 73 pipes
Salicional 8 ft. 73 pipes
Voix Celeste 8 ft. 61 pipes
Aeoline 8 ft. 73 pipes
Flauto Traverso 4 ft. 73 pipes
Oboe 8 ft. 73 pipes
Nazard 2 2/3 ft. 61 pipes

PEDAL

Metal Open Diapason 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes

DONALD B. AUSTIN was elected president of the Associated Pipe Organ Builders of America (APOBA) at the annual meeting June 19 in Pittsburgh, Pa. He succeeds John Schantz. Robert V. Kom, Spencer Turbine Company, is the new vice-president.



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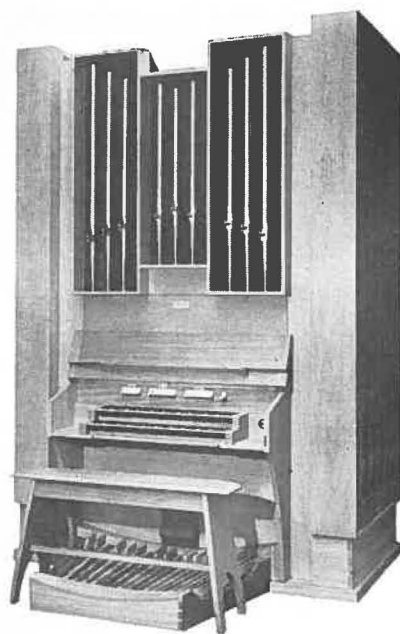
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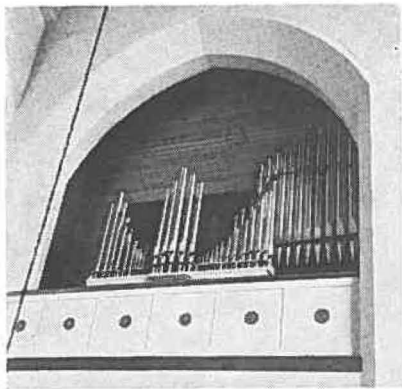
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KEEFER BUILDS 2-MANUAL SECTION FOR VANCOUVER

ST. ANDREW'S-WESLEY CHURCH

Antiphonal and Echo Will Provide Rear Gallery Division of Huge Organ Under Construction

G. Herald Keefe & Associates have completed a two-manual rear-gallery section of a large new organ being built for St. Andrew's-Wesley Church, Vancouver, B.C. The gallery section includes an exposed antiphonal with pedal section, an echo division and an en chamade trumpet.

ANTIPHONAL

Montre 8 ft.
Principal 4 ft.
Mixture 4 ranks

PEDAL

Contrabass 16 ft.
Echobass 16 ft.
Principal 8 ft.

ECHO

Gedeckt 8 ft.
Flute Celeste 8 ft.
Violes 2 ranks
Cornet 3 ranks
Oboe 8 ft.
Tremolo

EN CHAMADE

Processional Trumpet 8 ft.

GRESS-MILES ORGAN TO SPRINGFIELD, N. J.

FOR EVANGEL BAPTIST CHURCH

Installation In Divided Chancel of A-Frame Building — Organist Is John Nichols

Installation was completed in August of an organ at Evangel Baptist Church, Springfield, N.J. by Gress-Miles Organ Co., Princeton. This new A-frame building was designed by William E. Burroughs. The organ is divided at the sides of the chancel, which are at an angle of 45 degrees to the axis of the building, with the great and pedal on one side and the swell opposite.

An opening recital will be played September 17 by John Tuttle. John Nichols is the organist.

GREAT

Quintaton 16 ft. 58 pipes
Principal 8 ft. 46 pipes
Koppelgedeckt 8 ft. 58 pipes
Flauto Dolce 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Spitzflöte 4 ft. 58 pipes
Nasat 2 1/2 ft. 46 pipes
Superoctave 2 ft. 58 pipes
Waldflöte 2 ft. 12 pipes
Mixture 4-5 ranks 266 pipes
Trumpet 8 ft. 58 pipes

SWELL

Holzgedeckt 8 ft. 58 pipes
Salicional 8 ft. 58 pipes
Unda Maris 8 ft. 46 pipes
Principal 4 ft. 58 pipes
Rohrflöte 4 ft. 58 pipes
Octave 2 ft. 58 pipes
Superoctave 1 ft. 12 pipes
Sesquialtera 2 ranks 92 pipes
Scharf 3-4 ranks 220 pipes
Dulcian 16 ft. 46 pipes
Dulcian 8 ft. 12 pipes
Tremulant

PEDAL

Subbass 16 ft. 12 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft.
Quintflöte 5 1/2 ft.
Octave 4 ft. 12 pipes



J. Reilly Lewis has been appointed organist and choirmaster of the Holy Family Church (the United Nations Church) in New York, visited by Pope Paul on his brief visit to New York.

Mr. Lewis is a former choirboy of the Washington Cathedral. He studied organ there with Richard Dirksen. His studies continued at Oberlin Conservatory from which he graduated this year. He was the winner of the National Organ Playing Competition in Fort Wayne, Ind. in 1966. At Oberlin he studied organ with Fenner Douglass, harpsichord with David Boe, instrumental conducting with Robert Baustian and choral conducting with Hugh Johnson. He has served as organist and choirmaster at St. Barnabas' Church, Cleveland. In his student years he played recitals in Washington Cathedral, St. Thomas Church, and the Church of St. Mary the Virgin, both in New York City, and First Presbyterian Church Fort Wayne, Ind.

His duties at Holy Family began Sept. 1.

Schwiegel 2 ft. 12 pipes
Mixture 3-4 ranks 36 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft.
Claron 4 ft.

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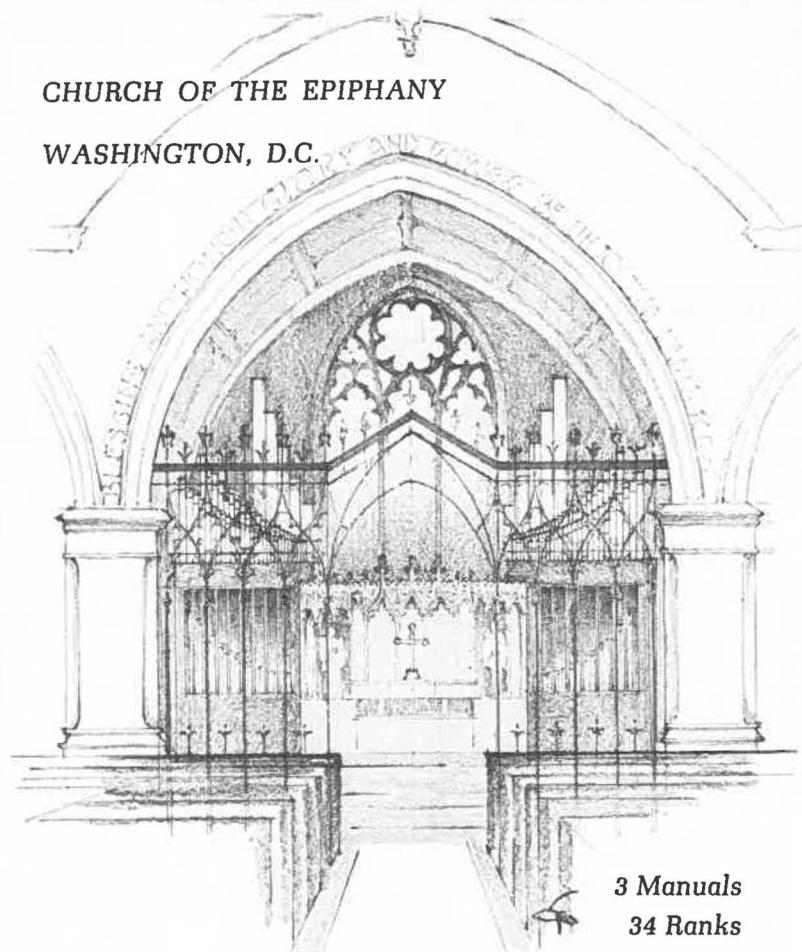


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At the time I was asked to write an article on two-manual organs I thought it to be quite easy and simple to comply with the request. There did not seem to be so many problems with regard to two-manual organs; there did not seem to be such a large variety in two-manual organs.

When I started working at this article, I took a number of two-manual specifications and photographs. From the large number I originally started with, I kept 30 fine examples.

Then, however, I found out that from the 30 specifications and photographs I kept, there were 18 quite different ways of arranging the divisions of these organs—more different ways than I had expected.

This variety in arrangements also meant differences in the basic design of each specification, owing to the fact that specification and arrangement are very closely related to each other. This close relation is true for every part of the organ.

Before writing something particular on two-manual organs I want to point out a few things in general, especially the relation I mentioned above.

As I said, all parts in the organ are related to one another, or at least, should be related to one another. If there is something wrong with this relation between the different parts, there is certainly something wrong with the instrument itself. Let me explain this relation with an example:

We have a church with a rear gallery. Above the rear gallery is only a limited height of 15 feet. This 15 feet of height provides space for only one division on top of the key-boards. On both sides of this division we have space for the pedal. In the gallery rail we have space for a second division. The gallery rail division will be the *Rugwerk* (Rückpositiv); the division above the keyboards will be the *Hoofdwerk* (Great) and on both sides of the *Hoofdwerk*, the Pedal division, separated in C and C sharp division.

Proceeding on the necessity of having *Hoofdwerk* and a *Rugwerk* plus *Pedal* we start to design the specification. With the limitation of 15 feet we can just make an 8 ft. *Hoofdwerk*, with the Prestant 8 ft. from lower E in the front. There is not enough height for the 4 largest pipes of this stop.

The Pedal towers, where the pipes can start on a somewhat lower base than the top of the console, can have full length 8 ft. for the Prestant in the front.

The tallest pipe in the *Rugwerk* should be the low C of the Prestant 4 ft. giving us a case in front of the *Hoofdwerk* just low enough to make possible free projection of the sound of the *Hoofdwerk* placed behind and above the *Rugwerk*.

The sizes of the front pipes in turn determine the height and the width of their divisions. This means that the *Hoofdwerk* does not have sufficient height for a Gedekt 16 ft. behind the front, because the largest pipes of that stop are taller than the largest pipes of the front. We have to make the lower pipes of the Prestant 8 ft. as Gedekt (or "stopped") pipes, half of the length of the open Prestant. And so it is with the Gedekt 16 ft.: half of the length of the open 16 ft. This is the same as the open 8 ft. which means that there is no space for the 4 lower pipes, and for that reason we had better leave out the whole 16 ft.

It is possible to have in the Pedal a Subbas 16 ft. behind the front pipes of the Prestant 8 ft., the length of the Subbas 16 ft. being about the same as of the Prestant 8 ft.

Thus we can have in the *Rugwerk* a Gedekt 8 ft., its length being about the same as the Prestant 4 ft. of the front pipes.

Now we have five stops, which is the base of the total design of the specification. They are:

HOOFDWERK
Prestant 8 ft.

RUGWERK
Gedekt 8 ft.
Prestant 4 ft.

PEDAL
Subbas 16 ft.
Prestant 8 ft.

The minimum we have to add to these stops is: on the *Hoofdwerk*: Octaaf 4 ft. and Mixtuur; on the *Rugwerk*: Octaaf 2 ft. on the *Pedal*: Octaaf 4 ft.

THE TWO-MANUAL ORGAN: A Problem In Design

By Dierck A. Flentrop

After having drawn up this basic specification we can make some additions to it.

In the *Hoofdwerk* I would like to have a second 8 ft., but now a Gedackt stop or a semi-Gedackt like a Roerfluit 8 ft. Next to the semi-stopped Roerfluit 8 ft. I like to add a stopped or conical Fluit 4 ft. Further additions to the *Hoofdwerk* could be: Quint 2 2/3 ft., Octaaf 2 ft.

To make this division complete we can add a Trompet 8 ft. on full length, the length of the resonator of lower C of the Trompet being about the same as lower E of the Prestant 8 ft.

Next to the Prestant 4 ft. on the *Rugwerk* I would add a second 4 ft.; a Roerfluit 4 ft.

Further additions: a Scherp and a reed stop 8 ft. with half-length resonators, so a Kromhoorn 8 ft. or a Dulciaan 8 ft.

Further additions to the Pedal could be: next to the open 8 ft. a stopped 8 ft., a Mixtuur and a reed stop 16 ft. with half length resonators, as a Fagot 16 ft.

The specification now looks as follows:

HOOFDWERK

Prestant 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Fluit 4 ft.
Quint 2 2/3 ft.
Octaaf 2 ft.
Mixtuur
Trompet 8 ft.

RUGWERK

Gedekt 8 ft.
Prestant 4 ft.
Roerfluit 4 ft.
Octaaf 2 ft.
Scherp
Kromhoorn 8 ft.

PEDAL

Subbas 16 ft.
Prestant 8 ft.
Gedekt 8 ft.
Octaaf 4 ft.
Mixtuur
Fagot 16 ft.

To this specification a few more stops will give colour and variety, e.g.:

on the *Hoofdwerk*: an Openfluit 2 ft. and a Terts 1 1/2 ft. (with the Roerfluit 8 ft., Fluit 4 ft. and Quint 2 2/3 ft. giving us a 5-rank *Cornet décomposée* on the *Rugwerk*: a Quint 1 1/3 ft. or a Sesquialter 2 ranks (2 2/3 ft.-1 1/2 ft.) on the Pedal: a Trompet 8 ft. and/or a Trompet 4 ft.

After having designed the specification, the scales of the pipes have to be designed. The scales of the pipes in turn are strongly related to the size and acoustics of the church. After working out the scales of the pipes—the diameters of each pipe—we can determine

the size of the windchest, which is made in such a way that the pipes are as close together as possible.

The sizes of the windchests in turn determine the sizes of the organ cases which should be made directly around the pipes, thus giving the maximum of resonance and reflection to the sound of the pipes.

The sizes of the organ cases of the several divisions in turn influence the scales. So, at the moment the scales are designed, one needs to know the approximate sizes the cases will be, or in other words: what the pitch of the main Prestant stop will be and what the total number of stops will be.

A few remarks about scales:

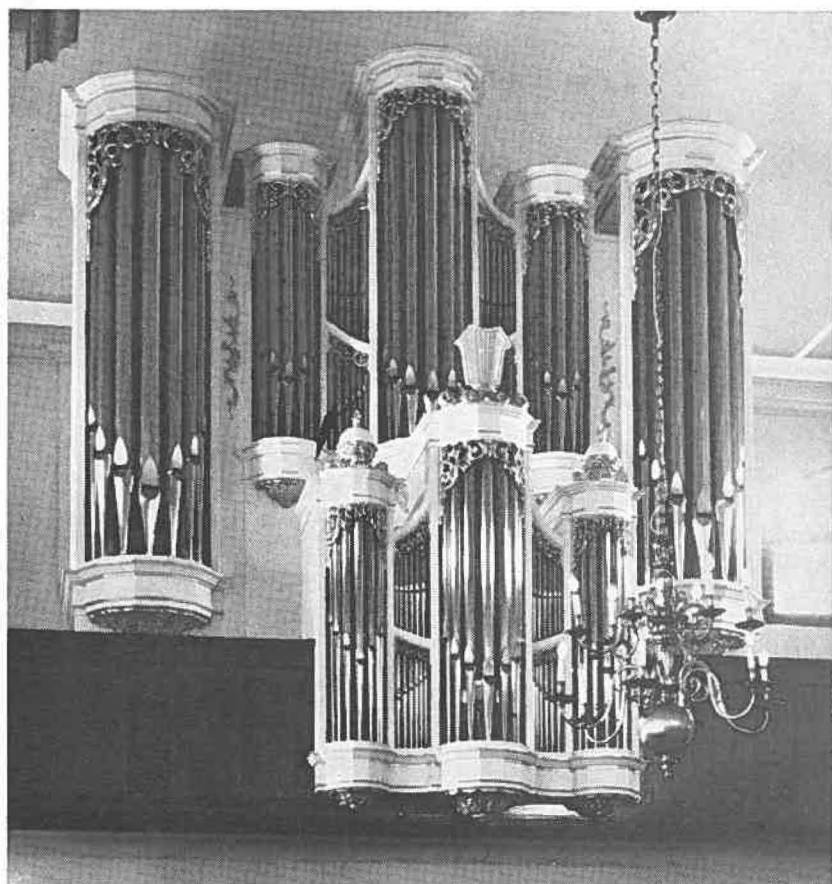
The same pipe of the same scale and the same pitch will sound different in the 4 ft. case of a *Rugwerk* than in the 8 ft. case of the *Hoofdwerk*. As we know that the *Hoofdwerk* does not have a complete 8 ft. case but a somewhat smaller one; we also know that a pipe in the case of the *Hoofdwerk* will sound different from the same pipe, of the same pitch and the same scale in the case of one of the Pedal divisions, being full 8 ft. size.

The placement of a pipe on the windchest also has an influence on the sound; e.g., the Prestant 4 ft. of the *Rugwerk* can have exactly the same scale as the Octaaf 4 ft. in the front (as you may know, the word Prestant is derived from *praestare* which means: "to stand in front") and the Octaaf 4 ft. standing not only behind the Prestant 8 ft. but also behind the Roerfluit 8 ft. is thus the third row of pipes on the chest and is in a much larger case with a different resonance than the smaller case of the *Rugwerk*. This means that there will be a difference between the divisions, but a difference based on the same principle of scaling used throughout the whole organ. The differences in sound will not occur by extremes in scaling or extremes in voicing, but just by the natural difference of the several sizes of the cases of each division. An organ designed in that way will be a unity, not just a collection of various stops. So we have the relation between: 1. space for the organ and size of the organ; 2. size of the organ and arrangement of divisions; 3. arrangement of divisions and height of divisions; 4. height of divisions and pitch of Prestant frontpipes; 5. pitch of Prestant frontpipes and height of organ cases; 6. height of organ cases and choice of stops behind the frontpipes.

Designing an organ in accordance with these principles does certainly not mean that one always arrives at the



First Unitarian Church, New Bedford, Mass.



Dutch Reformed Church, Willemstad, Curaçao

same design. The photographs of the organs in New Bedford, Massachusetts and in Willemstad, Curaçao clearly demonstrates this. Both are built according to the same principles and in similar situations. The only difference between the two is that the New Bedford organ has a full Prestant 8 ft. in the front, thus allowing us to have a stopped 16 ft. in that division; the Willemstad solution has a Prestant 8 ft. beginning at D sharp in the Great.

Then you will notice another difference: In the New Bedford design we have the bass pipes of the *Hoofdwerk* and *Rugwerk* on the sides of the case; in the Willemstad design we have the bass pipes in the middle of the case, and the tenor pipes on the sides of the case.

This design resulted from acoustical considerations rather than architectural. The pipes standing close to the side wall of an organ have a much better reflection than the ones in the middle. The New Bedford design therefore has a fuller tone quality of the lower notes, which is not the case in the Willemstad solution. The reason I did this is that the acoustics in the two churches were different. In New Bedford it was necessary to give full emphasis to the bass whereas in Willemstad it was more important to give full emphasis to the tenor.

Let me now give you an entirely different situation; a small modern church built by the Finnish architect Professor Aalto, in Wolfsburg, Germany. The church is asymmetric and the organ is put in an asymmetric situation.

The small size of the church did not require a large organ, but a moderate organ with as much variety as possible. The *Hoofdwerk* is situated in the middle of the case and based on a 4 ft. Prestant. Underneath the *Hoofdwerk* is the enclosed *Borstwerk*. On both sides of the *Hoofdwerk* is the Pedal division based on a Prestant 8 ft., not being divided in C and C sharp division but, according to the asymmetric situation having the lower pipes of the Pedal on the right and the higher pipes on the left side of the *Hoofdwerk*.

Neither could we place a Trompet 8 ft. in the 4 ft. case of the *Hoofdwerk*, nor was the full sound of a Trompet 8 ft. necessary in this small church. For that reason we chose a Trompet-Regaal 8 ft., having short resonators. The *Borstwerk* is based on an Octaaf 1 ft. but, according to the Gedektfluit 4 ft. and Woudfluit 2 ft., its height is 2 ft. The 12 lower pipes of the Gedekt 8 ft. of the *Borstwerk* are placed on the left side of the *Borstwerk* in the case-work below the left side Pedal division.

The Pedal division has behind the Prestant 8 ft., the Subbas 16 ft. of the same length. The Dulciaan 16 ft. is a half length stop, so also of the same length as the Prestant 8 ft.

The last design I want to explain is the organ in Utrecht. Here the organ is placed directly on the floor of the church and instead of a *Borstwerk* we made a *Bovenwerk* (*Bovenwerk* is the Dutch word for the division above the *Hoofdwerk*). The specification again shows an 8 ft. Prestant in the *Hoofdwerk*, an 8 ft. Prestant in the Pedal and a 4 ft. Prestant in the *Bovenwerk*.

The specification of this organ is similar to the ones of the organs at

New Bedford and Willamstad. There is a slight tendency, however, to place more 8 ft. stops in a *Bovenwerk* than in a *Rugwerk*. For that reason we find an extra Spitsgamba 8 ft. in the *Bovenwerk*. There is no mutationstop $1\frac{1}{3}$ ft. in the *Bovenwerk*, but a Nasard $2\frac{2}{3}$ ft.

NEW BEDFORD, Mass., First Unitarian Church

HOOFDWERK

Quintadena 16 ft.
Prestant 8 ft.
Roerfluit 8 ft.
Gemshoorn 8 ft.
Octaaf 4 ft.
Speelfluit 4 ft.
Octaaf 2 ft.
Vlakfluit 2 ft.
Mixtuur 4 ranks
Trompet 8 ft.

RUGWERK

Gedekt 8 ft.
Quintadena 8 ft.
Prestant 4 ft.
Roerfluit 4 ft.
Octaaf 2 ft.
Cymbel 2 ranks
Sesquialtera 2 ranks
Kromhoorn 8 ft.

PEDAAL

Subbas 16 ft.
Prestant 8 ft.
Gedekt 8 ft.
Quint $5\frac{1}{3}$ ft.
Octaaf 4 ft.
Fluit 2 ft. + 1 ft.
Fagot 16 ft.

WILLEMSTAD, Curaçao, Dutch Reformed Church

HOOFDWERK

Prestant 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Spitsfluit 4 ft.
Octaaf 2 ft.
Mixtuur 3 ranks

RUGWERK

Holpijp 8 ft.
Prestant 4 ft.
Roerfluit 4 ft.
Gemshoorn 2 ft.
Prestantquint $11\frac{1}{3}$ ft.
Sesquialter 2 ranks

PEDAAL

Subbas 16 ft.
Prestant 8 ft.
Gedekt 8 ft.
Spitsprestant 4 ft.
Nachthoorn 2 ft.

No reed stops were provided in this organ because of the humid and salty climate, Curaçao being a small tropic island.

WOLKSBERG, Evangelische Lutheran Heiliger Geist Kirche

HOOFDWERK

Roerfluit 8 ft.
Prestant 4 ft.
Spitsfluit 4 ft.
Octaaf 2 ft.
Nasard $2\frac{2}{3}$ ft.
Mixtuur 3-5 ranks
Trompet-Regaal 8 ft.

BORSTWERK

Gedekt 8 ft.
Gedektfluit 4 ft.
Woudfluit 2 ft.
Octaaf 1 ft.
Sesquialter 2 ranks
Cymbel 1-2 ranks
Kromhoorn 8 ft.

PEDAAL

Subbas 16 ft.
Prestant 8 ft.
Gedekt 8 ft.
Oktaaf 4 ft.
Mixtuur 4 ranks
Dulciaan 16 ft.

UTRECHT, Dutch Reformed Church.

HOOFDWERK

Quintadeen 16 ft.
Prestant 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Vlakfluit 2 ft.
Tertiaan 2 ranks
Mixtuur 4 ranks
Trompet 8 ft.

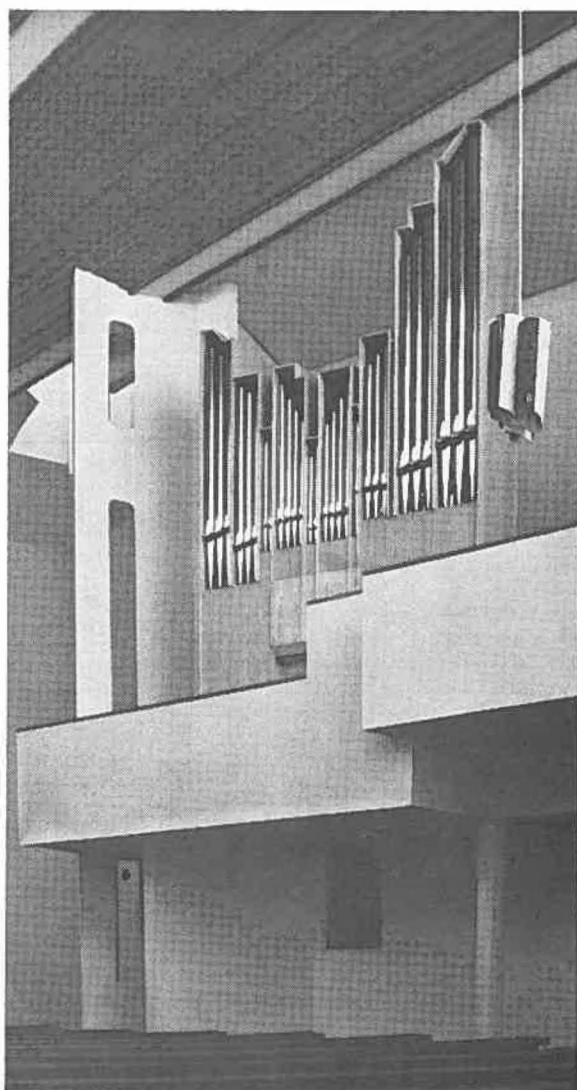
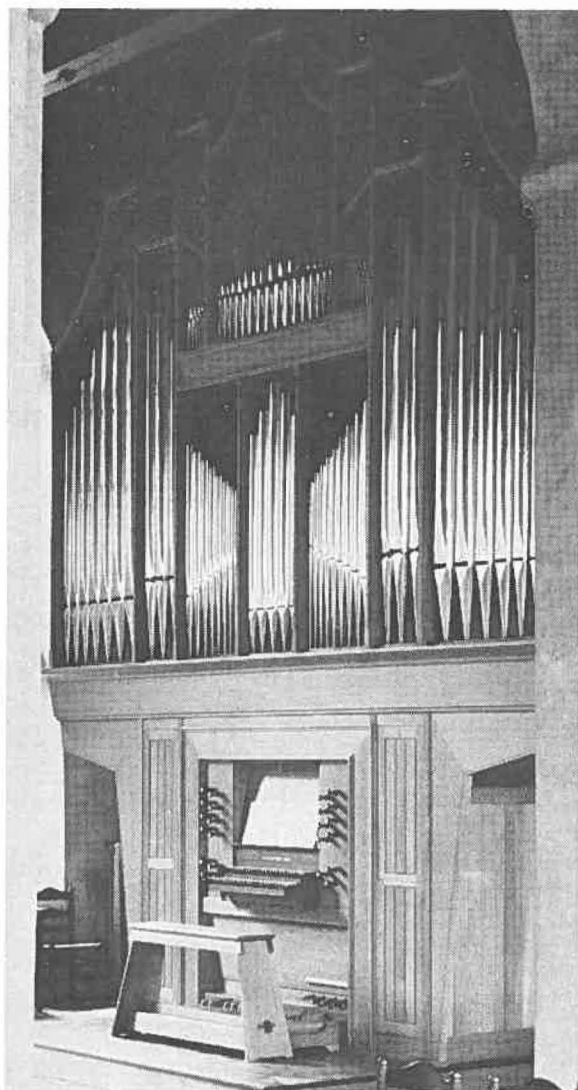
BOVENWERK

Holpijp 8 ft.
Spitsgamba 8 ft.
Prestant 4 ft.
Fluit 4 ft.
Nasard $2\frac{2}{3}$ ft.
Octaaf 2 ft.
Scherp 4 ranks
Dulciaan 8 ft.

PEDAAL

Bourdon 16 ft.
Prestant 8 ft.
Gedekt 8 ft.
Woudfluit 4 ft.
Ruispijp 3 ranks
Fagot 16 ft.

Designing a good organ implies that all aspects should be carefully considered.



Left: Dutch Reformed Church, Utrecht, Netherlands; right: Evangelische Lutheran Heiliger Geist Kirche, Wolfsburg, Germany.

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.

Seven League Boots

August will have been a memorable month for the editor of this publication. Its first week was spent at an exciting meeting held by the new Union Nacional de Organistas in the beautiful second largest city in the Western hemisphere. The personal charm, accomplishment and ambition of the many young organists in this fascinating and progressive country of Mexico continue to astonish us. We intend to visit there regularly and ever more frequently as we watch the very old and the very new merge into a genuinely indigenous cultural expression. We were greatly flattered to become this Union's first honorary member and to receive its request to have THE DIAPASON serve as its official publication. A beautiful plaque of the Aztec calendar fashioned of malachite and mounted on Mexican cedar will always remain among our most cherished possessions. Its simple inscription awarding it to us — "en agradecimiento" — is a sincerely touching one. We are happy to report this fine convention in some detail in this issue.

As this is written we are preparing to spend the final two weeks of August in our great neighbor country to the north, whose phenomenal progress proceeds at such a rate that we hardly recognize some parts of it from year to year. We anticipate one of the great meetings of our time, one which will truly match that never-to-be-forgotten Congress in London a decade ago.

We are especially looking forward to seeing our host of close personal friends among the Canadians and the British. A wonderful two weeks lies just ahead of us; we hope the October issue will reflect a fair measure of the stimulation and excitement we expect to experience.

Unspecial Delivery

Mechanical problems at our printer's and the long-threatened but short-lived railroad strike, with its attendant embargos on second-class mail, combined to play havoc with the delivery of the July issue of THE DIAPASON. Though our staff completed its own work promptly and was not to blame for the delay, we nevertheless regret and apologize for the disappointment and inconvenience it caused.

A limited number of July issues are still available for replacement for those who never did receive one.

But from our standpoint there was something of a silver lining: the puzzlement and alarm expressed in the anxious but essentially cordial letters reporting "no July issue yet" emphasized how much the organists' standby means to its readers and how upset they are when they fail to receive it.

To those several who wondered if their failure to get the issue meant THE DIAPASON has suspended publication, the answer is "Far from it!" Our plans for the Autumn include several spectacular and exciting issues. You have heard that "the movies are better than ever." When we predict something of the sort about THE DIAPASON, we mean it.

Those Were the Days

Fifty years ago the September 1917 issue contained these matters of interest —

Headline "Heat Overcome by Muse" appeared above the report of the record breaking 10th annual convention of the National Association of Organists at Springfield, Mass. An impromptu recital by Charles Courboin in which he played requests from the audience from memory turned out to be a special feature. The report listed among the requests the Toccata and Fugue in D minor, the Passacaglia, and the Franck A minor Chorale.

It was reported that Austrian churches had been notified that organ pipes were soon to be requisitioned to fill the needs of war industries.

Twenty-five years ago these events made news in the September 1942 issue —

Hugh McAmis, FAGO, nationally known organist and composer, died Aug. 19.

Robert Noehren was appointed organist and director at Fountain Street Baptist Church, Grand Rapids.

Robert Morse became organist and choirmaster of All Saints' Cathedral, Albany.

Carl Weinrich was appointed to teach organ at Columbia University.

John Harms conducted the Inter-Faith Choral Society in a performance of Haydn's Creation; over \$109,200 in war bonds were sold as a result.

Organists entering military service listed in this issue included Arthur Poister, Paul Callaway and E. William Brackett.

Ten years ago the following occurrences were brought to the attention of readers of the September, 1957 issue —

Much of the issue was given over to the report and pictures of the famed International Congress of Organists held in London July 27-Aug. 2.

Regional conventions at Knoxville, and Burlington, Vt. were reported.

The first American tour for Gaston Litaize was announced.

FOR YOUR INFORMATION

Chapter treasurers, entirely independent of Guild National Headquarters, may send subscriptions of chapter members to THE DIAPASON at the old group rate of \$2.50 per person per year. Individual readers may subscribe or renew directly by sending \$3 to the office of THE DIAPASON.

Membership in the Guild has never been a requirement for subscribing to THE DIAPASON; it need not interfere with subscribing under the new circumstances.

A COMPOSITION COMPETITION open to composers in all of the Americas between ages 22 and 35 has been announced by Sigma Alpha Iota. For details of categories, awards and applications write: Rose Marie Gentzer, Director, 3201 Rowland Place, N.W. Washington, D.C. 20008.

A HYMN TUNE COMPETITION is being sponsored by the Hyde Park Union Church, Chicago, with a \$100 award offered. For rules, copies of the text to be set and other information write: Hymn Tune Competition, Hyde Park Union Church, 5600 Woodlawn, Chicago 60637.

AN IMPORTANT ANNOUNCEMENT to Subscribers of The Diapason

The issue of The Diapason for October 1967 will be the first in 30 years which does not officially represent The American Guild of Organists.

No payment of dues to the American Guild of Organists henceforth will include a subscription to the Diapason.

Subscriptions for the future should be sent directly to the Office of The Diapason, 434 South Wabash, Chicago, Ill. 60605. They may be sent as (1) members of a group included in a single check, at the rate of \$2.50 per person per year, or (2) individually at the regular rate of \$3.00 per year.

The Diapason has served the organ profession the world over since 1909. Since 1935 it has proudly served as the member-chosen official journal of The American Guild of Organists. Its world-wide service to the organ profession can be expected to continue and increase.

Letters to the Editor

Robert Anderson Reports

Bruges, Belgium, July 19, 1967 —
To the Editor:

* * * * The tour has been going well: Nürnberg was well-received and the papers had nice things to say. The organ suited the music well, I thought. I was surprised how well the Schoenberg sounded on that Rieger. The church was packed. I played an interesting new Rensch 3M at Stuttgart Friedenkirche. Volker Lutz is organist there. It had a screwy mechanical setter combination mechanism'. * * * The Universitätskirche in Erlangen has an old 4M Steinmeyer (1919) and I played the Frank Prière and Brahms Fugue, Langlais Final and some other things. Reverberation was good, so it sounded fine. I played Walcha's new organ again — what a gem! He was so excited about the new Schroeder sonata. Our joint project of a new Art of Fugue edition comes out with Peters this fall. He has finished the last fugue and played it for us. Stupendous' * * *

The little suburb of Gravenbruch near F/M has a 2M Bosch * * * in the Evangelische church. They have organ concerts every Monday of the year. A good crowd. We spent two days in Berlin * * * and then Copenhagen. The new Frobenius in the Cathedral is one of the most exciting new organs in Europe — 53 stops, 80 ranks. It took them five months to voice it! We visited the Frobenius' one afternoon. It is without a doubt the most exacting (and expensive — more than \$2,000 per stop in Denmark) organ building anywhere. They are superb craftsmen and voicers. Wöldike is organist there and was very nice to us. The recital was taped by Radio Denmark. The Bruges recital went well and got excellent reviews. * * Marie-Claire Alain, Piet Kee and Dufourcq were there. The orchestra for the Handel was excellent. I used a positiv for the concerti and the big organ for Mozart and Persichetti. * * *

Best!

ROBERT ANDERSON

Remembering T. Tertius Noble

Santa Barbara, Calif. Aug. 11 —
To the Editor:

The item regarding the observance of the 100th anniversary of the birth of T. Tertius Noble certainly brought some memories to this old timer.

In the spring of 1913 I finished my junior year in college and had just been appointed midwest representative for the Hall Organ Company, who had installed an organ in Holy Trinity Church, Minneapolis, where I was o. and c. In order to give me technical experience the company gave me a summer job assisting Harry Hall with the installation of an organ in the Seaman's Church Institute chapel in New York. The first Saturday night in September, I noticed an item in the church news of the N.Y. Post to the effect that Dr. T. Tertius Noble, the famous church musician, had resigned his post at York minster to become o. and c. at St. Thomas Church and that he would play his first service the following day.

Naturally I was in the congregation, and was surprised when I discovered this great man pumping a little one-manual reed organ! With the brashness of youth I went up to him after the service, introduced myself, and told him that I was using his music with my boychoir. I imagine that he might have been a little worried about how his music fared in such obviously inexperienced hands, but was delighted when he invited me to go to choir-room to go through some of the anthems I was using.

This meeting was the beginning of a friendship which endured throughout his life, as we saw each other every time he came west. We used many of his anthems and services, at St. Luke's, Long Beach and he was present at a service in his honor in St. Luke's. The last time I ever saw this great man was in February 1948, when St. Luke's Choristers was on a concert trip including one at the First Presbyterian Church in Santa Barbara at which Dr. Noble was present, and I introduced him to the audience after the choir had sung his Go to Dark Gethsemane.

Sincerely yours,

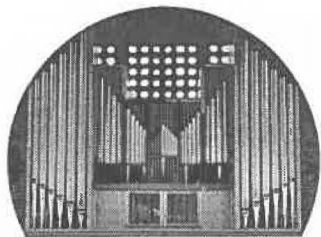
WILLIAM RIPLEY DORR

FESTIVAL MUSIC IS HEARD AT SEMINARY IN ST. LOUIS

The Schola Cantorum of Concordia Seminary, St. Louis, offered another week of festival music July 23-27. A program July 23 offered the Schola with orchestra and positiv under the direction of Robert Bergt singing works of Bach, Schütz, Zimmermann, Monteverdi and Distler.

A program of solo cantatas and chamber music July 24 included Bach, Purcell and Mahler. Organ recitals on July 25 by Hugo Gerhke and July 26 by Joel Kuznick preceded choral works conducted by students.

The series ended July 27 with Festival Eucharist including Gregorian, Bach and Schütz and master organ works,



Organ Music

Number 47 of *The California Organist*, a prelude on Hast Thou Hidden Thy Face, Jesus, by Paul A. Pisk, is basically in a string idiom and offers many possibilities for registration. The imaginative deployment of the cantus firmus is only one of the attractive features of this piece.

Concordia has published G. Gabrieli's Canzon Septimi Toni, arranged for brass quartet and organ by James Boeringer. Instrumental parts are included.

Bach's Jesu, Joy of Man's Desiring has appeared in yet another arrangement for organ and piano, by Homer Whitford. J. Fischer publishes this, as well as some adaptations of Bach chorales by A. J. Huybrechts. The latter are essentially etudes for pedal and serve well in that capacity, although their musical validity is questionable. Also from J. Fischer is a set of Preludes for Fifty-Five Well-Known Hymn Tunes by Howard D. McKinney. The style is consistently chordal and harmonically conventional.

Lindsay Lafford's Three Fancies for Two Trumpets and Organ from J. Fischer is a set of useful ensemble pieces on familiar hymn tunes — St. Anne, Hyfrydol, and Lobe den Herren. Technical demands are moderate and instrumental parts are included. George F. McKay's Sing, Choirs of Angels is a moderately difficult, sectional piece which understates the familiar tune. J. Fischer's offerings this month are completed by Gerhard Krapf's Second Organ Sonata for Thanksgiving. St. George's-Windsor, Kremser, and Nun danket alle Gott are treated in three movements, which could also prove useful if played separately. A polyphonic, neo-baroque style is emphasized, and technical demands are generally high.

Novello's International Series of Contemporary Organ Music continues with Number 27, Peter Naylor's Movement for Organ, an ambitious piece which climaxes and subsides in a linear dissonant idiom. Number 29 in the same series, on the other hand, is an Elegy by John McCabe, which moves through long chains of vertically conceived dissonant harmonies.

Georgi Mushel's Toccata from Oxford tends to become mired in an ostinato figure and a too consistent regard for the bar line.

A Fantasie and a Toccata by Emma Lou Diemer have been published separately by Oxford. Both rely on arpeggiated figuration and rapid chordal passages. The Fantasie has an interesting fugal section. Both are technically demanding.

Easy Modern Organ Music is an Oxford collection of interesting pieces in unconventional styles. Each of six British composers contributed one composition. This is challenging and refreshing repertory for skilled organists and students alike. — WV

AN EIGHT-DAY ECUMENICAL community choir camp attracted children, young people and adult leaders from more than a dozen churches of half a dozen denominations in the East Baltimore area July 5-14. The Rev. Richard M. Babcock, ChM, organist-turned-clergyman secretary of the Diocesan Music Commission, was leader.

TWO COMPETITIONS are offered by Foundation Gaudeamus, Postbox 30, Bilthoven, Netherlands: an international competition for interpreters of contemporary music held April 19-26, 1968 at Utrecht; and a composers competition with five cash prizes. Competitors in both categories must be under 35. Write the address above.

THE NATIONAL HOLINESS Association is holding a hymn writing contest as part of its centennial year program. For details write the Rev. W. Dale Crydermann, Box S-111, Marion, Ind. 46952.

FORTHCOMING TWO MANUALS

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Arlington, Va.

Coral Gables, Fla.

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St. Stephen's Lutheran

Grace Episcopal

Taylor University

Methodist

Christ United Church

Immanuel Lutheran

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NUNC DIMITTIS



Dr. Harry C. Banks, Jr., AAGO, composer, organist and retired director of vocal music at Girard College, Philadelphia, died June 30 at Bryn Mawr Hospital. He was 78.

Dr. Banks was on the Girard faculty from 1918 to 1956. At the time of his death he was an organist at the Episcopal Church of the Epiphany. He was the composer of considerable church music, some of which won him honors and awards. He was a native Philadelphian, was graduated from the Friends Select School and took his bachelor's degree in composition at the Philadelphia Academy of Music. He also studied at New York University, Temple University and the University of Pennsylvania.

In 1946 he was awarded an honorary doctorate by Muhlenberg College.

Dr. Banks was conductor of the Choral Art Society, a former president of the American Organ Players Club, a past dean of the local AGO Chapter and a member of the Sons of the American Revolution.



Wesley R. Hartung, organist and choir-master of Trinity Episcopal Church, Toledo, Ohio, died May 30. Born Sept. 27, 1908, he attended the Cincinnati Conservatory of Music where he received ChM degree. He served for 25 years as organist and choir-master at Grace Episcopal Church, Sandusky.

In 1950 Mr. Hartung became organist and choir-master of Trinity Church, Toledo, where he served for 17 years and developed a large and proficient choir of men and boys as well as a fine girl's choir. The choir of men and boys was invited many times to sing at special services in Trinity Cathedral, Cleveland.

Mr. Hartung was the founder of the Toledo Area Episcopal Church School Choir Festival and more recently with Hugh Murray, Rosary Cathedral, Toledo, he helped establish the Ecumenical Choral, a program of church music sung by the choirs of the Trinity and Rosary. Some of the best church music heard in the Toledo area was produced by these choirs.

Services were held at Trinity Church June 2 with the Bishop of Ohio, The Rt. Rev. Nelson M. Burroughs, and the Rector of Trinity, the Rev. Donald Davis officiating. Organ music before the service was played by Walter Rye and Ray Urwin, Mr. Hartung's assistant.

Mr. Hartung is survived by his widow, his mother, two daughters and four grandchildren.



Clarence Kellogg, one of the most distinguished of the group of organists-emeritus in Southern California, died June 9 at his retirement home in Alhambra, Calif. He was the 15th dean of the Southern California (now the Los Angeles) AGO Chapter and was for many years organist of the First Congregational Church during the directorship of John Small, founder of the Los Angeles Oratorio Society. He also served as organist at Sinai Temple and First Baptist Church, Los Angeles, and the Episcopal Church of Our Savior, San Gabriel. He was 76.

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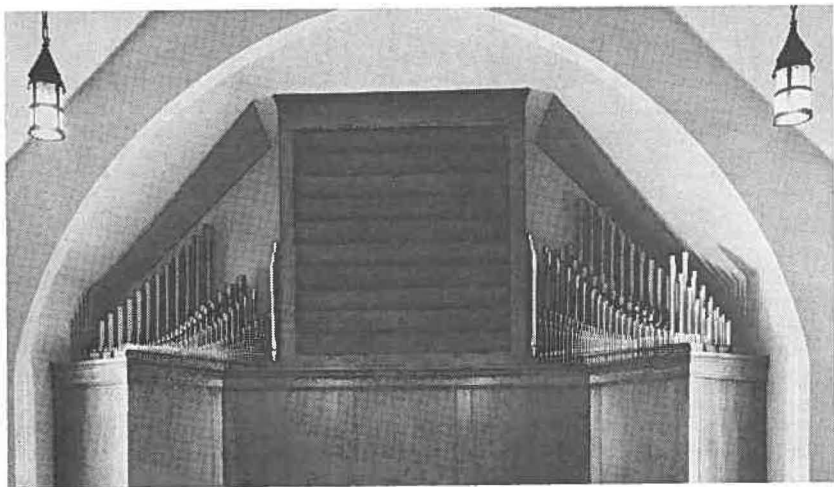
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NEW TELLERS ORGAN IN 100 YEAR OLD CHURCH IS FREE-STANDING INSTALLATION

Organ Part of Major Rebuild At
Grace Episcopal Church, Hart-
ford, Connecticut

The Tellers Organ Co., Erie, Pa. has completed the installation of a new instrument at Grace Episcopal Church, Hartford, Conn. Century-old Grace Church first served Trinity Church as a chapel for those who took to the country during the summer months. It is now a part of the urban community, and the organ was designed to function as an element in the corporate worship of the congregation.

Major rebuilding of the old church includes an addition at the rear which provides an ideal area for the organ. The former organ chamber is now a part of the sacristy.

Design and tonal work were carried out by Howard S. Okie, Jr., in collaboration with Austin C. Herschberger, Trinity College, former parish organist.

GREAT

Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Furniture 3-4 ranks 237 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Koppel 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbal 3 ranks 183 pipes
Trompete 8 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Prestant 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Choral bass 4 ft. 12 pipes
Gedeckt 4 ft.
Scharff 3 ranks 96 pipes
Trompete 16 ft. 12 pipes
Trompete 8 ft.
Trompete 4 ft.

A CHAMBER CHOIR from Christ Church Cathedral, Indianapolis, sang a program July 23 for the Festival Music Society of Indianapolis, programming works of Byrd, Schütz and Bach. The same society sponsored a performance Aug. 6 at the cathedral of the Bach St. Matthew Passion with Michael Palmer conducting.

NEW BALCOM & VAUGHAN INSTALLED IN TACOMA

AT FIRST COVENANT CHURCH

27-Rank Installation To Be Completed By December — Architects Collaborate on Details

Balcom & Vaughan Pipe Organs, Seattle, Wash. is building a 27 rank organ for the First Covenant Church, Tacoma. The details of the installation have been worked out with the architects and Harald Bergerson, representing the church. Paul Sahlin was the consultant, and the specification has been finalized by William J. Bunch, president of the firm and Eugene M. Nye, tonal director. Installation is expected to be completed by December.

GREAT

Prinzipal 8 ft. 61 pipes
Gedackt Flöte 8 ft. 61 pipes
Weidenpfeife 8 ft. 61 pipes
Kupferoktav 4 ft. 61 pipes
Koppel Flöte 2 ft. 61 pipes
Flach Flöte 4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Chimes (prepared)

SWELL

Rohrflöte 8 ft. 68 pipes
Spitz Gamba 8 ft. 68 pipes
Spitz Gamba Celeste 8 ft. 56 pipes
Italian Principal 4 ft. 68 pipes
Baurenflöte 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Wald Flöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Quint Flöte 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Fagott 8 ft. 61 pipes
Klarine 4 ft. 12 pipes

PEDAL

Kontra Bass 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Rohrbordun 16 ft.
Oktavbass 8 ft. 32 pipes
Rohrflöte 8 ft.
Spitzgamba 8 ft.
Koralbass 4 ft. 12 pipes
Gedackt 4 ft.
Flachflöte 2 ft.
Rauschpfeife 3 ranks
Fagottbass 16 ft. 12 pipes
Trompete 8 ft.
Fagott 8 ft.
Klarine 4 ft.
Krummhorn 4 ft.



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First Methodist Church, Sacramento, Cal.

Victor Urbán, Mexico City, Mexico — Second organ festival, Autonomous University of Querétaro July 18: Concerto in G major, Vivaldi-Bach; Scherzino, Ramón Noble; Paisaje, Villaseñor; Variations on an old Italian Theme, Estrada; Concerto Study, Yon; Pièce Héroïque, Franck.

Felipe Ramírez, Querétaro, Mexico — Second organ festival, Autonomous University of Querétaro, July 21: Capriccio Cucu, Frescobaldi; Toccata and Fugue in D minor (Dorian), Bach; Four Interludes, Schroeder; Trio, Little Improvised Sonata, Ramírez; Suite Modale, Peeters. Templo de San Agustín, July 15: Hec dies, Leonin, Perotin; Te Deum, English 1300, Since Thou art False to Me, Mulliner; When Shall my Sorrowful Sighing, Tallis; A Grownde, Byrd; Toccata and Fugue in D minor, Bach; Concerto 2 in B flat major, Handel; Trumpet Tune, Purcell.

Francisco Javier Hernández, Guadalajara, Jalisco — Second organ festival, Autonomous University of Querétaro July 19: Prelude and Fugue in G, Buxtehude; Toccata and Fugue in F major, Bach; Variations, Sonata 6, Mendelssohn; Three Preludes on French Hymns, Derek Healey; Theme and Variations, Langlais; Dieu Parmi Nous, Messiaen.

Dorothy Gullette, Mexico City, Mexico — Second organ festival, Autonomous University of Querétaro July 17: Concerto in F major, Albionini; Come, Savior of the Gentiles, Buxtehude, Bach; Fugue in C major, Buxtehude; Prelude and Fugue in B minor, Passacaglia and Fugue, Prelude and Fugue in D major, Bach.

Hermilio Hernández, Guadalajara, Jalisco — Second organ festival, Autonomous University of Querétaro July 20: Toccata 1, Frescobaldi; Plein Jeu, Clérambault; Two Chorale Preludes, Brahms; Chorale in B minor, Franck; Prelude and Fugue in A minor, Bach; Allegro, Symphony 2, Vienne.

Consuelo Fernández, Mexico City, Mexico — Second organ festival Autonomous University of Querétaro July 22: Come Sweet Death, Bach; Prelude and Fugue in A minor, Bach; Concerto 2, Vivaldi-Bach; Etude Symphonique, Bossi; Chorale in A minor, Franck.

William M. Brittenback, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Aug. 18: Prelude and Fugue in E flat major, Bach; Pastorale, Franck; Litanies, Alain.

Melville Cook, Toronto, Ont. — International festival, Basilique de L'Oratoire Saint-Joseph, Montreal July 19: Postlude in D minor, Stanford; Prelude, and Fugue, Wills; Fantasie on When I survey the Wondrous Cross, Parry; Prelude, Scherzo and Passacaglia, Leighton; Rhosymedre, Vaughan Williams; Pastorale, Racine Fricker; Rhapsodie in D flat major; Partita, Mathias.

Robert H. Bell, Calgary, Alta. — Cathedral of the Redeemer July 19: La Romanesca, Valente; La Folia Partita, Pasquini; Sonata, Freixanet; Prelude and Fugue in E minor (Cathedral), Bach; Hymn Preludes on Surrey, Kingsfold, Aus tiefer Noth, St. Patrick's Breastplate, Bell; Postlude on a Ground, Murrill.

John Searchfield, Calgary, Alta. — Cathedral of the Redeemer July 5: Toccata and Fugue in D minor, Bach; Fugue in A minor, Czernohorsky; Psalm Prelude 1, Howells; Pièce Héroïque, Franck; Elizabeth Stileman, soprano shared the program.

James E. Greene, Davenport, Iowa — St. Mary's Roman Catholic Church July 26: Chaconne, L. Couperin; Basse de Trompette, Elevation, Tierce en Taille, F. Couperin; Fugue in B minor, Bach; Basse et Dessus de Trompette, Clérambault; Schönster Herr Jesu, Schroeder; I Love Thee with all my strength, O Holy Ghost, O Holy God, Drischner; Acclamations, Langlais.

Granville Munson, Richmond, Va. — St. Stephen's Episcopal Church, Richmond July 5: Fantasie and Fugue in G minor, Largo, Concerto in D minor, Bach; Toccata for the Flutes, Stanley; Andante, Finale, Concerto 1 in G major, Handel; Arioso, Sowerby; Combat de la Mort et de la Vie, Messiaen; How Brightly Shines the Morning Star, Reger.

Ruth Harris, Des Moines, Iowa — Kansas State University, Manhattan July 5: Variations on Ei, du feiner Reiter; Nun komm, der Heiden Heiland, Prelude and Fugue in E major, Buxtehude; Christ, aller Welt Trost, Kyrie, God, heiliger Geist, aller Welt Trost, on the Austrian Hymn, Paine; Capriccio Cucu, Kerll; Toccata, Villancico y Fuga, Ginastera.

Loralyn Lindsey, Kokomo, Ind. — First Congregational Church Aug. 16: Nun bitten wir, Fugue in C (Gigue), Buxtehude; Chorale in B minor, Franck; Toplady, Festal Song, Bingham.

Lewis Brunn, Hagerstown, Md. — City Hall, Portland, Maine July 19: Te Deum, Langlais; Aria, Handel-Purvis; Fantasie and Fugue in G minor, Bach; Suite, Duruflé; Prelude and Fugue in G minor, Dupré; Fugue, Sonata on Psalm 94, Reubke.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Aug. 9: Concerto 1 in G minor, Handel; Schmücke dich, Prelude and Fugue in A major, Bach. Aug. 16: Sonata 6 in G minor, CPE Bach; Liebest Jesu, wir sind hier, Toccata in E major, JS Bach. Aug. 23: Prelude and Fugue in G major, Bruhns; A Fancy, Gibbons; Chromatic Study on B-A-C-H, Piston; Toccata, Villancico y Fuga, Ginastera. Aug. 30: Baroque Prelude and Fantasia, Arnell; Capriccio sopra il Cucho, Frescobaldi; Prelude and Fugue in E minor, Bach.

Mano R. Hardies, Grand Rapids, Mich. — Centenary Methodist Church, Pentwater, Mich. July 23: How Lovely Shines the Morning Star, Buxtehude; I Call to Thee, Concerto after Vivaldi, Bach; Behold a Rose, Brahms; We Three Kings, Wyton; O God, Thou Faithful God, Karg-Elert; Triptych, Post; Aria, Peeters; Voluntary in C major, Anon. English; Musical Clocks, Haydn; Noël, Grand Jeu et Duo, Daquin.

Karen Cole, Columbus, Ohio, Thomas Pearce, Toledo — Bowling Green State University students of Sue Henderson Seid July 16: Prelude and Fugue in B minor, Bach — Miss Cole; Trio Sonata 6, Bach — Mr. Pearce; Chorale in E major, Franck — Miss Cole; Kleine Preludien und Intermezzi 1, 2, 4, 6, Schroeder — Mr. Pearce; La Monde dans l'attente du Sauveur, Dupré—Miss Cole.

Marian Patricia Handy, Camp Springs, Md. — Shrine of the Immaculate Conception, Washington, D.C. July 16: Ciacona in D minor, Pachelbel; Four Chorale Preludes, Alan Stout; Fantasie and Fugue in G minor, Bach; Dialogue sur les Mixtures, Langlais; Le Banquet Celeste, Messiaen; Chorale in B minor, Franck.

George Scott, Pullman, Wash. — St. John's Cathedral, Spokane July 29: Prelude in E flat minor, d'Indy; Wir glauben all', Schmücke dich Prelude and Fugue in A major, Bach; Pastorale, Symphony 1, Vienne; Finale in B flat, Franck.

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Programs of Organ Recitals of the Month

Ladd Thomas, Glendale, Calif. — First Methodist Church, Garden Grove, Calif. June 4: Prelude and Fugue in G major, Bach; Kyrie, Gloria, Offertoire, Parish Mass, F. Couperin; Prelude for the Passion of the Lord, Guinaldo; Sonatine, Doppelbauer; Roulade, Bingham; Hymn Prelude on Dennis, Manookin; Finale, Symphony 6, Vienne.

Bruce Bengtson, Salem, Ore. — St. John Cathedral, Spokane, Wash. Aug. 5: Carnival Suite, Crandell; Movement 1, Trio Sonata 1, In Thee Is Gladness, Bach; Pièce Liturgique 5, Mottu; Thou Art the Rock, Mulet; Christ Asks for his Glory, Messiaen; Prelude and Fugue in G major, Bach; Deck Thyself, Brahms; Epilogue for Pedal, Langlais; Rondo for Flute Stops, Rinck; Rhumba, Elmore. Some of same, St. Paul's Chapel, Columbia University July 5.

Karl W. Kinard, Jr. Gaffney, S.C. — Lutheran Conference of Church Music, Lutheridge Assembly, Arden, N.C. July 12: Toccata in E minor, Fantasie in G minor, Was Gott tut, Pachelbel; Elevation, Offertory, Zipoli; Fugue in C (Jig), Prelude Fugue and Ciacone in C, Buxtehude; Small partita on O How Shall I Receive Thee, Post; Praise the Almighty, My Soul, Bender; Tokkata, Passacaglia, Lobe den Herren, Micheelsen.

Louise Borak, Minneapolis, Minn. — Faith Lutheran, St. Paul June 24: Rondo in G, Bull; Come Saviour of the Gentiles, Bach; Concerto in B flat, Handel; Piping Tune of the Shepherds, Marryott; Carillon, Vienne. Unity Church, St. Paul July 14: Pastorale, Inventions 1,8, Prelude and Fugue in B flat; Fugue in D, Bach; Concerto 10 in D minor, Handel; Toccata, Symphony 5, Widor.

Marilyn Andersen, Fort Wayne, Ind. — Wheaton, Ill. College Aug. 1: Te Deum, Langlais; Dialogue in F major, Grigny; From God I Will Not Turn, Fugue in E flat, Bach; Air with Variations, Sowerby; Andante con Moto, Böely; Modal Trumpet, Karam; Chorale in B minor, Franck; Intermezzo, Symphony 3, Vienne; Toccata, Jongen.

James Leland, Evanston, Ill. — Northwestern U doctoral recital, Alice Millar Chapel July 18: Variations on a Recitative, Schoenberg; Study in Densities and Durations, Alan Stout (first performance); Fantasie and Fugue in D minor, Opus 135 b, Reger.

Harriette Richardson, Springfield, Vt. — City Hall, Portland, Maine Aug. 2: Prelude and Fugue in F, Buxtehude; O God, Thou Faith God, Gelobet sei Gott, Prelude and Fugue in D minor (Fiddle), Bach; Introduction, Passacaglia and Fugue, Willan; Three Preludes, Richardson; Allegro Vivace, Finale, Symphony 1, Vienne.

Jay Lovins, Kokomo, Ind. — First Congregational Church Aug. 2: Wenn wir in höchsten Nöten sein (two settings), Bach; Fantasie in F minor, K 608, Mozart; Intermezzo, Sonata 8, Rheinberger; Processional, Mathias. Bethlehem Lutheran, Indianapolis, July 28: All Bach; Prelude and Fugue in F minor; Wenn wir in höchsten sein (two settings), Fantasie in G major; Partita on O Gott, du frommer Gott; Toccata, Adagio, Grave and Fugue in C.

Richard F. Weber, Milwaukee, Wis. — Cathedral of All Saints Aug. 7: Adagio, Fiocco; Wer nur den lieben Gott, Bach; Intermezzo, Petit Suite, Bales; Andante, Concerto 1 in G, Handel; Toccata and Fugue in F, Buxtehude; Maestoso in C sharp minor, Vienne; Cantata, Lord, in Thee do I Trust, Buxtehude (with Mark Gonzales, tenor, and strings); Passacaglia and Fugue in C minor, Bach.

Karlman Meyer Alde, Rockville, Md. — Chevy Chase Methodist Church June 25: Voluntary on Old 100th, Purcell; Good News from Heaven, Pachelbel; We Give Thanks, Come now Saviour of Mankind, Prelude and Fugue in D major, Bach; Praise Be to God, How Ought I to Receive Thee, We All Will Happy Be, Pepping; Aria, Toccata, De Klerk; Prelude, Fugue and Variation, Pastorale, Franck; Spring Song, Shelley; Carillon de Westminster, Vienne.

Graham Steed, New London, Conn. — St. James Church, Oct. 1: All Franck: Chorale in E major, Grand Pièce Symphonique, Prelude Fugue and Variation, Pastorale, Prière, Final; supper; Chorale in B minor, Fantasie in A, Cantabile, Pièce Héroïque, Chorale 3.

George Gregory, San Antonio, Tex. — Central Christian Church July 10: Vater unser im Himmelreich, Sweelinck; Speuy, Scheidt; Scheidemann, Buxtehude; Tellemann, Bach. Ensembles of recorders, viols and harpsichords shared the program.

William Watkins, Washington, D.C. — St. Stephen's Episcopal Church, Richmond, Va. July 19: Chorale in A minor, Franck; Gloria tibi trinitas, Tallis; Andante K 616, Mozart; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in B minor, Bach; Le banquet céleste, Messiaen; Toccata, Sowerby.

David P. Dahl, Spokane, Wash. — St. John's Cathedral July 15: Prelude and Fugue in G minor, Buxtehude; Lord Jesus Christ, Be Present Now, Now do we pray to the Holy Spirit, Praise to the Lord, the Almighty, Walther; Prelude and Fugue in E minor, Bruhns; A Mighty Fortress, O Holy Spirit, Now Thank We All Our God, Kauffmann; Fantasie in G minor, Pachelbel; Come God, Creator; These Are the Ten Holy Commandments, Deck Thyself, Toccata and Fugue in D minor, Bach.

Bruce Bengtson, Pittsburgh, Pa. — University of Northern Iowa, Cedar Falls, July 6: Grand Jeu, DuMège; Voluntary for Double Organ, Purcell; Prelude and Fugue in B minor, Bach; Allegro Vivace, Symphony 1, Vienne; Cantabile, Franck; Introduction, Passacaglia and Fugue, Wright; Scherzo-Cats, Langlais; Les Eaux de la Grace, Messiaen; Litanies, Alain.

Alma Oncley, Tacoma, Wash. — The Cathedral of St. John the Evangelist, Spokane Aug. 12: Toccata and Fugue in F major, Bach; Sonata in A major, K 225, Sonata in C major, K 336, Mozart; Passacaglia on When Jesus Wept, Oncley; Piece in Free Form for Organ and String Quartet, Langlais. Sandra Allen, Barbara Naimy, Paul Oncley, and Peter Nagy-Farkus assisted.

Haskell Thomson, Oberlin, Ohio — Houghton Chapel, Wellesley College, Wellesley, Mass. Sept. 24: Ciacona in E minor, Buxtehude; Passacaglia and Fugue in C minor, Nun komm der Heiden Heiland, Herr Jesu Christ, O Mensch, Bach; Fantasie in F minor K 608, Mozart; Variations on a Recitative, Schönberg.

Gerhard Krapf, Iowa City, Iowa — Gloria Dei Lutheran Church, Oct. 4: Six Schübler Chorales, Bach; Sonata 2, Hindemith; Concerto in A minor, Torelli-Walther; Sonata 2 for Thanksgiving, Krapf; Prelude and Fugue in E minor (Wedge), Bach.

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John Weaver, New York City — City Hall, Portland, Maine July 18: Sonata 1, Hindemith; Flute Sonata 2, Bach (with Marianne Weaver); Toccata and Fugue in F major, Bach; Finale in B flat, Franck; Rhapsody for Flute and Organ, Weaver (with Marianne Weaver); Prelude and Fugue in G minor, Dupré.

Douglas Rafter, Boston, Mass. — Hammond Museum, Gloucester, Mass. July 19, City Hall Auditorium, Portland, Maine Aug. 1: Toccata and Fugue in D minor, Sheep May Safely Graze, Bach; The Fifers, Dandrieu; Suite from Water Music, Handel; Ronde Française, Boëllmann; A Rose Breaks into Bloom, Brahms; Sketch 2, Schumann; Pièce Héroïque, Franck; Pomp and Circumstance 1, Elgar; Kammennoi-Ostrow, Rubenstein; Finlandia, Sibelius; Passacaglia, Holiday for Pedals, Young; The Little Bells, Purvis; Rhumba, Elmore.

Henry Glass, Jr., St. Louis, Mo. — Trinity Lutheran Church, Altenburg, Mo. Oct. 8: A Mighty Fortress, Walther; Partita on What God Ordains, Pachelbel; Christians Rejoice, Wake, Awake, Fugue a la Gigue, Bach; Noël 10, Daquin; Trumpet Tune in C, Purcell; Partita on How Brightly Shines, Buxtehude; Soul, Adorn Thyself, Brahms; Toccata, Symphony 5, Widor.

William H. Schutt, Richmond, Va. — St. Stephen's Church July 12: Introduction and Toccata in G major, Walond; Partita on Werde munter, Pachelbel; Trio Sonata 5, In dulci jubilo, Bach; Melodia, Te Deum, Reger; All My Heart This Night Rejoices, From Heaven Above to Earth I Come, Praise to the Lord, the Almighty, Walcha; Magnificat, Opus 18, Dupré.

Robert Grogan, Washington, D.C. — Shrine of the Immaculate Conception July 9: Prelude in D minor, Pachelbel; Postlude for the office of Compline, Alain; Sonata 1, Hindemith; O Traurigkeit, Brahms; Fantasie in G major, Bach; Tres Glosas sobre el Canto Llano de la Inmaculada Concepcion, Araujo; Prelude on Ad perennis vitae fontem, Sowerby.

Melvin West, College Place, Wash. — St. John's Cathedral, Spokane July 22: Pageant, Jackson; Adagio, Symphony 3, Vienne; Partita on Why Should Cross and Trial Grieve Me; Fugue, Honegger; Concerto in D minor, Vivaldi-Bach; Iam Sol Recedit, Simonds; Chorale, Symphony 2, Vienne.

George Markey, New York City — Westminster Choir College, Princeton, N.J. Aug. 15: Grand Choeur, Gigout; Prelude and Fugue on B-A-C-H, Liszt; O Mensch, Prelude and Fugue in E flat, Bach; Prelude and Fugue on A-L-A-I-N, Duruflé; Pastorale, Roger-Ducasse; O Heart Subdued with Grieving, Brahms; How Brightly Shines, Reger.

Andrews University students, Berrien Springs, Mich. — Pioneer Memorial Church Aug. 5: Prelude and Fugue in E minor, Bach — Mary Eleanor Norcliffe; Three Schübler Chorales, Bach — Dorothy Oster; From Heaven Above, Bach, Pachelbel, Karg-Elert — Luane Logan; Prelude and Fugue in D minor, Bach; Toccata, Rohlig — Linda Lee; Prelude on Old 100th, Willan — Jean Robinson; Fugue, Honegger; Allegretto Wesley — Eloise Sager.

William Fawk, Salem, Ore. — The Cathedral of St. John the Evangelist, Spokane Aug. 19: Rigaudon, Lully; Pange Lingua, d'Grigny; Suite, Dupuis; Noel Landais, Bonnal; Marche Grotesque, Purvis; Pieces Liturgiques 1, 2, Mottu; Vision of the Church Eternal, Messiaen; Pastorale, Kucher; Toccata Op. 59, Reger.

Edward Allen Sampson, Gainesville, Fla. — Senior recital, student of Willis Bodine, University of Florida June 1: Toccata in E minor, Pachelbel; Schmücke dich, Prelude and Fugue in B minor, Bach; Sonata 1, Hindemith; Herzliebster Jesu, Walcha, Brahms; Chorale in A minor, Franck.

Robert L. Rudesill, Waterbury, Conn. — Waterbury Arts Festival, St. John's Church July 24: Prelude and Fugue in G minor, Buxtehude; Sheep May Safely Graze, Bach; Partita on Song of Spain, Pasquini; The Celestial Banquet, Messiaen; Carillon-Sortie, Mulet.

James Livengood, Los Angeles, Calif. — Pasadena Presbyterian Church, Pasadena July 23: Variations on Jesus Christus, unser Heiland, Fantasie on Was kann uns kommen an für Not, Tunder; Prière, Franck; Variations on a Recitative, Schönberg.

William D. Peters, Kokomo, Ind. — First Congregational Church Aug. 30: Prelude and Fugue in C, Lübeck; Air, Hancock; Suite Gothique, Boëllmann.

Mabel Zehner, Ashland, Ohio — City Hall, Portland, Maine Aug. 4: Prelude and Fugue in C minor, Bach; Suite for a Musical Clock, Handel; Now Be Welcome, Peeters; A Mighty Fortress, Walcha; Deck Thyself, My Soul, Brahms; Fantasie in F minor, Clair de Lune, Karg-Elert; Fantasy on Nursery Tunes, Elmore; Pageant, Sowerby; Song of Peace, Langlais; Rondo in G, Bull.

Reginald Lunt, Lancaster, Pa. — Dedicator, First United Presbyterian, Clearfield, Pa.: Chaconne in G minor, L. Couperin; Cromorne and Cornet Separé in Dialogue, Clérambault; Rondo in G, Bull; Fugue in E flat, Sleepers, Wake, Toccata in F major, Bach; Chorale in B minor, Franck; Fantaisie 1, Postlude for the Office of Compline, Alain; Joshua Fit de Battle ob Jericho, Sowande; Fugue, Sonata on Psalm 94, Reubke.

Carl Motley, Upperville, Va. — Trinity Episcopal Church July 28: All Bach; Sonata in E flat; Fantasie and Fugue in G minor; Concertos in G major and C major; Prelude and Fugue in A minor. Sept. 24: Variations on Wondrous Love, Barber; Elegie, Peeters; Theme et Variations, Fete, Langlais; Requiescat in Pace, Sowerby; Tu es Petra, Mulet; Verses for the Nunc Dimittis, Friedell.

H. Don Small, La Jolla, Cal. — Army & Navy Academy, Carlsbad July 23: Introduction and Trumpet Tune, Boyce; Flute Solo, Arne; Aria con Variazioni, Martini; Fantasie and Fugue in G minor, Bach; Vater unser, Mendelssohn; Fantasie for Flutes, Sowerby; Air and Toccata, Haines; Prelude on Land of Rest, Powell; Thou are the Rock, Mulet.

Lola Gilmour, Kankakee, Ill. — St. Paul's Episcopal Church May 2: Grand Jeu, Du Mage; Lento, Sonata in G, Passacaglia and Fugue in C minor, Bach; Noël en Trio et en Dialogue, Daquin; Sketch in D flat, Schumann; Musette, Ibert; Malabar, Sowerby; Finale, Franck. Mrs. Larry Gierke, soprano, assisted.

Mary Cheney Nelson, Toledo, Ohio — New England Music Camp July 23: Sonata, Platti, with Harold Skinner, flute; Greensleeves, Purvis; Toccata, Monnikendam.

James Litton, Indianapolis, Ind. — Christ Church Cathedral Aug. 4: Six Schübler Chorales, Bach, choreographed by Avril Johns.

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Programs of Organ Recitals of the Month

Karel Paukert, St. Louis, Mo. — Gartenkirche, Hannover, Germany June 22: Toccata in C major, Fugue in A minor, Cernohorsky; Concerto in A major, Vivaldi-Bach; Toccata, Verschraegen; Drei Psalmen für Sopran und Orgel, Honegger (with Noriko Fujii, soprano); Improvisation, organ and soprano (with Miss Fujii); Postlude pour l'Office de Complies, Alain; Dieu parmi nous, Messiaen.

Samuel Carter, Crawfordsville, Ind. — Christ Church Cathedral, Aug. 25: Partita on Jesu, meine Freude, Walther; Divertissement, Vierne; Prelude and Fugue in B minor, Bach. Aug. 11 with brass quartet: In dulci jubilo, Praetorius; Jesu, nun sei gegreiset, Bach; Tune in C major, Voluntary in C major, Purcell; Trumpet Voluntary in D major, Stanley; Chorale-Fantasia on Christ the Lord Has Risen, Peeters.

Irving Bartley, Durham, N.H. — City Hall, Portland, Maine July 21: Toccata, Muffat; Allegro, Sonata 3, Bach; Prelude and Fugue in G, Mendelssohn; Rondo, Rinck-Dickinson; Clair de Lune, Karg-Elert; Lebhaft, Sonata 2, Hindemith; Pavane, Elmore; Chant Héroïque, Arabesque sur les flûtes, Langlais; Variations on I Was Glad, Dyson; Cantilene, McKinley; Festival Toccata, Fletcher.

John Cartwright, New York — St. Paul's Chapel, Trinity Parish Aug. 2: Toccata set-tima, Pasquini; Canzona, Zipoli; Nun bitten wir, Vater unser, Herr Gott, dich loben alle wir, Walcha; Fugue in C minor on a theme of Legrenzi, Bach; Postlude pour l'Office de Complies, Alain.

Vernon Wolcott, Ann Arbor, Mich. — Doctoral recital University of Michigan July 7: Prelude and Fugue in D major, Buxtehude; Fantaisie in A major, Franck; Sonata, Persichetti; Sonata 2, Toccata, Adagio and Fugue in C, Bach.

Sarah E. Wells, Norton, Mass. — New England Music Camp, Oakland, Me. Aug. 6: Prelude in C minor, Bach; Herzliebster Jesu, Brahms; Toccata, Symphony 5, Widor.

William Tinker, Cleveland, O. — Christ Church Cathedral, Indianapolis, Ind. July 28: Prelude and Fugue in B minor, Trio Sonata 5, Passacaglia and Fugue in C minor, Bach.

Berj Zamkotskian, Boston, Mass. — St. Paul of the Cross Monastic Chapel, Pittsburgh, June 27: Concerto 2 in B flat, Handel; Jesu Joy of Man's Desiring, My Heart Is Filled with Longing, Toccata and Fugue in D minor, Bach; Cantabile, Franck; Impromptu, Vierne; Toccata, Pelenquin.

Fred Tulan, Stockton, Cal. — Cathedral of St. John the Divine, New York City Aug. 6: Etudes for Pedals, Roy Harris; Tune for the State Trumpet, Peeters (first performance); Chanson in Honor of Edith Piaf, Poulenc; Canons, Bingham; Lamentations of Jeremiah: The Roads to Zion Mourn, Purvis; Prelude on the Name of Frederick Tulan (1-26 scale), Fugue on the Name of Albert Schweitzer, Castelnuovo-Tedesco (first performance); Organ Fantasia, Sacred Service, 1967, Dave Brubeck (first performance).

C. Ralph Mills, Nashville, Tenn. — George Peabody College for Teachers, May 12: Partita on Christus, der ist mein Leben, Pachelbel; Fantaisie and Fugue in G minor, Bach; Cantilène, Prélude, Vierne; Prelude and Fugue in F minor, Buxtehude; Kleine Intraden, Schroeder; Prelude and Fugue in G minor, Dupré.

Jeannette B. Brown, Waterbury, Conn. — For Waterbury Arts Festival, First Baptist Church, July 25: Short Prelude and Fugue in C major, Krebs; Mode of C, Langlais; Air in D, Bach; Firework Music, Handel-Biggs; Woodland Flute Call, Dillon; Toccata, Gigout.

William Maul, Potsdam, N.Y. — The State University College, Potsdam July 17: All Bach; Concerto in A minor, Prelude and Fugue in G minor, Herzlich tut mich verlangen, Prelude and Fugue in B minor, Prelude and Fugue in A minor, Schmücke dich, O liebe Seele, Toccata and Fugue in D minor.

Christopher Donges, Upper Montclair, N.J. — St. James' Church Aug. 1: Prelude and Fugue in D minor (Dorian), Bach; Variations on America, Ives; Grande Pièce Symphonique, Franck.

David Dunkle, Bluefield, Va. — Ciacona in E minor, Buxtehude; Trio Sonata 5, Bach; Sonata 2, Hindemith; Chorale in A minor, Franck; Variations sur un noel, Dupré.

Antoine Reboulot, Paris, France — St. Michael's Cathedral, Toronto, Canada July 26: Dialogue in C major, Marchand; Three Versets from the Parish Mass, F. Couperin; My Soul Doth Magnify the Lord, Now Re-joice, Good Christian Men, Prelude and Fugue in A minor, Bach; Sonata 3, Mendelssohn; My Heart Is Filled with Longing, Deck Thyself, Brahms; Terra Tremult, Reboulot; Transports de joie, Messiaen; Improvisations, The Choir of St. Michael's Summer School Assisted.

Ronald Vermillion, Lima, Ohio — Student of Sue Henderson Seid, Bowling Green State U, July 7: Chaconne in G minor, L. Couperin; Prelude, Fugue and Chaconne in C, Buxtehude; Prelude and Fugue in B minor, Bach; Prelude and Fugue on B-A-C-H, Liszt; Le Jardin Suspendu, Deux Danses a Agni Vavishita, Litanies, Alain.

Haig Mardirosian, Washington, D.C. — Shrine of the Immaculate Conception July 23: Adagio for Strings, Barber-Strickland; Trio Sonata in E minor, Bach; Dithyramb, Wyton; Wachet auf, Meine Seele erhebt, Ach, bleib bei uns, Bach; Chorale in E major, Franck; Arabesque on the Flutes, Song of Peace, Langlais; Litanies, Alain.

Glenn E. Patton, Lawrence, Kans. — Trinity Episcopal Church June 28: Vater unser im Himmelreich, Böhm; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Eclogue, Wagenaar; In dulci jubilo, Schönster Herr Jesu, Schroeder; Te Deum, Langlais.

Conrad Bernier, Washington, D.C. — Shrine of the Immaculate Conception July 30: Prelude and Fugue in E minor, De Profundis, Lamb of God, Bach; Sonata 1, Mendelssohn; Berceuse, Dupré; Pièce Héroïque, Franck; Finale, Symphony 5, Vierne.

Peter and Patricia DeWitt, Arlington, Va. — Arlington Methodist Church Aug. 13: Three Chorale Preludes, Peter DeWitt; Passacaglia and Fugue in C minor, Bach; Sonata on Psalm 94, Reubke.

Keith D. Shawgo, New York, N.Y. — Fanfare, Francis Jackson; Es ist ein Ros, Brahms; Chorale in A minor, Franck; Toccata and Fugue in F major, Buxtehude; The Cuckoo, Daquin; Fugue in E flat major, Bach.

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Organ Recitals of the Month

Wallace Dunn, Wichita, Kans. — First Baptist Church, Van Nuys, Calif. June 19: Ascension Suite, Messiaen; Passion Symphony Op. 23, Dupré. Pasadena Presbyterian Church, Pasadena July 9: Partita on Jesus, meine Freude, Walthers; Prelude and Fugue in B minor, Allein Gott in der Höh sei Ehr', Komm, Gott Schöpfer, Heiliger Geist, Bach; Chorale in E major, Franck; The Shepherds, God Among Us, Messiaen. First Baptist Church, Alhambra July 16: Concerto 3 del Sigr. Meck, Walthers; Flute Solo, Arne; Toccata, Adagio, and Fugue in C major, Bach; Chorale in A minor, Franck; Adagio, Finale, Symphony 3, Vienne. First Baptist Church, Los Angeles July 23: Rigaudon, Campra; Flute Solo, Arne; Sheep May Safely Graze, Bach-Biggs; Concerto in D minor, Vivaldi-Bach; Rhosymedre, Vaughn Williams; Fantasie in A major, Franck; My Heart Is Filled With Longing, Jesus, Still Lead On, Karg-Elert. Marjorie Flatley Webb, soprano, assisted. University of Southern California, Los Angeles July 24: Prelude and Fugue in F major, Lübeck; Concerto 2 in B flat major, Handel; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Clair de lune, Vienne; Variations on Veni Creator, Duruflé.

Charlotte Atkinson, Carlsbad, Cal. — Army & Navy Academy July 2: Chorale Preludes, Drischner; Variations on Braint, Mathias; Cantilene, Suite Breve, Langlais; Toccata, Sowerby. JaDene Dugas, soprano, assisted. Dedication of new Möller, Carlsbad Union Church July 16: Passacaglia, Buxtehude; As Jesus by the Cross was Standing, Scheidt; Prelude, Fugue and Variation, Franck; Rhythmic Trumpet, Bingham; Prelude on a Southern Folk Hymn, Young; Jesu, Joy of Man's Desiring, Bach; Caprice, E. S. Barnes; Sonata, Van Hulse; Les Bergers, Messiaen; Toccata, Widor.

G. Daniel Marshall, Pittsfield, Mass. — Round Lake, N.Y. Auditorium July 30: Prelude and Fugue in E minor, Bruhns; Concerto 5 in F, Handel; Toccata and Fugue in D minor, Vienne; Light Cavalry Overture, von Suppe; Bach; Berceuse, Carillon de Westminster, Legend, To a Wild Rose, MacDowell; Marche des Girondins, Clark; Rondo-Caprice, Buch; Pilgrims' Chant, Wagner.

Harold Heeremans, Oak Bluffs, Mass. — Union Chapel, Aug. 10: Sonata 6, Mendelssohn; How brightly shines, Pachelbel; Variations on My Jesus, leave me not, Walthers; Have Mercy on me, Prelude and Fugue in G minor, Bach; Suite on 16th Century Hymn Tunes, McKay; Postlude on Divinum Mysterium, Miles I'A. Martin; Improvisation.

Wilma Cox and Mary Wilde, Oakland, Cal. — Santa Clara Ave. Methodist Church, Alameda July 11: Trumpet Tune, Purcell; Three Chorale Preludes, Bach — Miss Wilde; Sonata 1, Bach — Miss Cox; Three Chorale Preludes, Brahms — Miss Wilde; Sonata 1, Mendelssohn — Miss Cox.

Judson Maynard, Lubbock, Tex. — US Airforce Chapel, Colo. July 16: Fantasie in G minor K 594, Mozart; Sonata for Trompeta Real, Lidón; La Folia partita, Pasquini; Allegro, Carvalho; Toccata, Adagio and Fugue in C major, Bach.

Roger Petrich, Iowa City, Iowa — University of Iowa graduate recital, Gloria Dei Lutheran Church July 31: Holiday Trumpets, Sowerby; Sonatine for Pedals, Persichetti; Concerto 1, Bach; Grand pièce Symphonique, Franck.

Thomas Wood, Indianapolis, Ind. — First Congregational Church, Kokomo Aug. 9: Prelude and Fugue in G minor, Buxtehude; O Gott, du frommer Gott, Schmücke dich, Brahms; Sonata 6, Mendelssohn.

Edward Mondello, Chicago. — Rockefeller chapel July 25: Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Outburst of Joy, Messiaen; Lamento, Finale, Symphony 1, Vienne

Roberta Hunter, Hayward, Calif. — Interstate Center, Oakland Sept. 3: Prelude and Fugue in D major, Bach; Concert Piece, Peeters. Kurt Ericksen, pianist, shared the program.

David Fienen, Bloomington, Ind. — Indiana U junior recital Aug. 7: Prelude and Fugue on B-A-C-H, Liszt; Partita on Vom Himmel hoch, Pachelbel; Toccata, Adagio and Fugue, Bach; Passacaglia, Symphony in G, Sowerby.

Linus M. Ellis III, New York City — Calvary Episcopal Church July 2: Chorale in A minor, Franck; Postlude for Compline, Alain; Prelude, Suite, Duruflé; Two Antiphons, World Awaiting the Saviour, Passion Symphony, Dupré. July 9: Chaconnes in G minor, D minor, L. Couperin; Benedictus, Convent Mass, F. Couperin; Noël 4, Daquin; Concerto 2, Handel; Chaconne in D minor, Pachelbel; Nun bitten wir, Prelude and Fugue in D major, Buxtehude. July 16: All Bach: Prelude and Fugue in C major (9/8); Vater Unser; Wachet auf; Vor deinen Thron; Trio Sonata 6; Passacaglia in C minor. July 23: Prelude and Fugue in E major, Lübeck; Sonata 2, Mendelssohn; Prelude, Fugue and Variation, Franck; Sonata 2, Hindemith; Transports de joie, Messiaen. July 30: Chorale in A minor, Franck; Magnificat in G, Guilman; Pastorale, Roger-Ducasse; Andantino, Finale, Symphony 4, Vienne.

John Fay, Portland, Maine — City Hall Aug. 3: Prelude in Classic Style, Young; Tu Solus Altissimus, Couperin; Little Fugue in G minor, Come Saviour of the Heathen, Bach; A Fancy, Arne; Prelude and Fugue and Chaconne, Buxtehude; Herzlich tut mich verlangen, Brahms; Pièce Héroïque, Franck; Scherzo in G minor, Evening Bells and Cradle Song, Macfarlane; Rhapsody on French-Canadian Airs, Gigout.

July 20: Voluntary in A, Selby; God's Time is Best, Prelude and Fugue in C minor, Bach; Overture, Richard I, Handel; Andante cantabile, Scherzo, Symphony 4, Widor; Chorale in A minor, Franck; Sketch in D flat, Schumann; Paraphrase on Nun danket, Whitford; Dreams, McAmis; Prelude and Fugue on B-A-C-H, Liszt.

Fereé Le Fevre, Chambersburg, Pa. — Dedication recital of memorial antiphonal, Methodist Church, West Chester, Pa.: Antiphon 1, Dupré; Introduction and Fanfares, Stanley; Largo, Martini; Nun bitten wir, Buxtehude; The Fifers, Dandrieu; Trumpet in Dialogue, Clérambault; The Cuckoo, Daquin; Toccata and Fugue in D minor, Bach; Partita on Holy, Holy, Post; O World I Now Must Leave Thee, Brahms; Arabesque, Vienne; Air, Hancock; Tu es petra, Mulet. Mary-Jane Giering Le Fevre, soprano, assisted.

William Partridge, Spartanburg, S.C. — St. Stephen's Episcopal Church, Richmond, Va. July 26: Pièce Héroïque, Franck; Herzlich tut mich verlangen, Bach, J. P. Kellner, Brahms; Prelude and Fugue in G major, Bach; Noël, Daquin; Arioso, Sowerby; The World Awaiting the Saviour, Dupré.

Nancy Shearer, Waterbury, Conn. — Waterbury Arts Festival, First Congregational Church July 26: Voluntary 5, Stanley; Scherzo in E major, Gigout; Ach blieb bei uns, Bach; Cantabile in B major, Franck; Prelude and Fugue in C major, Bach.

Melva Barlow, Hays, Kans. — Ft. Hays State College senior recital July 17: Prelude and Fugue in D minor, Buxtehude; Deck thyself, my soul, Brahms, Bach; Sonata 2, Hindemith; Harmonies du Soir, Karg-Elert; Toccata in D minor, Reger.

Laron Jacobsen, San Jose, Calif. — Interstate Center, Oakland Sept. 3: Toccata in F major, Bach; French Rondo, Böllmann; Prelude Fugue and Chaconne in C major, Buxtehude.

Karen McKinney, Los Angeles, Calif. — Pasadena Presbyterian Church, Pasadena Aug. 6: Dreifaltigkeits-Triptychon, Kropfreiter; Pièce Héroïque, Franck; Trio Sonata 5, Bach; Passion Symphony, Dupré.

David Smith, Pasadena, Calif. — Pasadena Presbyterian Church Aug. 20: Prélude et fugue sur le nom d'Alain, Duruflé; Ascension Suite, Messiaen; Symphony in G major, Sowerby.

David Koehler, Kokomo, Ind. — First Congregational Church Aug. 23: Nun danket alle Gott, Karg-Elert; Prelude, Fugue and Variation, Franck; Chant de Paix, Chant de Joie, Langlais.

Catherine Mallatis, Tulsa, Okla. — Boston Avenue Methodist Church Aug. 6: Concerto for Flute Stop, Rinck; Symphony 5, Widor; Magnificat, Dupré; Flower of Heaven, Tournemire.

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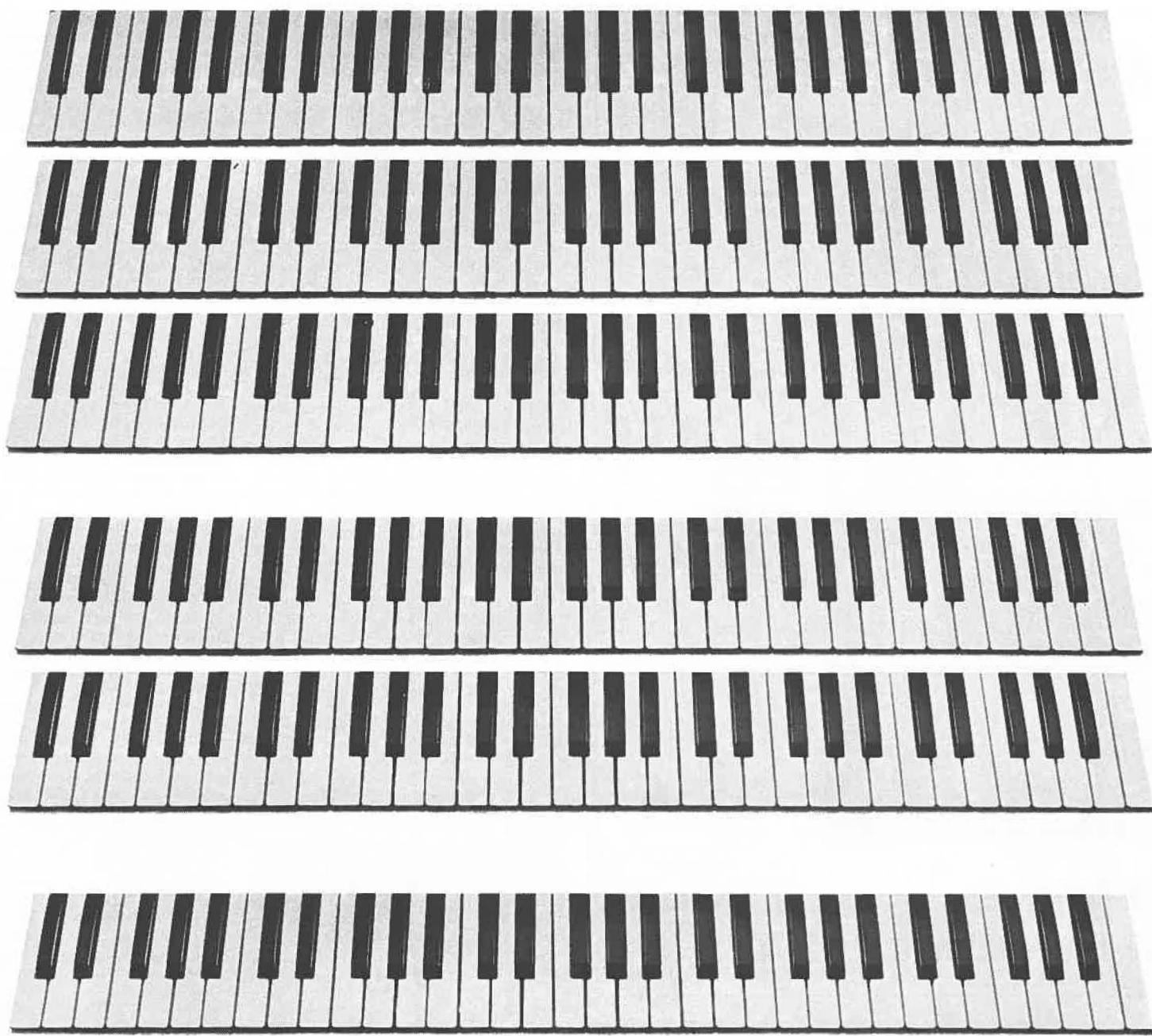
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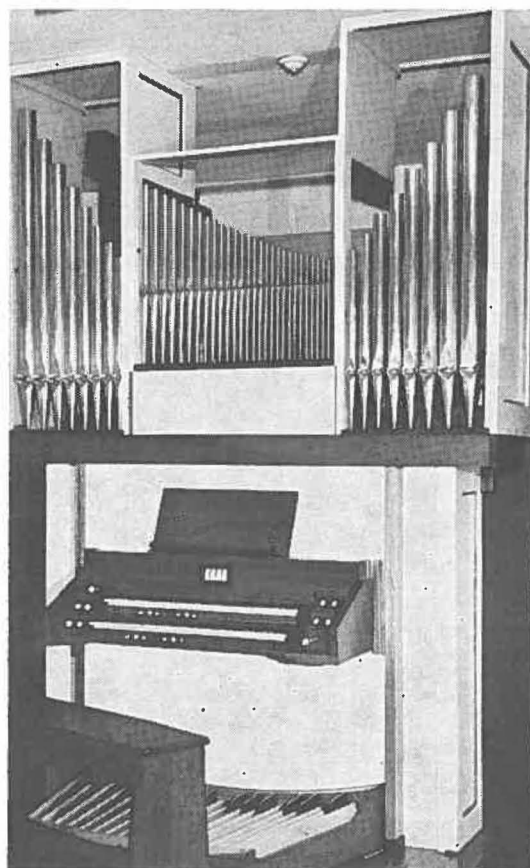
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Choral Music

A generous quantity of new choral music reached our desk this month. It varies in length, purpose and quality over a very wide range. As might be anticipated, it contains a large helping of music for the Christmas season.

At the risk of being branded with the old early Colonial epithet of "a common scold" we want to comment on some of the harmonic usage we encountered in some of the music received. We enjoy good contemporary writing but believe that by now we have enough experience to distinguish between composers who have mastered 20th century idioms and those who periodically throw in a few unnatural and ugly dissonances to disguise either their obvious harmonic ineptness or the essentially trite quality of their output. Choral publishers, as we have remarked often before, are *in business*; they publish what directors buy. But we wonder sometimes just who buys some of their outpourings or how choirs can sing them.

Several packets this time contained a share of secular choral music, not the function of this column.

For convenience we again arrange our listing alphabetically by publishers. This seems to us as fair an arrangement as any.

Bourne sends a set of 10 free transcriptions by Franklin Kinsman of Bach Geistliche Lieder und Arien. Mr. Kinsman has done well in capturing the choral idiom and all 10 of these are practical and useful; we shall not list them separately since directors will wish to see them all.

Broadman sends a set of nine arrangements of what we would term Sunday School songs of two generations ago. No doubt T. W. Dean's arrangements will arouse nostalgia but even his care can hardly disguise the fact that this is not very valuable music and that most of the texts are inclined to the maudlin; again we shall not list them separately. Broadman's set of Festival Anthems with brass include Jack H. Butler's All Nature's Works His Praise Declare, with trumpet; Virgil T. Ford's Christ, Our Lord, Has Risen, with brass quartet; Phillip Landgrave's Give unto the Lord, with brass sextet; Bob Burrough's arrangement of God Rest Ye Merry, Gentlemen, with quintet; and Walter Ehret's arrangement of Now Thank We All our God, with quartet. Separate brass parts are printed at the end of each score.

From Choral Press, Inc., New York, comes a small SSA lullaby, No Room in the Inn, and a short Gloria (SATB with division) both by Darrell Church.

Concordia sends Hassler's Mass 5 on the motet Ecce quam bonum. This has interest for scholars but Dr. M. A. Bichsel's English translation and editing makes it useful for many choral groups.

Concordia also sends some good carols: Child So Gentle and Pure by Theodore Beck; SA Noel, Noel, Noel, on Noel Nouvelet, and SA A Child Is Born on a Dutch carol, both arranged by Melvin Rotermund; and Three Early Christmas Carols arranged TTB by Robert Powell.

J. Fischer sends two cantatas. There is a large, ambitious one: Behold the Joy by Frank Ahrold with full orchestral score available and a need for good soloists and a narrator. And there is a small one, A Child My Choice by David H. Williams which would not tax the abilities of any average choir. Both have their points.

J. Fischer's list of smaller Christmas pieces includes a number of original settings of familiar texts: Alleluia, Christ is Born, by Louita Clothier; David Wehr's We Sing the Birth Was Born Tonight; Robert Elmore's small unaccompanied The Three Kings; Paul

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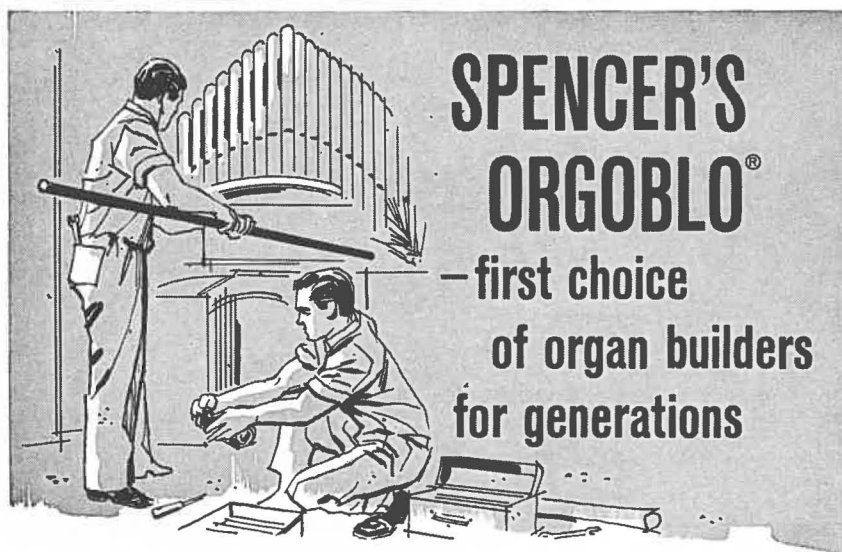
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Smith's Christ Is Born in Bethlehem, a cappella with many alleluias; Richard Monaco's Arise, Shine, for Your Light Has Come, with a figured accompaniment; and Alfred H. Johnson's arrangements of O Come, O Come, Emmanuel and Rise Up, Shepherd, an' Foller.

For its special group of Catholic directors, J. Fischer is issuing masses in English translation — William J. Marsch's Centennial Mass in honor of the Ven. Antonio Margil, and Carlo Rossini's Missa Adeste Fidelis 2.

From Elkan-Vogel comes The Birth of Christ, based on a York mystery play. This would need imaginative staging for its maximum effect and should be of interest to directors with ample organizational resources.

Much of H. W. Gray's stack is also for Christmas. Jean Pasquet has set a new tune for SA or SAB in his O Little Town of Bethlehem. David H. Williams has created a flowing tune for his Noel, for unison or SA. Mary E. Caldwell has a pleasant Ring in Noel for SAB with handbells as well as two separate arrangements (SA and SAB) of 15th century The Noel Carol. Derek Hyde has an SSA of Rise Up, Shepherd and Follow, with soprano solo, and Robert S. Mullgardt a combined choir expansion of a favorite, in I Know a Rose-Tree Springing. The end of this Christmas list is Glory to God in the Highest from the Saint-Saëns Christmas Oratorio edited with a new accompaniment by David H. Williams; it has an opening baritone solo.

Gray also sends two by Jean Pasquet, a sizable morning anthem, Let My Mouth be Filled with Thy Praise and a pair of Two Short Anthems, unaccompanied. Leo Sowerby's SA Benedictus Es, Domine in E, written for Wa-Li-Ro, will probably be popular with boy choir directors; it is a good length and has a warm style. George Lynn has arranged a venerable Come, Labor On by T. Tertius Noble for SATB a cappella with descant. Paul Karvonen has arranged a

Swedish Folk Melody into a combined choir anthem for Advent: Rejoice All Ye Believers.

From Hope Publishing Company come two by Howard F. Starks, a martial Lead On, O King Eternal and a big style Let All on Earth Their Voices Raise. Carlton E. Young has a short a cappella Bless the Lord, All Works of the Lord which has rather free meter; Anna Mae Nichols Spirit Divine, Come Dwell Within is largely soprano solo and unison; Fred Clements' My Gracious Lord, I Own Thy Right also uses much unison on a flowing melody; Darrell Peters has arranged the spiritual Let Us Break Bread Together without accompaniment. Hope's whole list is well designed to be within the abilities of a small volunteer choir.

In Novello's Christmas list are a wide variety of good original carols and anthems. The Swan's Carol by Desmond Ratcliffe and Lloyd Webber's A Child My Choice are for a cappella singing; Christopher Steele's The Morning Stars Together has an interesting accompaniment; Arthur Wills' The Carol of King Canute and Peter Dickinson's For the Nativity are also unaccompanied while Arthur Oldham's SSTTBB Quem vidistis pastores has a harpsichord accompaniment of some charm.

Not for Christmas but good for any time from Novello is Bernard Naylor's small unaccompanied, contrapuntal Creator Spirit. Desmond Ratcliffe's How Long Wilt Thou Forget Me? is a straightforward anthem with a big ending.

Added to Oxford's famed Christmas catalog are the Praetorian Christmas Song edited by Ward Gardner; Malcolm Sargent's arrangement of Three Wise Kings, from the French; Richard Graves' A Child Lies in the Manger, Swiss Romansch; and Christopher Brown's new melody for Balulalow. Mr. Brown also has an effective Jubilate Deo. David Strickler has arranged Noel Nouvelet for Easter as Now the Green Blade Riset, with carillon or handbells. Derek

Holman's big Let This Mind Be in You is a rousing service anthem. In the Tudor Church Music series is Gibbons' SSAATB O Lord in thy wrath rebuke me not.

A single from G. Schirmer, in its Lawson-Gould series, is a strong festival setting of Psalm 13 by Ludwig Altman, with an alto solo.

Another interesting single comes from John Sheppard Press, P.O. Box 429, Boulder, Colo. — The Way of Charity by Jean Berger; all parts are divided but most good choirs would encounter no problems.

World Library sends several small works for the Catholic service by George Arellano: SATB Sing to the Lord, The Eyes of All Look Hopefully, Suddenly There Came a Sound and unison Confirm, O God and Declare the Word of Joy; these add little to the repertory. James Ritz has arranged Steal Away SATB a cappella and SA with piano. In this publisher's Summit Series of Proper are Double Alleluias for Ascension and the Sunday after Ascension by Colin Sterne, Peter De Lone's Double Alleluia for the Sunday after Ascension, and Joseph Willcox Jenkins' Gradual, Alleluia and Tract from the Votive Mass for the Sacred Heart of Jesus. — FC

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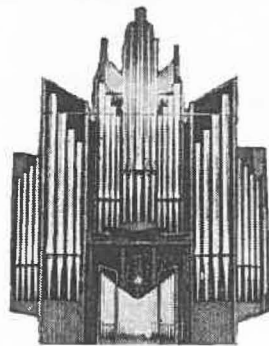
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SATB a cap (percussion ad lib) (N 10) .25
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SATB a cap (A 481) .25
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Welcome, Yule. Traditional text. Baritone solo ad lib;
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The Charles W. McManis Organ Co., Kansas City, Kans. has completed installation of a 13-rank, 11-stop instrument in the home of James Wyly, Elmhurst, Ill. Manual action is mechanical with an electropneumatic pedal. The case is designed to permit easy moving without complete dismantling of tracker mechanism and for installation, if necessary, in a room with an eight foot ceiling.

Lack of an 8-ft. flue on the upper manual is compensated for by the inclusion of a lower to upper manual coupler. The chimney flute may therefore serve both as accompaniment and as the foundation for the upperwork on manual 2.

MANUAL 1

Chimney Flute 8 ft. 58 pipes
Principal 4 ft. 58 pipes
Mixture 3 ranks 174 pipes

MANUAL 2

Conical Flute 4 ft. 58 pipes
Principal 2 ft. 58 pipes
Sext 2 ranks 116 pipes
Krummhorn 8 ft. 58 pipes

PEDAL

Subbass 16 ft. 30 pipes
Gedeckt 8 ft. 12 pipes
Principal 4 ft. 30 pipes
Regal 16 ft. 30 pipes

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Organist

Pels Pipe Organs, Alkmaar, Holland has installed an organ of 16 ranks, 18 stops at the Haven Christian Reformed Church, Zeeland, Mich. Johann Heerspink, American representative for Pels, supervised the installation, and the tonal finishing was done by M. E. Kaat. Wenda Brink de Vries is organist at the church.

GREAT

Principal 8 ft. 61 pipes
Hohlflute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflute 4 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrflute 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Kegelflute 2 ft. 61 pipes
Nazard 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Principal 8 ft.
Gedeckt 8 ft. 12 pipes
Quintbass 5 1/2 ft. 7 pipes
Bass Flute 4 ft. 5 pipes
Trompette 8 ft.

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Large Two-Manual Instrument Will
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Fire In 1941

The First Methodist Church, Meriden, Conn. has contracted with Austin Organs, Inc., Hartford for the installation of a large two-manual instrument. A new organ and the church building burned in 1941. The present edifice was dedicated in 1949.

The new organ will be located on one side of the chancel, with the console on the opposite side between the choir stalls.

GREAT

Erzähler 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Spitz Fiffteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremolo
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Erzähler 16 ft.
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Erzähler 8 ft.
Rohrflöte 8 ft.
Choral bass 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Krummhorn 4 ft.



Norman Gary Johnson has been appointed organist and choir master of St. Matthew's Methodist Church, Louisville, Ky. He assumes the position full-time after three years of part-time service. Within this time an 18-rank Ward pipe organ was added to the music program of the 1350 member congregation. Mr. Johnson will have charge of five choirs. Some 160 singers are involved in the present choir organization.

Mr. Johnson was awarded his BS in music, cum laude, at East Tennessee State University in 1964. While there he was program chairman and president of the university GSG, he received the Dean's Award, was a charter member of the Lambda Sigma chapter of Phi Mu Alpha Sinfonia, and was elected to Who's Who among Students in American Colleges and Universities. He was awarded his Master of Church Music degree last June at Southern Baptist Theological Seminary, Louisville.

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William Hill & Son and Norman & Beard Ltd., London, England, built a small two-manual tracker organ for the St. Alban's International Organ Festival. The instrument was played in recital by Robert Munns June 27 and together with others by Catharine Crozier, Albert de Klerk, Marie-Claire Alain and Luigi Tagliavini in a joint recital of duets July 1.

The free-standing mahogany case was designed by Herbert Norman, FISOB, FRSA, and the specification drawn up by H. John Norman, BSc., MISOB, FIMIT. The instrument is completely straight with 56 pipes per manual stop

and 30 per pedal stop. The manual action is of special pre-tensioned self-regulating design, and features many parts of light metal, which give a crisp, responsive touch and stable adjustment. The tonal scheme is designed to fulfill the principal needs of both classical repertory, with tone cabinet and full wind voicing, and also of the more romantic music of the church, with the enclosed swell. The instrument is particularly compact for the range of tonal resources provided, and aroused considerable interest at the Festival.

GREAT

Stopped Diapason 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Mixture 3 ranks 168 pipes

SWELL

Gemshorn 8 ft. 56 pipes
Chimney Flute 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes

PEDAL

Sub Bass 16 ft. 30 pipes
Choral Bass 4 ft. 30 pipes

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Olympic Organ Builders, Seattle, Wash. is constructing a small two-manual practice organ for the residence of David P. Dahl, Whitworth College, Spokane. The instrument will have three ranks of pipes, tracker action and slider chests, with the ranks being duplexed through the use of multiple sliders over the two manuals and pedal. The organ will be completely self-contained within a teakwood case.

MANUAL 1

Rohrflöte 8 ft. 61 pipes
Holzpommer 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes



Harold J. Sweitzer has been appointed organist and choir director of the First Methodist Church, Magnolia, Ark., beginning Sept. 1. The 1200-member church has a multiple choir program and has contracted for a new 39-rank Möller organ to be installed in January 1969.

For four years Mr. Sweitzer has served in a similar capacity at First-Centenary Methodist Church, Chattanooga, Tenn. Prior to that he served the First Methodist Church, Rochester, Minn., and Park Central Presbyterian Church, Syracuse, N. Y. He has his BS degree from Ithaca College and his SMM from Union Seminary. He was a charter member of the Southeast Minnesota AGO Chapter and served as its dean for two seasons. He has served as dean of the Chattanooga Chapter for the last two seasons.

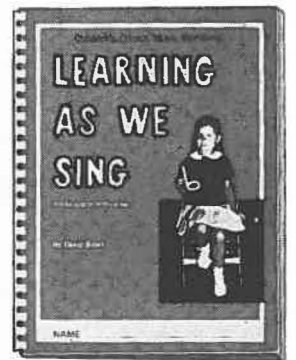
MANUAL 2

Holzpommer 8 ft.
Flachflöte 4 ft.
Tremulant

PEDAL

Rohrflöte 8 ft. 32 notes
Holzpommer 8 ft.
Flachflöte 4 ft.

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The profession of church musician holds musical and pedagogical aspects as well as those related to divine service.

If we want to describe a profession, we should first deal with the functions of this profession; any profession can only be recognized by its services. All the other problems and questions arising, as for instance the place of work, the employer and co-workers and the position in public life will fall into pattern consequently.

We now want to describe the profession of the church musician and we can do so in one single sentence: The church musician is the musician in church. In other words, he is the person responsible for all music performed in church.

The profession of church musician has musical, religious and pedagogical functions, all of which are closely interrelated. The musical function is always to be given preference without neglecting or under-estimating the other two aspects. Only by regarding this complexity of aspects, can we evaluate the office of church musician and understand it in its entirety as an office of very special nature. This complexity constitutes its individual charms. This office requires a great amount of talent and knowledge, because of its varied aspects.

1) Music, and especially church music, is the object of the church musician's occupation. Music always deals with art and the works of art. Therefore, the principal accent of the office of church musician must always be placed on the musical aspect. A church musician, who feels inclined to neglect the music of Mozart and Beethoven, Schubert, Brahms and Wagner, or else the musical works of the French, Russian and American composers of the 19th and 20th century, misinterprets and fails to see the musical aspect of his occupation. This is specially true also for the contemporary music; here I think of composers like Arnold Schoenberg, Pierre Boulez and other twelve-

tone composers. The church musician should be an all-round musician, and his interest has to be directed towards every kind of music including folklore. The question, however, which music should be performed in church, can only be answered by considering the propriety, technical facilities and means available. It is only natural that the church musician's main interest should be focussed on sacred music. But, whether sacred or secular music is concerned, the musical interest in the entire field of music cannot be disposed of and will always have to direct the office and profession of the church musician primarily. Without the influence of secular music, church music would become barren; and secular music willingly accepts impulses given by church music and allows the forms of church music to set certain standards.

2) The permanent dialogue between secular music and the religious function of the office of the church musician does no harm to the latter, but, on the contrary, keeps it sound and healthy. The church musician is responsible for all music performed in church. The church needs such a person, who, by means of his art, constantly bridges the gaps. A church without the arts, especially without music, is inconceivable in the long run, since music is not only one of the natural gifts of man but also a charismatic gift. That is why music, next to the sermon, occupies a privileged position in divine service. It thus fulfills a liturgic function, when we understand divine service as activity of the church in the widest sense possible. Thus, the church affords the "luxury" of appointing and employing a church musician, giving him a position within the framework of other offices. If this office had not been in existence from the very beginning, it would have to be introduced in the present time.

3) And finally, the office of the church musician has to fulfill an important educational function. As soon as the

THE OFFICE OF

By Karl F. Mueller

organist choirmaster performs his office within a congregation, he also accepts co-responsibility for musical education and general care of music. Quite apart from the fact that his work with the choir and the instrumentalists constitutes a remarkable training in and by music, the educational function of the church musician is broadened into that of a teacher. Unfailing, an efficient church musician will be surrounded by students. These educational activities are not restricted to working with the choir and the instruments, but will also bear fruit in individual lessons in homes and at school. Renewed contacts between church musicians and school music were taken up in Germany after the interruption caused by the first World War and especially by National Socialism. Church musicians and their colleagues in the schools have to enter into a close relationship if educational goals are to be achieved by the totality of musical culture. At present, the shortage of school musicians as well as of church musicians has become so great, that in many places the church musicians give music lessons in the school and the school musician sits on the organ bench on Sundays. Nearly all institutions related with the church, as for instance the seminaries for young theologians, high schools sponsored by the church, seminaries for parish helpers and Kindergarten teachers now include the services of a musician for musical education.

II.

The profession of church musician is an office related to the church.

If we ask detailed questions about the office of the church musician and the development of church music, we have to discuss three different items:

- 1) The conception of church music
- 2) The tasks and services of the church musician in the present time
- 3) The office of the church musician and the other offices in the church

"What does church music mean?" Church music is a generic concept. It is not more ceremonial or noble, more pious or Christian than any other kind of music. Church music, as well as other kinds of music, can only be judged by its quality: it is either good or poor. However, the standard of propriety and suitability has to be applied. Church music is a music that is taken into the service of the church for certain reasons. The question of the relations between the music and the message of the Bible, the divine service and the other acts performed in church, such as readings and sermon, prayer and hymn-singing, is of paramount importance. Moreover, the music is to reflect joy and comfort, it is to inspire belief as well as contemplation, thus preparing the congregation for their task towards God and men.

One of the characteristics of church music is its power of opening up special understanding of the Scriptures and granting them a new strength of assertion. In the first place, it is aiming at worship and praise, thus providing strong assistance of reading, sermon and prayer. All church music has one face turned to God and another turned to men. It always endeavours to adapt itself to serve the Scriptures, to accompany and emphasize them, to respond to, reaffirm and testify them, to rejoice and to praise, to mourn, lament and pray. To perform church music in a responsible manner means to praise the Lord and thus bear witness that men are not in this world without the Word of God.

Church music, however, has not only to fulfill pastoral functions or those related with divine service and the congregation; it is likewise responsible for the man outside the gates of the church and for the whole range of cultural life in public. Church music represents the door into the world and is, together with other arts, destined to keep the gates between church and world from being slammed. The church

is the sphere of evangelism within the world, and church music helps to represent the claim of evangelism within the world.

Where church music in its very specific way helps to spread the Word of God, or bring it back to memory, helps us to comprehend, accompany and respond to it, even without words — there exists a principal freedom as to the forms of music. There is also room for playing, the play of God's redeemed children. The theological position of church music is that of creation, charity and eschatology, but not that of redemption. Church music belongs "to those pillars, which indicate the unspeakable beauty of the Kingdom of Resurrection." (p. Brunner).

Finally, the responsibility and propriety of church music become evident in the means of its musical expression and style, which, though not subject to individual taste, understanding and eligibility of the audience, should take these qualities into account. Church music is not to be a vehicle for the musician's self representation but for the Word of God.

Item 2: On the offices and services within the parish. As a rule, the church musician in his full-time position as organist and choir master, has to attend to the following

- duties within the congregation:
- service of the congregation
- service of the children
- matin and vesper
- services for Baptism
- services for Marriages
- services for Burials

as well as all evangelization meetings.

The organist and choir master takes part in the activities of the congregation in his special field by:

- singing lessons with the congregation
- choir practice
- singing lessons with the confirmed candidates
- singing lessons with the children's choir
- rehearsals with the instrumentalists.

Special limitations being set to the performance of church music within the service by the liturgy of the congregation and by the means available, other opportunities for recitals of church music must be opened up in view of the abundance of material at hand. Those opportunities are offered by:

- choral vespers
- concert vespers
- services including the performance of cantatas
- performances of oratorios
- concerts in church
- tape-and broadcasting recordings

These are the special fields for the elaborate works of church music, including the most important compositions of the past and present as well as the musical experiments. This type of music has always been one of the determining factors of our art which, like all other forms of music, does not allow any Puritanism.

There is no end to the abundance of musical forms in church music, which stretches from the more simple "Amen" melody sung by the congregation to the most overwhelming choirs of Bach's Mass in B minor. We cannot discuss here the whole repertoire and history of forms in music. But at least we want to mention those specific kinds and forms of music, with which the church musician has preferably to deal.

The following types should be mentioned: plainsong; gregorian chant; polyphonic singing; organ playing; music performed by string and wind instruments; bell chiming.

An organist and choir master who is responsible for all the different kinds of duties placed before him by the spiritual and other requirements of the congregation on the one hand, and by the music on the other, needs a number of instruments. His own voice and the voices of the congregation form a musical body, and an organist and choir master should never forget that the

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CHURCH MUSICIAN

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singing congregation already represents a respectable instrument for musical activities. Out of the congregation there grows the choir of musically gifted singers, who replace the congregation by performing any music, which the congregation cannot sing itself at the service. Furthermore, the organist and choirmaster needs an organ, a harpsichord if possible, a piano, flutes, trombones, trumpets and percussion instruments. Every congregation should own at least some of these instruments. A very special problem is the written or printed choir parts; hardly any church choir owns enough of those.

Church music is thus performed by the congregation itself and the organist and choirmaster serving as: leading voice; leader of hymn singing; leader of choir and instruments; organist.

The organist and choir master selects from the congregation the general and special choir, the wind and string instruments. Altogether, this is an instrumental body of high standard, and it is simply unique.

Item 3: The office of the church musician and his relations to the other offices in church.

Which position does the organist and choir master occupy within the framework of church offices and services? This question has a theological, practical and legal aspect. The most important question is: what are the relations between the musical and the preaching office, the relations between the services of the church musician and those of the minister of the congregation and the other helpers? They are all concerned about God's word.

The office of the church musician is based on and rooted in the command of God to give witness to His message and spread His word. This command has principally been given to all members of the congregation by Baptism. But this does not mean that they should all execute it in the same way. Fulfillment of this command depends on the gifts and education, on calling and vocation by the congregation.

Firstly, the church musician administers his office as a Christian and member of the congregation. By taking care of the music in church, he fulfills a specific task which cannot be performed by any other person. This specific service grows out of the congregation and is, on the other hand, in close co-operation with the other offices in church, that of minister and teacher of religion, parish helpers, lecturer and sacristan. On the other hand, this service holds an opposite position towards the other services. The church musician is not excluded from the office delegated by the church, but his service is different from any of the other services. He is, in his special way, participant in the same office. He is not a "clergyman"; his place is always at the side of the congregation. He is acting for the congregation and often as its representative, be it at the organ or in front of the choir. As far as music is concerned, he can be regarded as the soloist of the congregation. He is the leader of the responding congregation. In all this, his position as opposite to that of preaching is expressed.

And still the church musician's office cannot be separated from the preaching office. To preach is one thing; to sing is another one. But singing is also closely connected with the Word, and therefore it was appointed co-operator with the preaching office. Music can open up the human mind for real understanding of the Word and nothing can make as much of the Word as music. The two most decisive persons in the evangelical church are the preacher and the musician, because one of them, by preaching and administering the sacraments, has become mediator of the spiritual gifts and the other one, by performing music, has become mediator of God's praise. They both belong together. Nobody can main-

tain, that singing could be substituted for the sermon; on the contrary, all singing is based on the witness given by the sermon as a *viva vox evangelii* (living voice of the gospel). Sermon and singing represent two different genera, the sermon always having priority. Principally, music always represents the responding congregation, which does not mean that it does not belong to the different forms of witnesses of Grace; music also lives on this Grace of God.

Therefore, the office of the church musician is charismatic. The church musician is entrusted with the office of doxology, which is, so to speak, his profession. The church musician is the superintendent of God's praise in the congregation. He is no clergyman, but a participant in the office of church and inseparably connected to this office. At the same time, he takes part in the world. His charisma is the gift of music. All these details are comprised in one unique and specific office — that of the church musician.

III.

The church musician's education, office and conditions of living.

The organist and choir master, who has been elected by the church to perform music and attend to the congregation's musical needs, must be given the necessary time for preparation. Only those people, who are active musicians themselves, can judge the amount of time and strength necessary.

Practicing at the instrument is one of the prerequisites of preparation. Apart from extra studies for special solistic tasks for recitals or concerts, a full-time church musician will at least need two hours of daily practice in order to maintain his technical ability and to study new works of music. Without this practice time he is not able to master a fixed repertoire for his musical service in the church and for the arrangement of divine service from the viewpoint of instrumentation. Only an expert in this field can realize, how much strength is needed for these duties. Another point must be mentioned too: when a minister begins his theological preparation, he sits down at his desk and opens his books. The church musician's however, cannot simply open his organ, but must first repair the out of tune pipes. In other words: constant supervision of the instrument is an indispensable prerequisite for practicing. Careful consideration must be given to the weekly choir practice. The order of divine service as well as musical literature must be studied. The selection of certain pieces of music is determined by the liturgy, the characteristic of this music, its degree of difficulty with regards to the choir and the expenses involved, if no printed material is at hand. Every now and then, choir parts must be copied or pieces of music have to be re-arranged or set to music. Then follows the study of the score. Minute preparation is a prerequisite for successful choir practice. The organist and choir master also has the task of keeping the choir together. He has to visit the homes of the choir members and time and again stimulate interest in the common cause as well as in the human relations, which play an important role. All this of course also applies to the activities with the instrumentalists.

If the music performed in divine service is not only to stick to printed score — which would, in the long run, mean its decay — the organist and choirmaster will have to find new ways of expression for the minor liturgical music for liturgy and acclamations, thus inspiring true co-operation of all members of the congregation.

The organist and choirmaster requires a time of contemplation every day. Restlessness and routine are the means to destroy him; he needs quietness for both his art and his human relations.

Furthermore, the organist and choir-master needs a number of people, on whom he can absolutely rely. Musicians are always in danger of losing themselves, being extremely sensitive, full of temperament and a bit overstrained. Differences of opinion with the other responsible helpers in the church may rise to considerable height, and misunderstandings and arguments between musician and minister can sometimes not be avoided. The church musician needs a minister to support him and it is good luck when minister and musician understand each other like brothers or good friends. They should always maintain close co-operation and mutual understanding, for misunderstandings and failings, for big and small trouble.

When he has to face difficulties, the church musician should never forget, that his service for the church is the most privileged, because he is a singer and musician by profession. His office gives him the opportunity for rejoicing.

Church musicians in the Evangelical Church have never been very well off. At all times, their financial situation used to be unsatisfactory, and they had to look for additional sources of income. The church musician never found his "security" with the church. This statement holds true for the broad strata of church musicians in rural and municipal areas up to the present day. In the 16th and 17th century, church musicians used to earn the greater part of their living by teaching in schools or serving the municipality as clerks or treasurers, by composing and copying music, repairing organs and reciting on festive occasions. They were always short of cash. Payment often came from the congregational offerings. The social position of the church musician varied widely. In most cases, the church musician led a middle-class life and held a position according to his knowledge and employment among the academically trained citizens (if he was a theologian or a teacher of mathematics or Latin) or among the officials of the Court or municipality or the well-respected craftsmen. We find him among the municipal musicians, the higher or lower school teachers and officials, his position always being well respected. He is also found as a director of music at the Prince's Courts and at the tables of municipal councillors. But these few special and high positions should not lead us to false conclusions. They were not the rule. Better remuneration was only granted by wealthy patronage, including not only princes, owners of landed estates and merchants, but also the municipal magistrates. Extra allowances were always necessary. Up to the 20th century, the social and economic position of the organist and choir master has shown considerable varieties depending on employers and patronage.

In the last 15 years, nearly every "Landeskirche" in Germany has adopted laws and regulations concerning church music and the position of the church musician. These laws not only determine the tasks and significance of church music in general, but also the education, different services and salary

of the church musician. Taking into account the varieties within the individual "Landeskirchen", the number of full-time and part-time musicians has been laid down in accordance with the number of positions available. In connection with these plans, the fees and salaries have also been fixed. The final goal must be to adapt the salary of a full-time church musician with six to seven terms of study to that of a teacher at a primary school; similar relations should be established between a church musician with eight to ten terms of study and the high school teacher of music.

It would be ungrateful not to mention the fact that all "Landeskirchen" really did a lot to improve the situation of church music and musicians in the last few years. At the moment, church music has come to a point, where there are very few students of music; we find similar situations with other artistic and paedagogical professions too.

Two quotations and a look at a sculpture shall round up the subject. Gennadius of Marseilles, who, as far as we know, died in 1492, is the author of one of the oldest interpretations of the Latin word of "cantor", which describes the singer of the Christian congregation:

"Psalmista idest cantor, potest absque scientia episcopi, sola iussione presbyteri, officium suscipere cantandi dicente sibi presbytero: Vide ut quod ore cantas, corde credas et quod corde credis operibus probes."

That is: "The psalmist, that is the chanter, may receive office without being appointed by the Bishop, simply by vocation of the presbyterian, who will say to him: Beware that you believe in your heart what you sing with your tongue, and that, what you believe in your heart, is proved by your deeds."

And this is a quotation from our time: "Christians, who live with the God of the Bible and the Te Deum, are no longer interested in the God of theodicy." This provoking sentence by the French Dominican Pie Regamey indicates, that there is no life with God except by way of the Bible, and that the human being, who begins to praise the Lord, cannot be afraid of the God of Judgement.

The west façade of St. Catherine in Lübeck, with its main porch overlooking one of the busy streets of the city, shows a number of niches left free in the Middle-Ages. Into one of these niches, the German sculptor Ernst Barlach placed the figure of a singer, facing the street. His back is turned to the church, he is standing free and still inseparably tied to the church. His singing is done from the church into the world, and he appears to be a mediator between what happens in the church and what men urgently need. He does not live in the outskirts, he lives on God's message. He is a chanter and interpreter. But he does not fulfill this function for the sake of the church or service, nor for the art, and definitely not for his own sake. He does so for the sake of God and men, and that is the reason why he is turned towards the street. At his right, there are a "Woman in the wind" and a "Beggar", at his left an "Incendiary", a "Virgin", a "Mother with child", "Cassandra", and a "Prophet". In one line with them, above the porch, there is Jesus Christ as "Man of Suffering". The first three of these figures are the works of Barlach, the others were created by Gerhard Marcks.

This is the office of the church musician to-day: to sing God's praise and to take care, that the church doors are not closed but remain open to the world. Nobody has such wonderful means of fulfilling this task as has the church musician.

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Details of the design were worked out by H. A. Howell and Gordon Farn-
dell, North Central College, Naperville, Ill. Limited space made necessary some unification.

GREAT

Principal 8 ft.
Hohlflöte 8 ft.
Dulciana 8 ft.
Octave 4 ft.
Hohlflöte 4 ft.
Dulcet 2 1/2 ft.
Fifteenth 2 ft.
Dolcette 2 ft.
Mixture 3 ranks
Trumpet 8 ft.

SWELL

Rohrbourdon 16 ft.
Rohrflöte 8 ft.
Viola 8 ft.
Viola Celeste 8 ft.
Dulciana 8 ft.
Geigen Principal 4 ft.
Rohrflöte 4 ft.
Viola 4 ft.
Nazard 2 1/2 ft.
Piccolo 2 ft.
Trumpet 8 ft.
Trumpet 4 ft.
Dulciana Mixture 3 ranks
Tremolo

PEDAL

Subbass 16 ft.
Violone 16 ft.
Rohrbourdon 16 ft.
Principal 8 ft.
Rohrbourdon 8 ft.
Viola 8 ft.
Quinte 5 1/2 ft.
Principal 4 ft.
Flute Ouverte 4 ft.
Geigen Principal 4 ft.
Piccolo 2 ft.
Trumpet 16 ft.
Trumpet 8 ft.
Trumpet 2 ft.

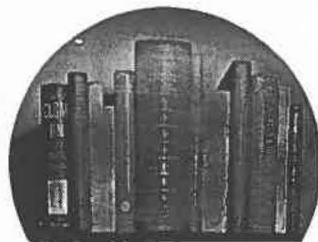
ANALYSIS

Principal 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Viola 16 ft. 85 pipes
Hohlflöte 16 ft. 92 pipes
Rohrflöte 16 ft. 92 pipes
Viol Celeste 8 ft. 49 pipes

Dulciana 8 ft. 85 pipes
Geigen Principal 4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Trumpet 16 ft. 85 pipes



Franklin G. Coleman has been appointed organist-choirmaster of St. Mark's Episcopal Church, Glen Ellyn, Ill. He attended Millikin University where he studied organ with Kenneth D. La Rowe and choral conducting with Richard D. Hoffland. Other teachers have been Thomas Matthews, John Boe, Robert Lodine and Wesley Day.



New Books

Joseph J. Klein & Ole A. Schjeide. *Singing Technique: How to Avoid Vocal Trouble*. D. Van Nostrand Co., 1967. 145 pp.

Albert Schweitzer. *J. S. Bach*, with English translation by Ernest Newman. (Reprinted paperback edition) Dover Publications, 1966. Two volumes, 428, 498 pp.

James Day. *The Literary Background to Bach's Cantatas*. (Reprinted paperback edition) Dover Publications, 1966. 115 pp.

Klein's *Singing Technique* . . . is a physiologically oriented study and a worthwhile contribution to the extensive literature on vocal technique. The book is well organized and includes many illustrations, some of which are in color.

Two reprinted editions of Bach literature are evidence of the continuing interest in this area of study. Not all of Albert Schweitzer's esthetic and musical viewpoints on Bach can be reconciled today with our enlarged historical perspective. *J. S. Bach* is nevertheless a monumental work and is well worth reading, both on its own merits and as source material for a deeper understanding of a major 20th century thinker.

James Day's essay on the Bach cantatas is a lucid, if brief, attempt to correlate "baroque" elements of text and music. Bach's conscious use of pictorial devices is demonstrated in various cantata excerpts. A selected bibliography is appended. — WV



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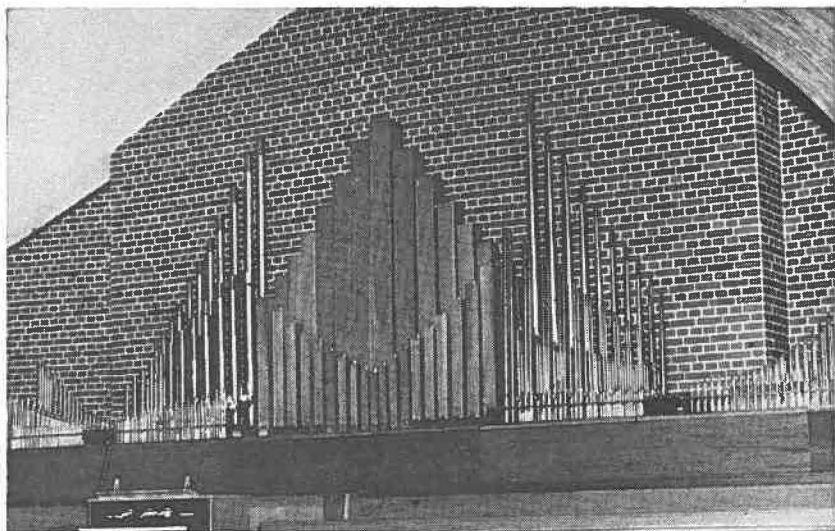


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Roerfluit 4 ft. 61 pipes
Prestant 2 ft. 61 pipes
Kromhoorn 8 ft. 61 pipes

PEDAL

Bourdon 16 ft. 30 pipes
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GREAT

Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes

SWELL

Geigen 8 ft. 61 pipes
Rohrflute 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Koppelflute 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflute 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Rohrschalmei 8 ft. 61 pipes
Tremulant

PEDAL

Contrebasse 16 ft. 32 pipes
Rohrflute 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Waldflute 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Super Octave 2 ft. 12 pipes
Trumpet 16 ft. 12 pipes
Trumpet 8 ft.
Rohrschalmei 4 ft.



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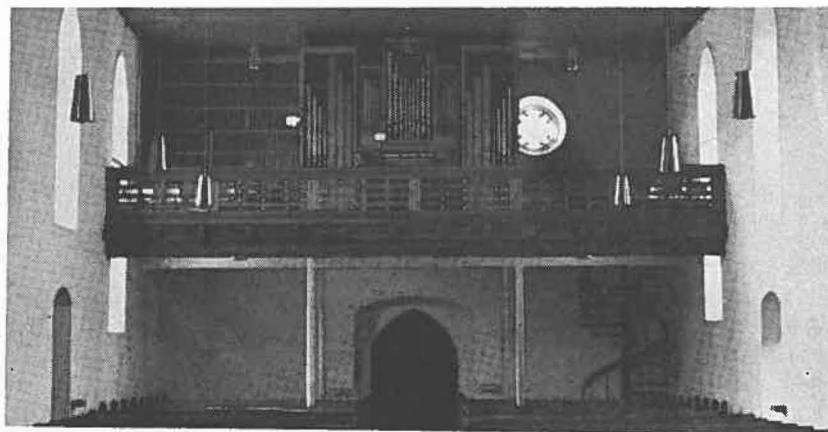
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2-MANUAL, 4-DIVISION INSTRUMENT BY LORIS

SS. PETER & PAUL RC CHURCH

Some Elements of 1859 Groel &
Blessing Organ Used in Rebuild
Of 23 Stops, 30 Ranks

The organ in SS. Peter & Paul RC Church, Sigmaringendorf, Hohenzollern, Germany was rebuilt in 1966 by Michael A. Loris, Barre, Vt. Parts of the original 1859 Gruol & Blessing organ were incorporated. The instrument is situated in a rear gallery and has two divisions playable from the lower manual.

GRUNDWERK

(lower manual)

Holzquintade 16 ft. 54 pipes
Prinzipal 8 ft. 54 pipes
Oktave 4 ft. 54 pipes
Mixture 4 ranks 216 pipes

FARBWERK

(lower manual)

Gemsflöte 8 ft. 54 pipes
Rohrflöte 4 ft. 54 pipes
Nasat 2 7/8 ft. 42 pipes
Blockflöte 2 ft. 42 pipes
Terz 1 3/8 ft. 54 pipes
Septnone 1 1/7 + 8/9 ft. 96 pipes

SCHARFWERK

(upper manual)

Holzgedackt 8 ft. 54 pipes
Gedacktfloete 4 ft. 54 pipes
Prinzipal 2 ft. 54 pipes
Oktave 1 ft. 54 pipes
Zimbel 2 ranks 108 pipes
Krummhorn 8 ft. 54 pipes

PEDAL

Subbass 16 ft. 27 pipes
Oktavbass 8 ft. 27 pipes
Rohrpommer 8 ft. 27 pipes
Choralbass 4 ft. 27 pipes
Nachthorn 2 ft. 27 pipes
Basszink 3 ranks 81 pipes
Posaune 8 ft. 81 pipes



NEW ZIMMER TRACKER TO GREENVILLE, N.C.

FOR EAST CAROLINA UNIVERSITY

Climatic-Immune Instrument In Music
Building — Used Extensively for
Recitals & Teaching

W. Zimmer & Sons, Charlotte, N.C. has installed a two-manual tracker organ at East Carolina University, Greenville, where E. Robert Irwin is head of the organ department. The new instrument is used for teaching purposes and frequent recitals.

Mechanical tracker action was employed throughout, with widespread use of light alloy and plastics making the instrument virtually immune to climatic influences. The open toe voicing is on one and three-fourths inches wind, and polished copper is used in the larger metal pipes.

HAUPTWERK

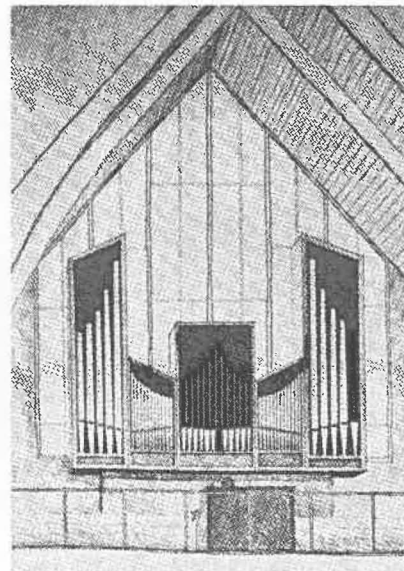
Rohrflöte 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Mixture 3-4 ranks 212 pipes

BRUSTWERK

Gedackt 8 ft. 56 pipes
Quintadena 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Zimbel 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 30 pipes
Oktavbass 8 ft. 30 pipes
Choralbass 4 ft. 30 pipes
Fagott 16 ft. 30 pipes



BOSCH ORGAN GOES TO WENATCHEE, WASH.

FOR GRACE LUTHERAN CHURCH

November Installation Will Feature
Tracker Action With Console
Fifteen Feet Removed

A two-manual tracker organ built by Werner Bosch, Kassel, Germany will be installed in November at Grace Lutheran Church, Wenatchee, Wash. The instrument will be placed in a free-standing case and will have mechanical stop action. The console will be located 15 feet in front of the organ, with trackers running beneath the floor.

GREAT

Holzgedackt 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Oktave 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trompete 8 ft. 56 pipes

POSITIV

Gedackt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Terz-None 2 ranks 112 pipes

PEDAL

Subbass 16 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes



Roberta Gary, formerly of the faculty of Capital University, Columbus, Ohio, has been appointed assistant professor of organ at the University of Cincinnati College-Conservatory of Music.

An alumna of the school, Dr. Gary has appeared widely as a recitalist. Last year she played at the AGO national convention in Atlanta. Holder of the Performer's Certificate in organ and the DMA degree from Eastman School of Music, Dr. Gary was a lecturer in organ literature there from 1961-63. A native Ohioan, she received her BMus, with distinction, and MMus from the Cincinnati College-Conservatory where she studied piano with Olga Comus and organ with Wayne Fisher.



Susan Englehorn became organist-director of music at St. Paul's United Church, Port Arthur, Ont. Aug. 1. She will be responsible for conducting four choirs plus recorder and handbell groups. Lawrence Ritchie has been organist and choir director.

Miss Englehorn leaves a similar post at the First Congregational Church, Sioux Falls, S. D., where she served two years. She is a graduate of the University of Colorado and Union Seminary school of sacred music. Her organ teachers have been Roma Buchenau, Rexford Keller, Everett Hilty and Alec Wyton.

HALE RESTORES STEVENS ORGAN BUILT IN 1844

AT FIRST BAPTIST, GROTON, MASS.

Edward B. Gammons Consultant;
Few Changes in Basic Design
Included in Restoration

A good example of what can be done to put a worthy old tracker organ back on its feet has been accomplished by Robert K. Hale, Short Falls, N.H., for the First Baptist Church, Groton, Mass. The organ, a George Stevens, then East Cambridge, Mass., was built in 1844 and has been in almost continuous use ever since. The regular service man advised against spending more money on the instrument. The church consulted Edward B. Gammons and decided to refurbish it.

The organ is free standing in its own simple pine case, painted white. The façade pipes are light buff, matching the case trim. It is a "G" organ; with pedals and manuals starting on G. Space does not permit details of the restoration but the tonal character of the organ was preserved with the manuals remaining "G" except for the Great Mixture. The single pedal rank, now electropneumatic, was augmented.

GREAT

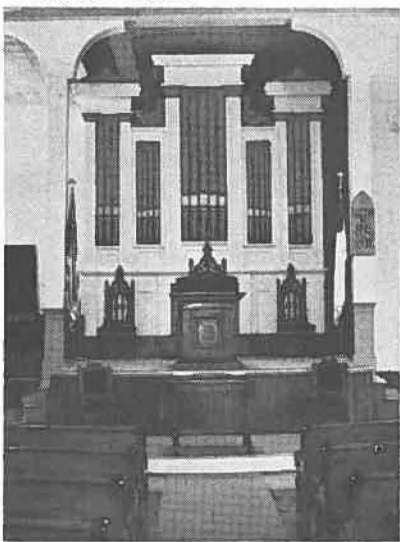
Open Diapason 8 ft. 56 pipes
Second Diapason 8 ft. 42 pipes
Stopped Diapason 8 ft. 37 pipes
Dulciana 8 ft. 37 pipes
Clarabella 8 ft. 37 pipes
Rohr Flute 4 ft. 56 pipes
Principal 4 ft. 56 pipes
Twelfth 2 3/4 ft. 56 pipes
Fifteenth 2 ft. 56 pipes
Mixture 3 ranks 128 pipes
Trumpet 8 ft. 37 pipes

SWELL

Open Diapason 8 ft. 37 pipes
Dulciana 8 ft. 37 pipes
Stopped Diapason 8 ft. 37 pipes
Principal 4 ft. 56 pipes
Cornet 2 ranks 37 pipes
Hautboy 8 ft. 37 pipes
Tremolo

PEDAL

Bourdon 16 ft. 30 pipes
Principal 8 ft. 30 pipes
Gedeckt 8 ft. 12 pipes
Principal 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Contra Fagott 16 ft. 30 pipes
Fagott 8 ft. 12 pipes



Solon Alberti has resigned his post as director of music of the Park Avenue Christian Church, New York City. His services to this congregation first at the old Central Christian Church and then at Park Avenue spanned a total of 35 years. He was named director emeritus. An occasion honoring Mr. Alberti is planned for the fall.

In his long association at Park Avenue Church, Mr. Alberti conducted an impressive list of representative oratorios. He was well known as a voice teacher, coach and accompanist for many of the great singers of the 20s and 30s. He conducted summer workshops and master classes for 32 seasons at a dozen colleges in many parts of the country and directed many opera performances.



Noel Rawsthorne, organist of Liverpool Cathedral, England, will tour the United States Sept. 27 to Oct. 27, beginning in Southern California and moving to the Pacific Northwest, Texas, the Midwest and the East Coast. This will be his third tour in the United States, his second under Richard Torrence management. He will play recitals in Russia in the Spring of 1968 and in the United States in the 1968-69 season.

Last Spring, Mr. Rawsthorne played in the opening series of recitals at the new Liverpool Roman Catholic Metropolitan Cathedral. On his upcoming tour he will program William Mathias' Invocations, commissioned for first performance in the Metropolitan Cathedral.

REUTER WILL BUILD ORGAN AT LIMA, OHIO

ST. LUKE LUTHERAN CHURCH

Installation Scheduled For Fall of
1967 — Artist's Sketch Shows
Pipework Layout

The Reuter Organ Co., Lawrence, Kan. will build a two-manual 21 rank instrument for St. Luke Lutheran Church, Lima, Ohio. Although the final physical layout of the organ has not yet been fully decided upon, the pipework will be placed to the right of the chancel area as one faces the chancel. The sketch shows an artist's conception of how the pipework may look.

Installation of the organ is planned for the fall of 1968.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fourniture 3 ranks 183 pipes
Chimes

SWELL

Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlfloete 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 44 pipes
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 32 pipes
Rohrflöte 4 ft.
Fagotto 16 ft. 56 pipes
Fagotto 8 ft.
Fagotto Clarion 4 ft.



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VERSCHEUREN ORGAN FOR KNOX, INDIANA

ST. THOMAS CATHOLIC CHURCH

Gallery Installation Features Copper
Prestant Pipes In Unit Design
From Netherlands Builder

The Vercheuren Organ Co., Heijthuijsen, Netherlands has completed an installation at St. Thomas Catholic Church, Knox, Indiana. The new organ has been placed in the gallery, where it will accompany a small choir and congregational singing. Copper prestant pipes are featured in a unified design based on 5 ranks.

MANUAL 1

Bourdon 16 ft.
Prestant 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Gemshoorn 4 ft.
Kwint 2 2/3 ft.
Sesquialter 2 ranks
Octaaf 2 ft.
Woudfluit 2 ft.

MANUAL 2

Bourdon 8 ft.
Prestant 4 ft.
Gedekfluit 4 ft.
Gemshoorn 2 ft.
Kwint 1 1/2 ft.
Terts 1 3/4 ft.
Nachtoorn 1 ft.
Tremolo

PEDAL

Subbas 16 ft.
Octaaf 8 ft.
Bourdon 8 ft.
Koraal 4 ft.
Gemshoorn 4 ft.
Vlakfluit 2 ft.
Ruispijp 2 ranks

ANALYSIS

Bourdon 16 ft. 92 pipes
Prestant 8 ft. 80 pipes
Gemshoorn 4 ft. 68 pipes
Kwint 2 2/3 ft. 68 pipes
Terts 1 3/4 ft. 44 pipes



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WILSON BUILDS SMALL ORGAN FOR LEXINGTON

IN KURT BUEGER RESIDENCE

Low Pressure and Classic Voicing
Featured in Unit Design with
Only 160 Pipes

Charles D. Wilson & Co., Inc. Harrisburg, Pa., has installed a two-manual practice organ in the residence of Prof. and Mrs. Kurt H. Bueger, Lexington, Ky. The instrument has been engineered to fit through a standard 32-inch doorway and can be accommodated in a 7 ft. 6 inch ceiling.

A similar organ is nearing completion for the Indiana University of Pennsylvania, Indiana, Pa., to be used mainly for practice. The stoplists of both are designed to give a straight organ effect; there are no couplers and each division may stand by itself. Low pressure, classic voicing etc. is featured. The Lexington instrument is detailed here.

GREAT

Rohrflöte 8 ft. 65 pipes
Prinzipal 4 ft. 56 pipes
Gedackt 4 ft. 12 pipes
Zauberflöte 2 ft. 12 pipes

POSITIV

Gedackt 8 ft. 56 notes
Rohrflöte 4 ft. 56 notes
Octave 2 ft. 12 pipes

PEDAL

Untersatz 16 ft. 12 pipes
Pommer 8 ft. 30 notes
Choral Bass 4 ft. 30 notes
Bourdon 4 ft. 30 notes

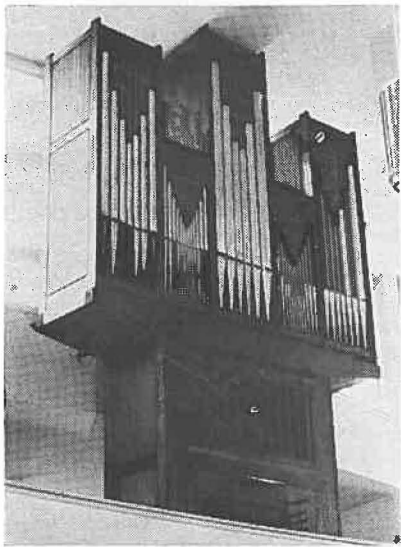
PIPE ANALYSIS

Gedackt 16, 8, 4, 2 92 pipes
Prinzipal 4, 2, 68 pipes



Rainer Lille, Bad Nauheim, Germany, has joined the recital roster of Richard Torrence management. A student of Gunther Ramin and of Karl Richter, he has played and travelled extensively in Europe and has broadcast on all major continental radio stations as well as on the BBC and in New York City. He is well known for his improvisations and for the performance of his own compositions.

Mr. Lille's first tour with the Torrence management will be in November 1967, with his first recital at the University of Iowa, Iowa City. He will be available throughout the United States at that time and will return for another tour in the fall of 1968.



NEW WILHELM TRACKER GOES TO MONTREAL

FOR ST. BONAVENTURE CHURCH

New Free-Standing Installation Has
Mechanical Key & Stop Action
— 25 Ranks, Is Encased

A new mechanical action organ of 19 stops, 25 ranks has been built by Karl Wilhelm, St.-Hyacinthe, P.Q. for the St. Bonaventure Church, Montreal. The instrument is encased and free-standing.

GREAT

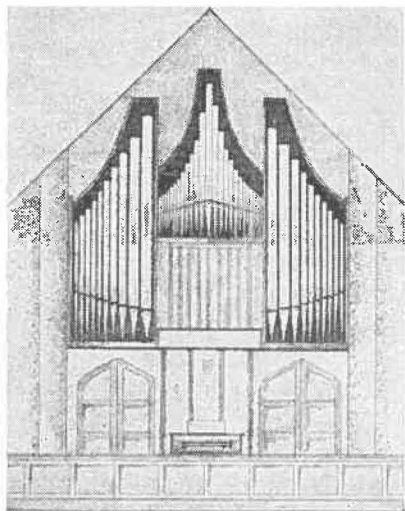
Montre 8 ft. 56 pipes
Flute à cheminée 8 ft. 56 pipes
Prestant 4 ft. 56 pipes
Flute à fuseau 4 ft. 56 pipes
Nazard 2 1/2 ft. 56 pipes
Flute Sylvestre 2 ft. 56 pipes
Fourniture 4 ranks 224 pipes
Trompette 8 ft. 56 pipes

RECIT

Bourdon (wood) 8 ft. 56 pipes
Flute à cheminée 4 ft. 56 pipes
Doublette 2 ft. 56 pipes
Petit Cornet 2 ranks 88 pipes
Cymbale 2-3 ranks 150 pipes
Cromorne 8 ft. 56 pipes
Tremblant

PEDAL

Soubasse 16 ft. 32 pipes
Flute en montre 8 ft. 32 pipes
Prestant 4 ft. 32 pipes
Fourniture 3 ranks 96 pipes
Basson 16 ft. 32 pipes



NOACK TO BUILD IN TROY, N. Y. CHAPEL

GOES TO EMMA WILLARD SCHOOL

Rear Balcony Installation With Free-
Standing Keydesk Near Gallery
Rail — Ferris Consults

The Noack Organ Co., Andover, Mass. will build a two-manual organ for the Chapel of Emma Willard School, Troy, N.Y. The organ will be installed in the rear balcony with the free-standing key desk located near the gallery rail. Mechanical key action and electric stop action will be used.

The stop list was drawn up by Fritz Noack and Russell Locke, Chairman of the Department of Music at Emma Willard School. John Ferris, Harvard University, served as consultant.

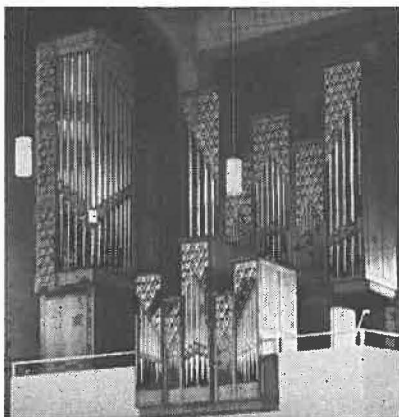
GREAT
Bourdon 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Chimney Flute 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Blockflöte 4 ft. 56 pipes
Nachthorn 2 ft. 56 pipes
Sesquialtera 2 ranks 88 pipes
Mixture 4 ranks 224 pipes
Scharff 3 ranks 168 pipes
Trumpet 8 ft. 56 pipes

SWELL

Principal 8 ft. 56 pipes
Spielflöte 8 ft. 56 pipes
Dulciana 8 ft. 56 pipes
Vox celeste 8 ft. 44 pipes
Octave 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Superoctave 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Mixture 3 ranks 168 pipes
Bassoon 16 ft. 56 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Open Flute 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Trombone 16 ft. 32 pipes
Trumpet 8 ft. 32 pipes
Clairon 4 ft. 32 pipes



NEW JANKE ORGAN HAS MECHANICAL ACTION

FOR KREUZKIRCHE, GÖTTINGEN

Is A Rear Gallery Installation
Of 35 Ranks And 26 Stops In
Asymmetrical Design

Rudolf Janke, Bovenden bei Göttingen, Germany has built a two-manual mechanical action organ for the Kreuzkirche (Ev. Luth.), Göttingen. The new instrument consists of 35 ranks 26 stops housed in an asymmetrical designed case.

HAUPTWERK

Quintadena 16 ft. 56 pipes
Prinzipal 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Oktave 4 ft. 56 pipes
Gedacktfloete 4 ft. 56 pipes
Quinte 2 1/2 ft. 56 pipes
Oktave 2 ft. 56 pipes
Mixture 4-5 ranks, 268 pipes
Trompete 8 ft. 56 pipes

RÜCKPOSITIV

Gedackt 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Spitzflöte 4 ft. 56 pipes
Nazard 2 1/2 ft. 56 pipes
Sifflöte 2 ft. 56 pipes
Terz 1 1/2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Scharf 3-4 ranks 212 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL

Subbass 16 ft. 30 pipes
Prinzipalbass 8 ft. 30 pipes
Rohrflöte 8 ft. 30 pipes
Oktave 4 ft. 30 pipes
Nachthorn 2 ft. 30 pipes
Mixture 3 ranks 90 pipes
Posaune 16 ft. 30 pipes
Trompete 8 ft. 30 pipes

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Hard Wall Surfaces in Gallery Provide
Good Acoustical Setting —
Divided Swell Used

The Keates Organ Co., Acton, Ont. will install a two-manual organ in St. Anthony's RC Church, Calgary, Alberta. The organ will be placed in the gallery, which is of brick construction with some wall surfaces of Montana stone, providing a favourable acoustical setting.

The specification and design were drawn up in consultation with Mrs. M. Fleming, organist of St. Anthony's. In order to allow adequate space and effective grouping of the choir, the swell organ will be installed in two separate sections to the left and right of the great and pedal divisions.

GREAT

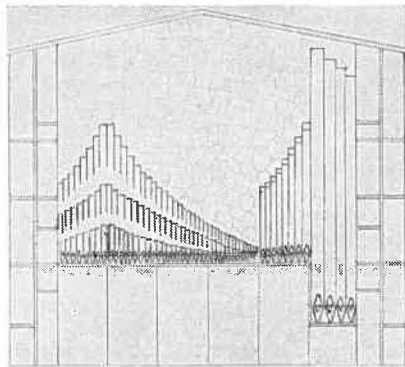
Spitzgedeckt 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gedeckt 4 ft. 24 pipes
Flachflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Hooded Trumpet 8 ft. 61 pipes

SWELL

Viola 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 61 pipes
Geigen Octave 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharff 3 ranks 183 pipes
Contra Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Contrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Spitzgedeckt 16 ft.
Octave 8 ft. 12 pipes
Bass Flute 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Posaune 16 ft. 12 pipes
Fagotto 16 ft.



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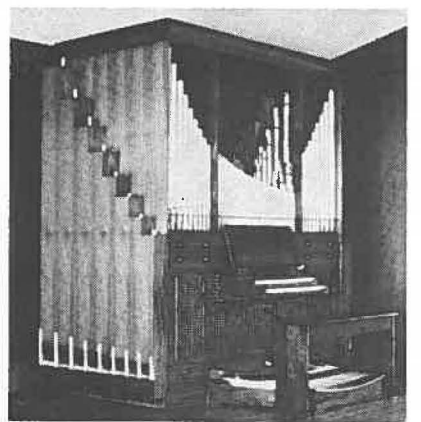
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The Andover Organ Co., Methuen, Mass. has built a studio organ for the Robb Jacoby residence, Durham, New Hampshire. The instrument consists of 12 ranks and 15 stops. Those stops labelled with asterisks in the specification below may be played on either keyboard, but not on both simultaneously except through the intermanual coupler.

Slider chests and mechanical action were used.

MANUAL 1

Gedeckt 8 ft. 56 pipes
*Principal 4 ft. 56 pipes
*Rohrflute 4 ft. 56 pipes
*Blockflute 2 ft. 56 pipes
*Larigot 1 1/2 ft. 56 pipes
*Scharff 3 ranks 168 pipes

MANUAL 2

Bourdon 8 ft. 56 pipes
*Principal 4 ft.
*Rohrflute 4 ft.
*Blockflute 2 ft.
*Larigot 1 1/2 ft.
*Scharff

PEDAL

Bourdon 16 ft. 32 pipes
Pommer 8 ft. 32 pipes
Regal 4 ft. 32 pipes

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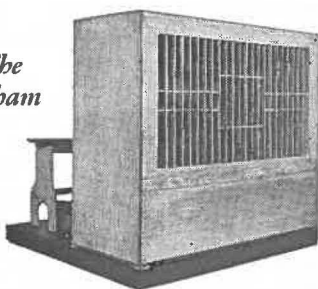
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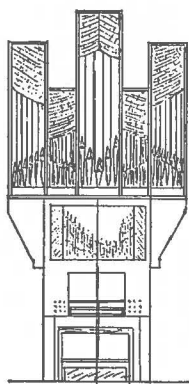
The
Chesham



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Authentic Registration Is Not Enough

By Robert Rayfield

IN the November, 1963 issue, THE DIAPASON printed an article by me entitled *Authenticity in Registration*.¹ The thesis was that "a faithful performance of a work is not possible with incorrect registration." The article ended by saying that authenticity in registration was a "necessary ingredient" of a faithful performance. This implies that registration is but one aspect of the total performance composite. As I believe that the sole responsibility of the performer is to "get into the mind" of the composer and play his music as he would want it played, then authentic registration is not enough. We must go all the way and do everything necessary to bring about a performance which is true to the composer's intentions.

It has been my privilege to be associated with two major organ composers — one American, the other French. Each has his own distinct style of writing, and each has emphatic ideas as to how his music should be performed. I know how happy they are when their music is performed according to their wishes and how frustrated and sometimes bitter they are when these wishes are disregarded. I respect these men; therefore, I believe that their musical ideas should be expressed unencumbered by the possibly irrelevant ideas of the performer. If these composers are so concerned with the manner of the performance of their music, it follows that other composers must also have been concerned, although, admittedly, not all to the same degree.

Anything we do musically in a performance should be justifiable intellectually. Interpreting music according to how we "feel" is not valid; one should do a great deal of research, and acquire as much knowledge as possible, before attempting to perform. This means that all performances should be "scholarly". Now what does this word scholarly really mean? In the dictionary, we find that scholarly implies "accurate and well-disciplined learning". This is what we should be striving for. However, it cannot be emphasized too strongly that scholarship is never an excuse for dull, dry-as-dust playing. Too much of this kind of playing is being perpetrated on defenseless listeners under the guise of scholarship. Scholarship should result in the Liszt Fantasy and Fugue on B-A-C-H being played in as exciting and flamboyant manner as possible. By the same token, scholarship also dictates that we should not play Sweelinck's *Mein junges Leben hat ein End* in the same style.

We should strive to be authorities in all schools of organ composition. Some actors are type-cast in every role; they can only play themselves. Then there are those who can portray a wide range of characters convincingly. Performers should be as versatile as these actors and be able to play music of all the important schools authentically and with authority. Whenever possible, each composer should be treated as a unique entity and the performance of his music approached from this viewpoint.

After having so strongly emphasized that knowledge is the basic for authentic performances, it is only fitting to offer some suggestions as to how it can be acquired. It would be impossible to cover all the material pertinent to this issue short of a book; therefore, we shall have to be content with describing a procedure and illustrating each point with selected examples.

To begin, we should learn about the composer's era; first, its general characteristics, then its manifestation in his locality as a potential aid in the understanding of the composer's style. For example, let us consider the era of the French Baroque composer, François Couperin (1668-1733).

On examining the Baroque era (roughly 1600 to 1750), one is struck by the extreme complexity of the age. It has been described as a time of the grotesque and over-elaborate; it has even been called a "state of mind".² It was an era of contradictions. It was

characterized by "ecstasy and exuberance . . . longing and self-denial"³ and yet it is known as the Age of Enlightenment when both science and philosophy made giant strides forward. It was a time when the Roman Catholic Church initiated the Counter Reformation, yet it was also a time of the serious questioning of established religious dogma. As a matter of fact, the question has been raised as to whether the Baroque era could be described with any precision.⁴

As we narrow our focus to the local characteristics of the era, we discover that in France, especially in Paris, where Couperin lived, the organ was primarily an instrument of the church. Hence, we could proceed from the point of view of the church's position in that culture. The identification of church and state was absolute⁵ and, with few exceptions, the church officials were appointed from a nobility which was intimately involved in the life of the court of Louis XIV. The Counter Reformation resulted in the Roman Church providing what Lang calls a "veritable technique of religious life".⁶ Mutually interacting with this technique was that of the formalized mode of living at the court, where every action was codified into accepted rules of behavior and over-elaborate elegance was its norm.

These characteristics have led some to condemn this society as shallow and superficial. Mellers counters that this is unjust and refers to

The moral tension involved in feeling deeply and preserving that self-control which, through reference to accepted standards, makes civilization possible.⁷

Knowing this, we can understand the over-elaborate elegance of the time as expressed in the profusion of ornaments found in their music, and the rigid code of behavior as expressed in the forms, styles, and registrational conventions almost universally employed by the French composers. Furthermore, this understanding puts us in a position to recognize and deal with the emotional depth of the opening of the *Offertoire* and the sublimeness of the *Benedictus* from Couperin's Parish Mass.

The next stage in our search for authenticity should be the development of an awareness of the composer as a person. What kind of man was (or is) he? What kind of personality did he have? With some composers, unfortunately, this is impossible to ascertain, but, in others, discoveries can be made which will help us to know and better understand them as human beings.

Let us see what we can find out about J. S. Bach, the man. From documents of the time, we learn that Bach was a temperamental fellow. He was capable of throwing his wig at the organist of the Thomas-Kirche in Leipzig because he had made a mistake.⁸ He was not very diplomatic and was jailed in Weimar for "too stubbornly forcing the issue of his dismissal" from the court there.⁹ Yet he was a good family man and had two happy marriages. That he was on good terms with his children and had a sense of humor can be inferred from this quotation from a letter to Bach's biographer, Forkel from his son, C. P. E. Bach: "When he listened to a rich and many-voiced fugue, he could soon say, after the first entries of the subjects, what contrapuntal devices it would be possible to apply, and which of them the composer by rights ought to apply, and on such occasions, when I was standing next to him, he would joyfully nudge me when his expectations were fulfilled."¹⁰

That he was humble (though not very realistic) is obvious in his statement, "I have had to work hard; anyone who works just as hard will get just as far."¹¹ Yet the fact that he was well aware of his capabilities and felt that he could instruct his peers is evidenced by the inscription to the *Orgelbüchlein* which he wrote "In Praise of the Almighty's Will And for my Neighbor's Greater Skill."¹² He was a deeply religious man — a man who invoked divine aid by inscribing J. J. (Jesu juva, Jesus, help!) at the beginning of compositions and who ex-

pressed gratitude by closing with S. D. G. (Soli Deo Gloria, To God alone be glory).

In the light of the foregoing, perhaps we should perform Bach's music with more warmth and emotion than is now generally accorded it. Knowing the man's personal qualities should cause us to play the Prelude and Fugue in G Major (Dupré Vol. II, p. 9) in a spirit of gaiety. By the same token, we should feel justified in playing the Fantasy and Fugue in G minor (Dupré Vol. III, p. 8) with dramatic warmth or the organ chorale *O Mensch, bewein' dein' Sünde gross* (*Orgelbüchlein*) with the deep religious pathos it deserves.

Next, we should learn about the mechanical and tonal design of the organs the composer played or knew and the registrational practices he employed. This can be illustrated by examining the construction of the pedal boards of some important Renaissance and Baroque organs and the stops which were assigned to them.

We know that most of the organs in Italy, at the time of Frescobaldi, had a very primitive pedal of little more than an octave in range with no independent stops of its own.¹³ Therefore, we should not attempt to bring out the cantus firmi of the Kyries in his *Fiori Musicali* in the pedal. Also, because of their primitive construction, the pedals would be used only in very slow moving parts, for pedal points, and at cadences. This restriction of pedal activity was true of all organs of this time — where there was a pedal board — except in Germany.

The specification of the French pedal organ normally consisted of Trompette 8' and a Flûte 8'. However, in contrast to the Italian organs, the Trompette was powerful enough to sound a *cantus firmus* above the Great full principal chorus through the Cymbal (Grand plein jeu). Sweelinck's organ had only a Trompet 8' and a Nachthorn 2', playable on a pedal board of one and one-half octaves and presumably used in the same manner as the French. The Cathedral at Toledo, Spain (built 1549) boasted two, but none-the-less primitive, pedal boards, having thirteen pedals each. The first set contained principals from 32' to 4' and a 16' flute; the second set, which consisted of round pegs, was located behind the first and included, besides principals of 1' and 2', reeds of 16', 8' and 2'. The Central and North German organs of the period had complete pedal divisions of two octaves or more consisting of principals through the mixture, flutes and reeds which could be used as an integral part of a sophisticated polyphony and even for difficult pedal solos. In direct contrast to this, the English organs had no pedals at all!

Bach's registrational practices were described by C. P. E. Bach in the letter to Forkel as follows:

No one understood registration at the organ as well as he. Organists were terrified when he sat down to play on their organs and drew the stops in his own manner, for they thought the effect would not be good . . . ; but then they heard an effect that astounded them.¹⁴

His preference for certain stops can be seen in his memorandum on the *Project for New Repairs to the Organ of St. Blasius' Church* (1708). In this, he specifies a 32' Untersatz "which gives the whole organ a most solid foundation"; "New chimes desired by the parishioners [sic] to be added to the pedal"; a Fagotto of 16' tone "which is useful for all kinds of new ideas and sounds very fine in concerted music"; a Viol di Gamba 8' "which will concord admirably with the 4' Salicional" [sic]; a *Stillgedocht* [sic] 8' "such as accords well with concerted music"; and finally, he suggests that "the tremulant must be regulated so that it flutters at a proper rate."¹⁵

Our next step is the exploration of performance practices. We will concern ourselves here with phrasing and articulation, dynamics, rhythm and tempo, and ornamentation.

Phrasing and articulation are usually indicated in the scores of the Romantic and Contemporary composers. Langlais, for the most part, indicates his phrases by a breath mark ('). However, phrase markings are sometimes omitted in the French music of these periods, in which case it should be played legato unless indicated otherwise. On the other hand, Hindemith, in his Second Sonata, seems to want all notes not under phrase markings played non-legato. This is to be understood in terms of orchestral instruments in which all unphrased notes are to be bowed or tongued, as the case may be. We could say that the composers of these eras, in the aggregate, did not have a consistent system for phrasing or articulation.

There are two factors involved in the dynamics of the organ: registration and the expression pedal. Registration has to do with (tone-color) but it also has inherent in it the dimension of intensity; for example, the term *Flûte douce* implies not only flutiness but softness.

In the Baroque Era and before, except for the French school, registration was seldom indicated. However, the writers of the time come to our rescue. Constanzo Antegnati suggested some registrations in 1608 which give a clue as to dynamic levels. He tells us, for example, that principals of 16', 8', 1' and 2/3' together form a "medium combination".¹⁸ We know what he means by medium because the organ for which he specified this registration is the Brescia Cathedral organ and is in playing condition. Bach designated his Prelude in E Flat (*Clavierübung II*) to be played *pro organo pleno*. There are twelve Schnitger organs in playing condition today which will disclose how loud this chorus should be. In the same work, he designates manual changes by *piano* and *forte*. (There is some question whether this denotes a change of dynamics or merely of tone-color, however.) The French Baroque *Grand jeu*, being composed of Cornets, reeds and Prestants, would produce a robust sound of some magnitude.

In addition to the more precise registration indications, the added factor of the expressive division must be taken into account in music of a later date. The crescendo and diminuendo are basic expressive factors in Romantic and much of Contemporary music. To perform this music on unexpressive organs is to omit a fundamental element and hence to violate the spirit of the music. Again, it is important to know the construction of the composer's organ, for we must know what divisions were expressive. Most Cavillé-Coll organs have only the *Récit* under expression. This means, for example, that in Franck's *Cantabile*, the solo voice on the *Récit* is expressive but the accompaniment on the *Positif* is not.

Dynamic markings are a relative matter in French music of these periods. *pp* can mean full *Récit* with expression pedal closed whereas *f* can mean *Voix Céleste* with box full open.

Now let us consider rhythm and tempo.

One of our most harmful reactions against over-romanticizing early music has been the sewing-machine rhythm. No music, not even music based mainly on sequences, will stand a completely rigid tempo. Most baroque music needs considerable flexibility.¹⁷

Couperin wrote that performers should play his preludes "in a free manner, without confining themselves to strict time".¹⁸ Frescobaldi likewise commented that his toccatas "must not be dominated by tempo" but should be played as madrigals were sung, with

Flexibility of the time . . . which is beaten now slowly, now quickly, and even held in the air . . ."¹⁹

There is also the question of rhythmic alteration. Illustrations of this are the French practice of *inégaux*, roughly, the lengthening of the first of pairs of consecutive eighth-notes moving by step and the double-dotting of dotted-eighth and sixteenth-note figures. Frescobaldi seemed to prefer lengthening the second note in his inequalities.

At what tempos should the music be played? As usual, the Romantic and the Contemporary composers are more explicit. With the invention of the metronome by Maelzel at the beginning of the 19th century, more accurate indications of tempo were possible. But even these tempo indications cannot always be trusted. Edward Eigenschenk, who studied Vierne's six symphonies with him, says that the composer had him play many of the movements slower than marked. Further, Hans Klotz, who edited the organ works of Reger for the Complete Edition, says that the metronome marks are mostly too high, sometimes twice as high as intended, and Fritz Stein, compiler of the Reger thematic index, says that the slow tempos are almost always marked too slow.²⁰

Registration was a guide to tempo in the French Baroque literature; the *Grand plein jeu* was to be played slowly, stately, and legato whereas the *Petit plein jeu* was to be played lightly and so on.²¹

The question of ornamentation in early music is frequently a thorny one. Some composers were thoughtful enough to provide solutions to their signs (d'Anglebert, Couperin, Diruta, Purcell, etc.) but others considered this superfluous as their interpretation was considered to be common knowledge. Besides, a certain freedom in performance was expected from early interpreters. We are fortunate to possess the table of ornaments from J. S. Bach's *Clavier-Büchlein* written for his son Wilhelm Friedemann with an "Explanation of various signs, showing how to play ornaments neatly".²² This document includes Bach's thirteen most frequently used ornaments.

One of the prerequisites of authentic interpretation is the possession of an authentic and accurate score. It is useless to accumulate a store of knowledge about the music if the score itself is wrong or misleading. Added pedal parts or incorrect registration can be detected by calling on our knowledge of organ design and registrational practices. Performing editions can also be checked for note alteration by comparing them with historical editions found in the better libraries. But even these editions must be proved in the light of what we know about the composer and his music.

It is best, if possible, to obtain composers' original editions. Franck's publisher, Durand of Paris, is still going strong. However, it has published a new edition of his works which bears some inaccuracies not found in the first edition. Even original editions should be approached with caution. Vierne's music has many questionable places. For instance, in the Intermezzo from Symphony 3, the triplet figures on page 14, beginning with measure five, are phrased differently from identical figures on page fifteen.

Our last step is to examine the score with the utmost care in order to understand better what the composer is trying to say to us.

The title can be a clue to interpretation. Take Messiaen's *Le Banquet Céleste*. This refers to the Mass and Mes-

saen, as a Roman Catholic, is likely to regard this rite as a mystical experience. We should play the piece with this in mind. (Incidentally, there is a later edition of this work with different registration than the first plus some performance instructions by the composer).

Even the dedication of a composition can be of help. Langlais' *Chant Héroïque* is dedicated to Jehan Alain, who was "killed heroically for France while defending Saumur . . .". From this, it becomes clear that this piece depicts the horrible turmoil of war and the sorrow over the tragic death of a friend.

If there is a program, it should be read and made a part of our interpretive idea. There was the student who thought that Alain's Litanies was a "jazzy" piece — and played it that way — until the program was read to her. Although the title gives us a clue, the program tells us that it should be played with an attitude of near desperation.

The attention to performance instructions should be a matter of course. Sowerby is picturesque in his instructions with regard to tempo and mood: "Fast and sinister" (Symphony in G major) was "Moderately fast, with breadth and sweep" (Pageant). Clérambault asks us to play the Duo from the Suite du Premier Ton "gaily and graciously".

Then there are the registration indications to be considered. This is admittedly more important to some composers than others; we should know to whom it is and to whom it is not. To Messiaen it is important. For example, the registration of *Les langues de feu* (Messe de la Pentecôte) is an integral part of the musical texture and should be complied with carefully.

Although the meanings of dynamic markings may seem obvious, they can be deceptive. In the music of Max Reger, for instance, how does one deal with dynamics which can diminish from an *Organo Pleno* (ffff) to pppp in two measures? (Fantasie and Fugue on B-A-C-H). Should they be taken literally? Goode says that the "dynamics in the music cannot be taken objectively but must be considered in relation to the context".²³ Austin suggests that Reger depended on the constant use of the crescendo pedal to effect these changes.²⁴ (On German organs, one would use the *rollschneller*.)

If the composer has offered suggestions as to the performance of his music, these should certainly be heeded. For instance, Distler goes on at some length in his works as does Hindemith in the preface of his Sonata 2.

There is a point that should be considered here which may have troubled some performers. In the recording of his *l'Ascension*, Messiaen makes a definite ritard at the close of *Transports de joie* instead of playing it *Vif* as indicated in the score. The question is, if a composer can change his music, why cannot we? The authentic performer's answer to this is that a composer's music is always his property and the performer has no right to change it. In fact, the performer should always be willing, indeed anxious, to accommodate any changes the composer might make in his scores. By all means, make the ritard in *Transports* that Messiaen obviously wants, even though it is not written in the score.

To summarize, in order to achieve authenticity in performance, one should know

- a) the era,
- b) the composer,
- c) his instrument and registrational practices,
- d) performance practices,
- e) authentic scores and
- f) how to read them.

After we have considered the preceding steps and thoroughly assimilated the necessary information, then we are ready to consider the score as music. It is only at this time, and not before, that we are really qualified to make judgments as to its interpretation.

A great deal of emphasis has been placed on the acquisition of knowledge in order to perform authentically. However, this knowledge is all for naught if it does not result in vital and moving performances. I fear too many people consider the organ an "historical" instrument a little out of the mainstream of musical activity. Granted its historicity, it is a musical instrument and should be played as one. The great masters were (and are), first of all, musicians. If we play their music as they would want it played, we shall play musically.

One of the most exciting aspects of this whole philosophy is that it is good showmanship. A program of a variety of schools can be one of tremendous diversity and scope — one in which the ideas of great composers of all ages can be expressed convincingly. This should appeal to anyone interested in good programming.

One need not be discouraged over the lack of knowledge; it is a relative thing. No one can ever know everything he should about music, or any other thing, for that matter. We can only keep learning, and in the meantime, apply what information we do have to the authentic performance of our rich heritage of organ music.

¹⁸pp. 26-27

¹⁹Pierre d'Espezel and Francois Fosca, *A Concise Illustrated History of European Painting* (New York: Washington Square Press, Inc., 1961), p. 152.

²⁰Willi Apel, *Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1944), p. 77.

²¹Espezel and Fosca, *European Painting*, p. 152.

²²Wilfrid Mellers, *Francois Couperin* (London: Dennis Dobson, Ltd., 1940), p. 42.

²³Paul H. Lang, *Music in Western Civilization* (New York: W. W. Norton and Company, Inc. 1941), p. 471.

²⁴Mellers, *Francois Couperin*, p. 51.

²⁵Hans David and Arthur Mendel, *The Bach Reader* (New York: W. W. Norton and Company, Inc., 1945), p. 291.

²⁶Ibid., p. 75.

²⁷Ibid., p. 27.

²⁸Ibid., p. 37.

²⁹Ibid., p. 75.

³⁰A possible exception is the *Principale spazato* 16' of the cathedral organ at Brescia, Italy, the lower half of which is used for the pedal in a "pull down" arrangement.

³¹David and Mendel, *The Bach Reader*, p. 276.

³²Ibid., p. 58 ff.

³³Jack Goode, *Pipe Organ Registration* (New York: Abingdon Press, 1964), p. 63.

³⁴Robert Donington, *The Interpretation of Early Music* (New York: St. Martin's Press, Inc., 1963), p. 363.

³⁵Ibid., p. 366.

³⁶Ibid., p. 367.

³⁷William Austin, *Music in the Twentieth Century* (New York: W. W. Norton and Company, Inc., 1966), p. 146.

³⁸E. Harold Geer, *Organ Registration in Theory and Practice* (Glen Rock, New Jersey: J. Fischer and Bro., 1967), p. 250.

³⁹Harold Gleason, *Method of Organ Playing* (New York: Appleton-Crofts, 1962), p. 17. This book has an excellent summary of ornamentation from Diruta (c. 1560) to J. S. Bach.

⁴⁰Goode, *Pipe Organ Registration*, p. 131.

⁴¹Austin, *Music in the Twentieth Century*, p. 146.

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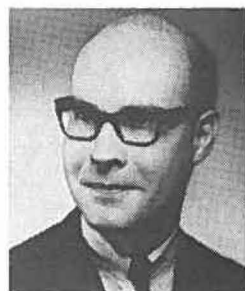
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