

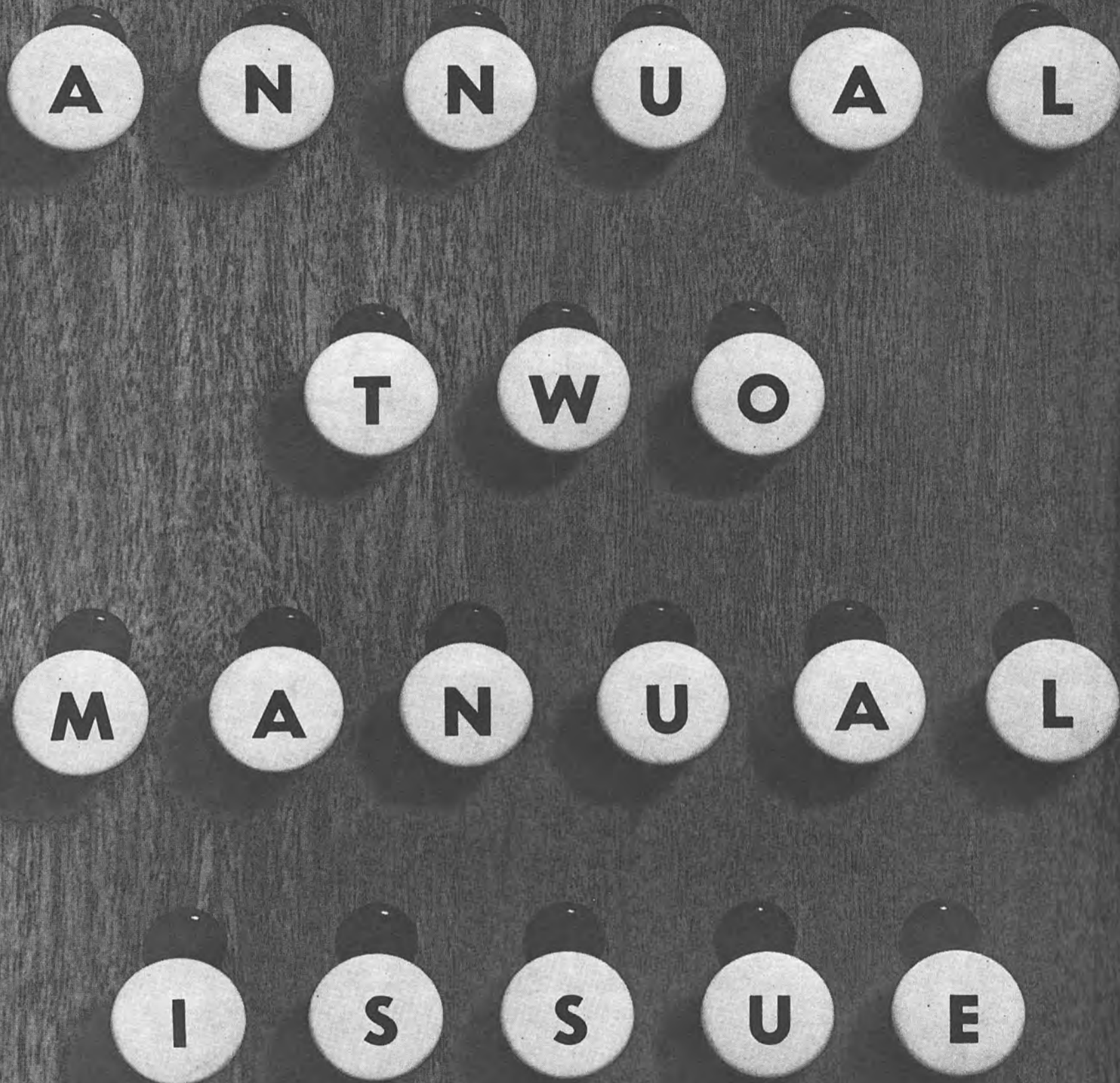
THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS

Sixty-first Year, No. 10 — Whole No. 730

SEPTEMBER, 1970

Subscriptions \$3.00 a year — 30 cents a copy





Freiburger Builds Organ in Niederkassel Church

Freiburger Orgelbau, Hugstetten über Freiburg, Germany, has completed the two-manual installation in St. Mathaus Church, Niederkassel, near Bonn. The organ has mechanical key action and electrical stop action, and a combination action is provided. The great division is in the center of the main case with the pedal forming the towers. The swell is below the great.

HAUPTWERK

Principal 8 ft.
Offenflöte 8 ft.
Oktave 4 ft.
Holztraverse 4 ft.
Sesquialtera 2 ranks
Mixture 4-5 ranks
Trompette 8 ft.

POSITIV

Holzgedeckt 8 ft.
Principal 4 ft.
Blockflöte 2 ft.
Quintan 1-2 ranks
Scharff 4 ranks
Krummhorn 8 ft.

PEDALWERK

Subbass 16 ft.
Oktav 8 ft.
Gedecktbas 8 ft.
Choralbass 4 ft.
Fagott 16 ft.

Walcker Tracker Goes to Goshen College

The Walcker tracker organ in Goshen College, Goshen, Ind. was dedicated April 18, 1970. Built in Germany, the tonal design was worked out by Richard Litterst and S. H. Dembinsky. Installation was by L. Van Vels and tonal finishing by Al Stock and Helmut Wolf. Both key and stop action are mechanical with slider chests and wind pressure of 50 and 60 mm.

The dedicatory program was played by Mr. Litterst with the Goshen College orchestra and choir.

HAUPTWERK

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Gedecktlöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 3-4 ranks 232 pipes
Trompette 8 ft. 61 pipes

SCHWELLWERK

Gedeckt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Siffelöte 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Rohrschalmey 8 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Zartbass 16 ft.
Gedecktbas 8 ft. 32 pipes
Choralbass 2 ranks 64 pipes
Oktavbass 8 ft. 32 pipes
Fagott 16 ft. 32 pipes



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Robert L. Sipe, vice-president of Aeolian-Skinner Organ Company, Inc. has been elected to the board of directors and has assumed full technical and artistic direction of the company. The appointment was made at the annual meeting of the company June 24.

Mr. Sipe joined the firm as representative in 1968 and moved to Boston the Fall of 1969. He has expanded the work of Aeolian-Skinner into the field of mechanical action organ building, and has been influential in establishing many new ideas in technical, visual and tonal design. In addition to 10 years' experience with his own firm in Dallas, Tex., Mr. Sipe has studied organs both old and new in eight different European countries and has a thorough knowledge of the American tradition of organ building from first-hand experience.

The company has also appointed the following directors and officers: E. David Knutson, chairman of the board; Donald M. Gillett, president; Philip D. Greco, business manager.

Mr. Knutson joined Aeolian-Skinner with a broad background in business as well as a strong interest in church music. As a church organist he is also actively involved in the musical activities of the Lutheran Church. Mr. Gillett continues as president,

a position he has held since 1966. He joined the firm in 1951 and has been head tonal finisher for several years, having finished most of the important instruments the company has built. Mr. Greco joined the staff recently as business manager and secretary of the corporation; he was formerly with General Motors and BASF Systems, Inc.

Austin To Replace Damaged Opus 364, 1912

First Congregational Church, Charles City, Ia., held a contract with Austin Organs, Hartford, Conn., for a complete rebuild and tonal revamping of the church's Austin Opus 364, 1912. Shortly after signing the contract the original building was largely destroyed by a tornado. Rather than rebuild, the congregation decided upon a new building and an entirely new organ.

The new building is of contemporary design, and the organ is placed in the right front corner on its own elevated platform surrounded by an open grille. Tonal egress will be excellent.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Krummhorn 8 ft. 49 pipes

SWELL

Rohrflöte 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Cymbel 2 ranks 122 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

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

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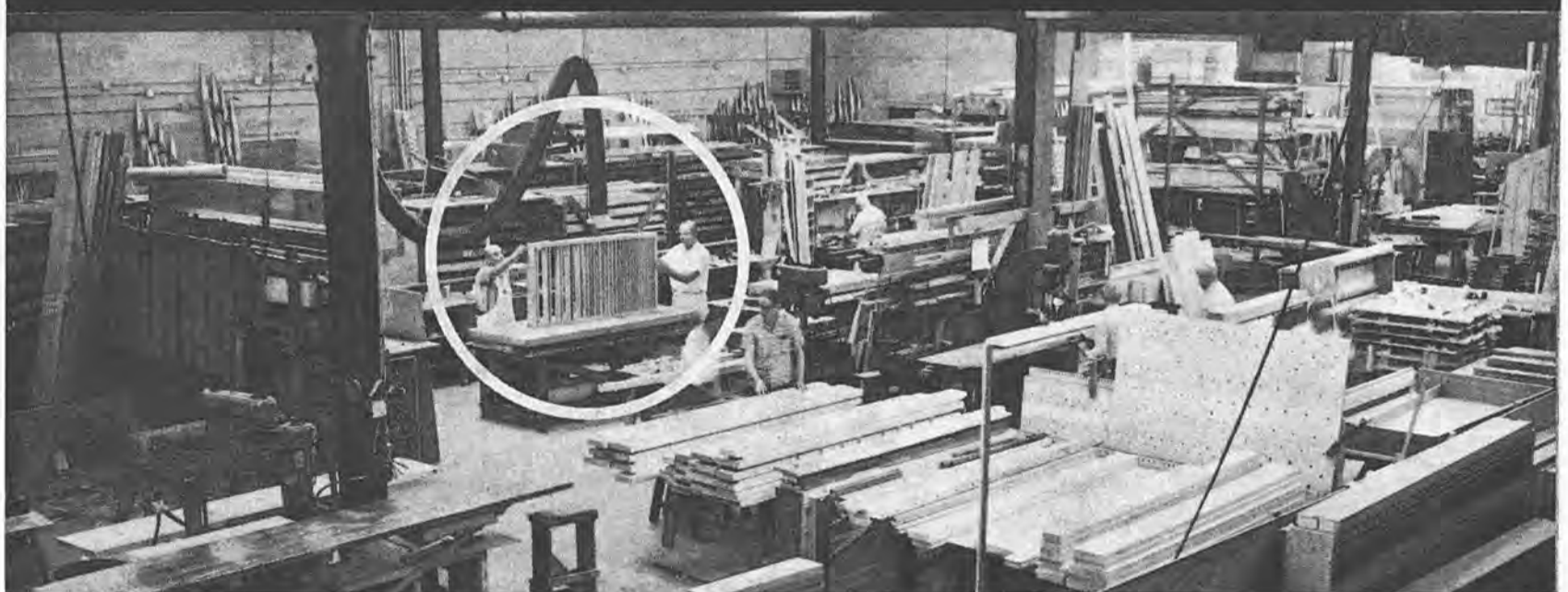
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Andover Restores 95-Year-Old Tracker

In 1969 the Andover Organ Co., Methuen, Mass., restored the Hutchings-Plaisted & Co., Opus 54, 1875, organ in the North Parish Universalist Church, Woodstock, Vt., under the direction of Robert Newton. The instrument was originally built to the exact specification of Dr. Eugene Thayer (1838-89), the famous Boston organist, for his studio. The unusual practice of having two names on the stop knobs was to help students in registering both the German and English repertoires.

After using the organ for about three years, Dr. Thayer sold it to a religious society which occupied the old Boston Music Hall. The organ was later offered for sale and obtained for the Woodstock Church through the efforts of Samuel B. Whitney, a noted organist and native of Woodstock.

In restoring this fine old tracker instrument, no tonal changes were made. The dedicatory recital was played by David Pizarro in March, 1970.

GREAT

Principal 8 ft. 61 pipes
Open Diapason
Dolce 8 ft. 61 pipes
Aeoline
Gedekt 8 ft. 61 pipes
Stopped Diapason
Octave 4 ft. 61 pipes
Principal
Lieblich Flöte 4 ft. 61 pipes
Flute d'Amour
Quinte 2 1/2 ft. 61 pipes
Twelfth
Super Octave 2 ft. 61 pipes
Fifteenth
Mixture 2 ranks 122 pipes
Sesquialtera

SWELL

Bourdon 16 ft. 61 pipes
Double Diapason
Geigen Principal 8 ft. 61 pipes
Violin Diapason
Salicional 8 ft. 61 pipes
Viol d'Amour
Traversflöte 4 ft. 61 pipes
Flute Harmonique
Trompet 8 ft. 61 pipes
Oboe

PEDAL

Principal 16 ft. 27 pipes
Sub Bass
Bourdon 16 ft.
Double Dulciana
Violoncello 8 ft. 27 pipes
Octave

EDWARD G. MEAD, Cincinnati organist played his fifth recital July 15 at the Church of the Holy Sepulchre, London, England; it was his sixth London recital.

Aeolian-Skinner Builds Tracker for Dallas Chapel

The Aeolian-Skinner company is building a two-manual mechanical-action organ for the Cox Chapel at the Highland Park Methodist Church, Dallas, Tex. The instrument will be encased, free-standing and comprises a total of 32 ranks on three divisions.

The specification was developed by members of the Aeolian-Skinner staff and Phillip E. Baker, director in the ministry of music.

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
Sesquialtera 2 ranks 122 pipes
Mixture 3-4 ranks 232 pipes
Trompette 8 ft. 61 pipes

SWELL

Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 58 pipes
Holzgedeckt 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 16 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Spitzgedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Rohrschalmei 4 ft. 32 pipes



Flentrop Tracker In Krommenie, Holland

Flentrop Orgelbouw, Zaandam, Holland completed a new two-manual organ at the Gereformeerde Kerk, Krommenie, in January. The case is solid mahogany, and the mouths of the pure tin display pipes are painted gold.

HOFFDWERK

Prestant 8 ft.
Roerfluite 8 ft.
Octaaf 4 ft.
Octaaf 2 ft.
Mixture 4 ranks
Trompet 8 ft.

RUGWERK

Holpijp 8 ft.
Prestant 4 ft.
Roerfluit 4 ft.
Gemshoorn 2 ft.
Nasard 1 1/2 ft.
Scherp 3 ranks

PEDAAL

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

Gress-Miles Plans Gallery Installation

Gress-Miles Organ Co., Princeton, N.J., will install a two-manual organ in the Lutheran Church, Ithaca, N.Y., early in 1971. This church serves Lutheran students of Cornell University. James Porterfield, a member of the faculty at Ithaca College, directs the music program at the church. The instrument will be housed in a free-standing case in the rear gallery.

GREAT

Principal 8 ft. 46 pipes
Rohrflöte 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Rohrpleiffe 2 ft. 24 pipes
Mixture 4-5 ranks 266 pipes
Dulzian 8 ft. 58 pipes

SWELL

Holzgedeckt 8 ft. 58 pipes
Gemshorn 8 ft.
Spitzflöte 4 ft. 58 pipes
Nasat 2 1/2 ft. 46 pipes
Terz 1 1/2 ft. 46 pipes
Quintflöte 1 1/2 ft. 12 pipes
Superoctave 1 ft. 12 pipes
Kunstzimbäl 1 rank
Tremulant

PEDAL

Subbass 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Rohrgedeckt 8 ft.
Octave 4 ft. 12 pipes
Schwiegel 2 ft. 12 pipes
Mixture 3-4 ranks 36 pipes
Dulzian 16 ft. 12 pipes
Dulzian 8 ft.
Dulzian 4 ft.



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HAUPTWERK			SCHWELLWERK — (enclosed)			PEDAL		
		PIPES			PIPES			PIPES
1 Quintaden	16'	56	10 Salizional	8'	56	18 Prinzipal	16'	32
2 Prinzipal	8'	56	11 Gedackt	8'	56	19 Subbass	16'	32
3 Rohrflöte	8'	56	12 Prinzipal	4'	56	20 Oktav	8'	32
4 Oktav	4'	56	13 Koppelflöte	4'	56	21 Gedacktlöte	8'	32
5 Spitzflöte	4'	56	14 Oktav	2'	56	22 Choralbass	4'	32
6 Flachflöte	2'	56	15 Quinte	1½'	56	23 Mixtur IV	2'	128
7 Sesquialtera II	2⅔'	112	16 Scharf IV	½'	224	24 Posaune	16'	32
8 Mixtur V	1⅓'	280	17 Krummhorn	8'	56	25 Trompete	8'	32
9 Trompete	8'	56	Tremulant			26 Schalmei	4'	32

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Wilhelm Tracker 1st in St. John, N.B. Area

The first modern tracker organ in the St. John, New Brunswick area was installed in St. Paul's Church, Rothesay. The opening recital was played by Gerald Wheeler, Christ Church Cathedral, Montreal, who was consultant on the project. The organ of 16 ranks, two manuals and pedal is located in the front of the church. It was designed and built by the Karl Wilhelm Organ Company, St. Hyacinthe, Quebec. Tonal finishing was by Christoph Linde. Case-work is in red oak.

GREAT

Rohrflöte 8 ft. 56 pipes
Prinzpal 4 ft. 56 pipes
Gemshorn 2 ft. 56 pipes
Mixture 2-3 ranks 150 pipes
Krummhorn 8 ft. 56 pipes

SWELL

Gedackt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Prinzpal 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Sesquialtera 2 ranks 88 pipes

PEDAL

Subbass 16 ft. 30 pipes
Pommer 8 ft. 30 pipes
Choralbass 4 ft. 30 pipes

Beckerath Goes to Church at Millbrook, N.Y.

A two-manual, 24-stop organ has been completed at Grace Church, Millbrook, N.Y. Built by Rudolph von Beckerath, Hamburg, Germany; it has slider chests with mechanical key and stop action. The façade pipes in the two pedal towers include part of the pedal principal 8', those in the center are part of the great principal.

With its detached console, it makes for the greatest possible choir visibility with the advantages of tracker action. Donald Mackey, McGill University, Montreal, and the late Katherine Schultze served with Mr. Von Beckerath as consultants. Joyce Brooks Auchincloss, organist at Grace Church and instructor at State University College, New Paltz, played the dedicatory recital.

GREAT

Quintadena 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Spielflöte 4 ft. 56 pipes
Octave 4 ft. 56 pipes
Flachflöte 2 ft. 56 pipes
Nasat 2 3/4 ft. 56 pipes
Terz 1 3/4 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trumpet 8 ft. 56 pipes

SWELL

Holzgedackt 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Siffelöte 1 ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Scharf 5 ranks 280 pipes
Chromorne 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 32 pipes
Fagott 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Principal 4 ft. 32 pipes
Schalmei 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes



The following 2-manual tracker and electric action pipe organs are being built by Charles Hendrickson - pipe organ builder - St. Peter, Minnesota

Luther College - Chapel
Decorah, Iowa - Spring 1971
34 ranks - 22 stops - Tracker action
designer: Merrill N. Davis III
organist: William B. Kuhlman

Church of the Blessed Sacrament
La Crosse, Wisc. - fall 1970
24 ranks - electric action
designer: Merrill N. Davis III
organist: Steve Rosolack

Mt. Calvary Lutheran Church
Richfield, Minn. - Summer 1971
23 ranks - 17 stops - Tracker action
design assistance by:
Paul Manz - Merrill N. Davis III

Zion Lutheran Church
Thief River Falls, Minn. - 1970
18 ranks - electric action

First Lutheran Church
Onalaska, Wisc. - fall 1971
10 ranks - electric action
consultant: Byron Blackmore

Walker Methodist Residence
Minneapolis, Minn. - Winter 1971
15 ranks - electric action
Consultant: Richard Waggoner



Schoenstein Builds for Fremont Church

Felix F. Schoenstein & Sons, San Francisco, was the builder of a new two-manual organ for the Church of the Holy Ghost, Fremont, Calif., a recently enlarged edifice.

GREAT

Open Diapason 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 12 pipes
Wald Flute 4 ft. 12 pipes
Fifteenth 2 ft. 12 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL

Principal 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Quintadena 8 ft. 61 pipes
Violina 4 ft. 12 pipes
Flute d'Amour 4 ft. 61 pipes
Nazard 2 3/4 ft.
Piccolo 2 ft. 12 pipes
Trumpet 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Principal 8 ft.
Flute 8 ft. 12 pipes
Cello 8 ft.
Flute 4 ft.
Trumpet 16 ft. 12 pipes
Trumpet 8 ft.

Ruhland Builds Tracker for Bowling Green, Ohio

The new organ in the First United Methodist Church, Bowling Green, Ohio, was designed by Kurt F. Ruhland in consultation with Vernon Wolcott, Bowling Green State University. Peggy Snyder is the church organist. The organ action is fully mechanical and encased. Open toe voicing is used with wind pressure at 55mm. The façade pipes are in 80% polished tin and burnished copper. Manuals are 56-note, pedals 32 keys.

The instrument was dedicated in February 1970.

HAUPTWERK

Rohrgedackt 8 ft.
Prinzipal 4 ft.
Sesquialtera 2 ranks
Mixture 4 ranks

BRUSTWERK

Holzgedackt 8 ft.
Spillflöte 4 ft.
Prinzipal 2 ft.
Krummhorn 8 ft.
Tremulant

PEDAL

Subbass 16 ft.
Oktav 8 ft.
Nachthorn 4 ft.



Install Schlicker Tracker in Lyons, N.Y. Church

The new organ in the First Lutheran Church, Lyons, N.Y., was designed and built by the Schlicker Organ Company, Buffalo. A modern representative of the classic ideal in organ building, it is placed in the gallery of the church, free-standing, and in a reflective wooden case. The action is tracker with slider chests and no nicking. Low wind pressure is used.

Principal pipes are of 75% tin-25% lead alloy; flute stops and reed resonators are of alloys never less than 40% tin. Wood pipes are hardwood and large metal pipes zinc.

MANUAL 1

Quintadena 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Spillflöte 8 ft. 56 pipes

Octave 4 ft. 56 pipes
Octave 2 ft. 56 pipes
Mixture 4-5 ranks 268 pipes
Trompette 8 ft. 56 pipes
Chimes (prepared)

MANUAL 2

(expressive)
Holzgedeckt 8 ft. 56 pipes
Salicional 8 ft. 56 pipes
Voix Celeste 8 ft. 44 pipes
Rohrflöte 4 ft. 56 pipes
Gemshorn 2 ft. 56 pipes
Terz 1 1/2 ft. 44 pipes
Klein-Nasat 1 1/3 ft. 56 pipes
Scharfmixture 2-3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes
Tremolo

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Metalgedeckt 8 ft. 32 pipes
Dolcan 4 ft. 32 pipes
Pedalmixture 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

ANDREWS, BRADSHAW HEAD CANADIAN SUMMER SCHOOL

Mildred Andrews was organ lecturer at a summer school of church music held July 6-10 at Ontario Ladies' College, Whitby, Ont., Canada. She gave daily lectures, conducted a master class on the College Chapel Casavant, and played an evening recital at St. George's Anglican Church in Oshawa.

Lloyd Bradshaw, University of Toronto was in charge of choral matters. The Rev. Stanley Osborne, director of the school, conducted five sessions exploring the forthcoming hymn book of Anglican and United Churches.



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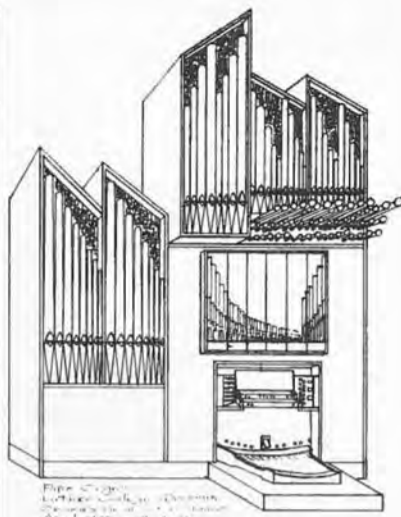
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Hendrickson Builds Tracker for Luther College in Iowa

Luther College, Decorah, Iowa, has signed a contract with Charles Hendrickson, St. Peter, Minn., for a two-manual mechanical action organ to be built for the college chapel. The 22-stop, 34-rank instrument will be on an air-floated movable platform with the entire organ encased in walnut. Merrill N. Davis, III, Rochester, Minn., was designed in collaboration with William Kuhlman of the college and the builder, Charles Hendrickson.

Mechanical key action and electric stop action will be used. A setterboard combination action, double sforzando, electric well motor and adjustable bench will be provided. The flared, burnished tin resonators of the horizontal trumpet will project from the front of the case, available on hauptwerk and pedal. The 58-key manuals will be covered in grenadilla wood.

The organ will be installed in 1971.

HAUPTWERK

Quintade 16 ft.
 Prestant 8 ft.
 Rohrflöte 8 ft.
 Oktave 4 ft.
 Waldflöte 2 ft.
 Sesquialtera 2 ranks
 Mixture 4-6 ranks
 Trumpet 16 ft.
 Trumpet 8 ft.
 Trumpet 4 ft.
 Tremulant
 Zimbelstern

SWELLWERK

Gedackt 8 ft.
 Spitzgamba 8 ft.
 Schwebung 8 ft.
 Spillflöte 4 ft.
 Principal 2 ft.
 Quintflöte 1 1/4 ft.
 Scharff 3/4 ft.
 Dulzian 16 ft.
 Schalmey 8 ft.
 Tremulant

PEDAL

Subbass 16 ft.
 Spitzprestant 8 ft.
 Gedackt 8 ft.
 Nachthorn 4 ft.
 Mixture 4 ranks 2 3/4 ft.
 Fagott 12 ft.
 Trumpet 8 ft.
 Trumpet 4 ft.
 Trumpet 2 ft.
 Tremulant

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Liverpool Builder Installs in Lancashire Church

Rushworth & Dreaper, Liverpool organ builders will install their Ardeton III organ in the Immanuel Methodist Church, Eccles, Lancashire, England, now under construction. Based on three ranks, it was designed for small churches, school halls and teaching. The compass of the manuals is 61 notes, the pedal 30. There is a self-contained blower. The gedackt and salicional ranks are under expression, the principal unenclosed and manually displayed.

MANUAL 1

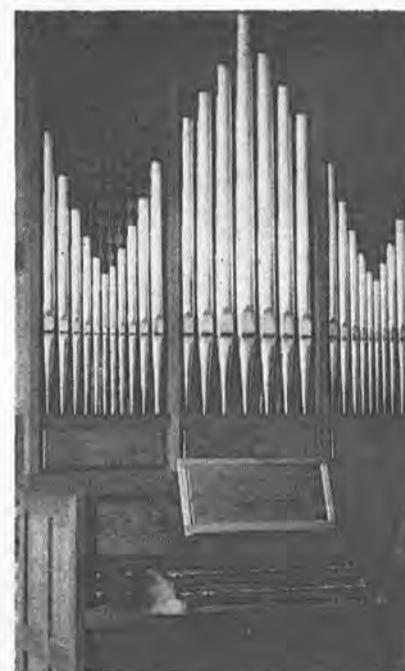
Principal 8 ft.
 Gedackt 8 ft.
 Gemshorn 4 ft.
 Lieblich Flute 4 ft.
 Twelfth 2 3/4 ft.
 Fifteenth 2 ft.
 Acuta 2 ranks

MANUAL 2

Principal 8 ft.
 Gedackt 8 ft.
 Gemshorn 4 ft.
 Lieblich Flute 4 ft.
 Twelfth 4 ft.
 Fifteenth 2 ft.

PEDAL

Bourdon 16 ft.
 Bass Flute 8 ft.
 Octave Flute 4 ft.



Wolff Builds Tracker for Laval University

The Wolff Organ Company, Laval, Que., has completed a small two-manual tracker organ for Laval University, Quebec City. Case design and stoplist are by Hellmuth Wolff in consultation with Antoine Bouchard, professor of organ at the university.

GRAND-ORGUE

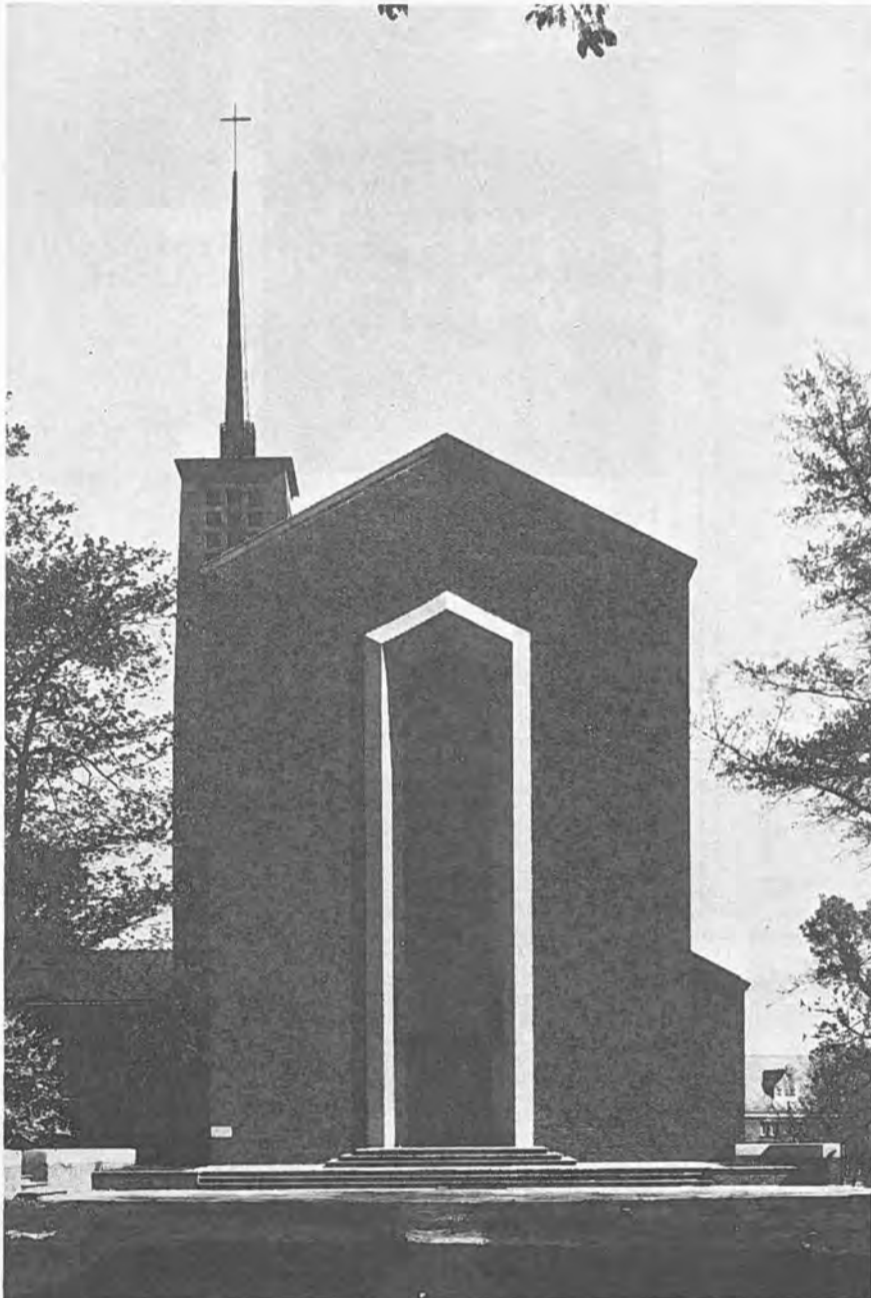
Bourdon 8 ft.
 Prestant 4 ft.
 Dessus de Cornet 2 ranks
 Fourniture 2-3 ranks

POSITIV

Flute à cheminée 8 ft.
 Flute à fuseau 4 ft.
 Flageolet 2 ft.

PEDALE

Bourdon 16 ft. (prepared)



Benton Chapel Divinity School

Vanderbilt University

Nashville, Tenn.

GREAT
 16' Subprincipal
 8' Principal
 8' Bourdon
 8' Gemshorn
 8' Still flöte
 4' Octave
 4' Rohrflöte
 2' Superoctave
 2' Waldflöte
 Mixture IV
 Cymbal III
 16' Posaune
 8' Trumpet

SWELL
 16' Flûte Conique
 8' Principal
 8' Viole de Gambe
 8' Voile Céleste
 8' Flûte Courte
 8' Flûte Céleste II
 4' Octave
 4' Flûte Bouchee
 2-2/3' Nazard
 2' Doublette
 2' Flûte à Bec
 1-3/5' Tièrce
 Plein Jeu IV
 16' Contre Hautbois
 8' Trompette
 8' Hautbois
 4' Clairon

POSITIV
 16' Quintaton
 8' Principal
 8' Gedeckt
 8' Viol
 4' Oktave
 4' Spillflöte
 2-2/3' Quinte
 2' Superoktave
 2' Blockflöte
 1-1/3' Larigot
 1' Siffflöte
 Scharf III
 16' Dulzian
 8' Krummhorn
 4' Regal
 8' Harmonic Trumpet

PEDAL
 32' Violon
 16' Principal
 16' Gemshorn
 16' Sub Bass
 16' Quintaton
 8' Octave
 8' Gedeckt
 4' Choralbass
 4' Flûte
 2' Piccolo
 Mixture IV
 32' Contre Bombarde
 16' Bombarde
 8' Trompette
 4' Clarion
 8' Harmonic Trumpet

A fine, interesting new Custom Three Manual, designed in consultation with University Organist Scott Withrow. No less than eleven 16' stops are included in the overall plan, providing a tonal grandeur quite in keeping with the instrument's environment.

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or guitar. **\$1.15**

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compiled and arranged by David N. Johnson
Includes selections for Fall and Christmas. **\$1.75**

Psalm 23 • Heinz Werner Zimmermann
SATB, organ, and double bass. **30c**

Psalm 100 • Heinz Werner Zimmermann
SATB, organ, and double bass. **40c**

Festival Anthem on "Crown Him With Many Crowns"
Richard Proulx
SATB, congregation, organ, 3 trumpets, and
3 trombones. Complete score \$1.50, Choral score **25c**

Choreographic Cantata • Normand Lockwood
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NEW CHORAL CONDUCTORS GUILD FORMED IN CHICAGO

The newly formed Choral Conductors Guild of Chicago plans a series of four choral workshops for the season, opening with Margaret Hillis Oct. 20 and continuing with Harold Decker Jan. 12, Howard Brown Feb. 16 and Carol Schalk and Irving Bunton April 23, each with a special segment of the choral scene discussed. G. Richard Ryan is president of the group, Don Minaglia and Irving Bunton vice-presidents, and Rosamond Hearn secretary-treasurer.



Brombaugh Builds Large Organ in Lorain, Ohio

John Brombaugh & Co., Middletown, Ohio, has completed a large two-manual instrument at First Evangelical Lutheran Church, Lorain. Key-action is mechanical. Wind pressure is 80mm. The Great Praestant is doubled from c'-g''. Five of the Praestant pipes in the façade are embossed. Manuals are 56 notes, pedal 30 notes. David Boc, organist of the church, helped work out the tonal design and played a dedicatory recital on June 21.

GREAT

Bourdon 16 ft.
Praestant 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Nasard 2 3/4 ft.
Quinte 2 3/4 ft.
Gemshorn 2 ft.
Octave 2 ft.
Tierce 1 3/4 ft.
Mixture 4 ranks
Scharff 3 ranks
Trumpet 8 ft.

POSITIVE

Gedackt 8 ft.
Praestant 4 ft.
Flute 4 ft.
Octave 2 ft.
Larigot 1 1/2 ft.
Sesquialtera 2 ranks
Scharff 4 ranks
Dulcian 8 ft.

PEDAL

Praestant 16 ft.
Octave 8 ft.
Octave 4 ft.
Nachthorn 2 ft.
Mixture 6 ranks
Posaune 16 ft.
Trumpet 8 ft.



Providence Organ built for Church in Quebec

Providence Organ, Inc., St. Hyacinthe, Que., has completed a two-manual tracker organ in the church of Notre-Dame de la Guadeloupe, Quebec. Pipe-work is in tin, flamed copper and maple. The entire tracker mechanism is of aluminum; casework is of oak, natural finish. Manuals are 56-note, pedal 32.

GRAND ORGUE

Flute à Cheminée 8 ft.
Principal 4 ft.
Mixture 3 ranks

POSITIV

Bourdon 8 ft.
Flute à Fuseau 4 ft.
Chalumeau 8 ft.

PEDALE

Soubasse 16 ft.



New Abbott & Sieker At Claremont Methodist

A new instrument built for Claremont Methodist Church, Claremont, Cal. is Abbott & Sieker's second two-manual tracker. It was designed in collaboration with Ladd Thomas, and Dion Neutra, architect for the building. Stop action is electro-pneumatic. Stops prepared-for have chest and sliders provided.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Spillflöte 4 ft.
Octave 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Krummhorn 8 ft.

SWELL

Gedackt 8 ft. 61 pipes
Gemshorn 8 ft.
Blockflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft.
Sesquialtera 2 ranks 98 pipes
Scharf 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Spitzprincipal 8 ft. 32 pipes
Gedackt 8 ft.
Choral Bass 4 ft. 32 pipes
Mixture 2 ranks
Fagot 16 ft.

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Left Side



Right Side

Tellers Builds Two-Manual for Southfield, Michigan

The octagonal building formed by two squares of intersecting semi-circular arches, topped by a 94-ft. conical dome covered with pure gold on porcelain — the edifice of St. John's Armenian Church of Greater Detroit at Southfield, Mich. — is the result of architect Suren Pilagian's visits to many of the 10,000 churches and chapels in Armenia, the first nation to adopt Christianity as the official state religion, in 304 A.D.

Its music today arises from old chant, combining interesting melodic line with rich harmonic progression.

The two manual Tellers organ was completed in July 1970. The arrangement of pipes was designed by Mr. Pilagian in collaboration with Tellers staff.

GREAT

- Erzähler 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Chimes (prepared)
- Tremulant

SWELL

- Gedeckt 8 ft. 68 pipes
- Viole de Gambe 8 ft. 68 pipes
- Viole Celeste 8 ft. 68 pipes
- Koppellöte 4 ft. 68 pipes
- Gemshorn 2 ft. 61 pipes
- Plein Jeu 3 ranks 204 pipes
- Trompette 8 ft. 68 pipes
- Cromborne 16 ft. 68 pipes
- Tremulant

PEDAL

- Resultant 32 ft.
- Contrebasse 16 ft. 12 pipes
- Soubasse 16 ft. 32 pipes
- Erzähler 8 ft.
- Principal 8 ft. 32 pipes
- Bourdon 8 ft. 12 pipes
- Octave 4 ft. 12 pipes
- Bourdon 4 ft. 12 pipes
- Nachthorn 4 ft.
- Fifteenth 2 ft. 12 pipes
- Mixture 4 ranks
- Trompette 16 ft. 12 pipes

A CHORAL PROGRAM by the 10th annual summer chorus of St. Michael's College, Winoski, Vt. featured English choral music Aug. 2. Included were works of Britten, Gibbons, Elgar, Tippett and an American premiere of a section of Delius' Appalachia.

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The Schantz Organ Company, Orrville, Ohio, is building a new organ for the North Charleston United Methodist Church, Charleston, S.C. The two-manual instrument of 29 ranks will have the great exposed, the swell in a chamber enclosure, with most of the pedal ranks enclosed. A drawknob console is to be furnished. The contemporary building has a high ceiling and good acoustics. Harold Sparks was chairman of the organ committee and Alfred E. Lunsford represented the Schantz company in the design and the negotiations.

GREAT

- Principal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Nachthorn 4 ft. 61 pipes
- Waldflöte 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Trompette 8 ft. 61 pipes

SWELL

- Rohrflöte 8 ft. 61 pipes
- Viole da Gamba 8 ft. 61 pipes
- Viola Celeste 8 ft. 49 pipes
- Principal 4 ft. 61 pipes
- Koppellöte 4 ft. 61 pipes
- Nasat 2 1/2 ft. 49 pipes
- Octave 2 ft. 61 pipes
- Terz 1 1/2 ft. 49 pipes
- Plein Jeu 4 ranks 244 pipes
- Hautbois 8 ft. 61 pipes
- Chalumeau 4 ft. 61 pipes
- Tremolo

PEDAL

- Resultant 32 ft.
- Principal 16 ft. 32 pipes
- Gedackt 16 ft. 32 pipes
- Octave 8 ft. 12 pipes
- Gedackt 8 ft. 12 pipes
- Super Octave 4 ft. 12 pipes
- Mixture 2 ranks 64 pipes
- Posaune 16 ft. 32 pipes
- Trompette 8 ft. 12 pipes
- Klarine 4 ft. 12 pipes

A NATIONAL ORATORIO SOCIETY has been founded with headquarters at 141 Paseo de las Delicias, Redondo Beach, Calif. 90277. Organizer is Thomas E. Wilson, president of the Los Angeles Oratorio Society and director of music of the Riviera United Methodist Church.



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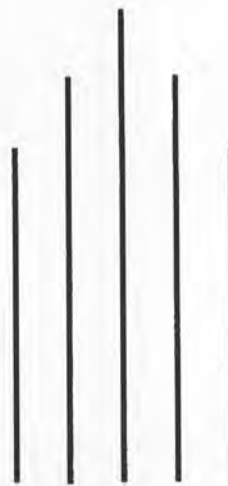
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- Union, New Jersey
Holy Trinity Lutheran



- Mount Airy, North Carolina
Central United Methodist
- Johnson City, Tennessee
Watauga Avenue Presbyterian
- New York City
Fifth Avenue Presbyterian
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- Lake City, South Carolina
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- Decatur, Georgia
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Richard Proulx
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Name _____

I am Choir Director _____ (Church or School)

Street _____

City _____ State _____ Zip _____

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GREAT

Bourdon 16 ft.
Praestant 8 ft.
Rohrflöte 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Nasard 2 3/4 ft.
Quinte 2 3/4 ft.
Gemshorn 2 ft.
Octave 2 ft.
Tierce 1 3/4 ft.
Mixture 4 ranks
Scharff 3 ranks
Trumpet 8 ft.

POSITIVE

Gedackt 8 ft.
Praestant 4 ft.
Flute 4 ft.
Octave 2 ft.
Larigot 1 1/2 ft.
Sesquialtera 2 ranks
Scharff 4 ranks
Dulcian 8 ft.

PEDAL

Praestant 16 ft.
Octave 8 ft.
Octave 4 ft.
Nachthorn 2 ft.
Mixture 6 ranks
Posaune 16 ft.
Trumpet 8 ft.



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GRAND ORGUE

Flute à Cheminée 8 ft.
Principal 4 ft.
Mixture 3 ranks

POSITIV

Bourdon 8 ft.
Flute à Fuseau 4 ft.
Chalumeau 8 ft.

PEDALE

Soubasse 16 ft.



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GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Spillflöte 4 ft.
Octave 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Krummhorn 8 ft.

SWELL

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft.
Blockflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft.
Sesquialtera 2 ranks 98 pipes
Scharf 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Spitzprincipal 8 ft. 32 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Mixture 2 ranks
Fagot 16 ft.

KEATES ORGAN COMPANY

LIMITED

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Left Side



Right Side

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GREAT

Erzähler 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)
Tremulant

SWELL

Gedeckt 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Gemshorn 2 ft. 61 pipes
Plein Jeu 3 ranks 204 pipes
Trompette 8 ft. 68 pipes
Cromhorne 16 ft. 68 pipes
Tremulant

PEDAL

Resultant 32 ft.
Contrebasse 16 ft. 12 pipes
Soubasse 16 ft. 32 pipes
Erzähler 8 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Nachthorn 4 ft.
Fifteenth 2 ft. 12 pipes
Mixture 4 ranks
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GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viole da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 49 pipes
Octave 2 ft. 61 pipes
Terz 1 3/4 ft. 49 pipes
Plein Jeu 4 ranks 244 pipes
Hautbois 8 ft. 61 pipes
Chalumeau 4 ft. 61 pipes
Tremolo

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Gedackt 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes

A NATIONAL ORATORIO SOCIETY has been founded with headquarters at 141 Paseo de las Delicias, Redondo Beach, Calif. 90277. Organizer is Thomas E. Wilson, president of the Los Angeles Oratorio Society and director of music of the Riviera United Methodist Church.



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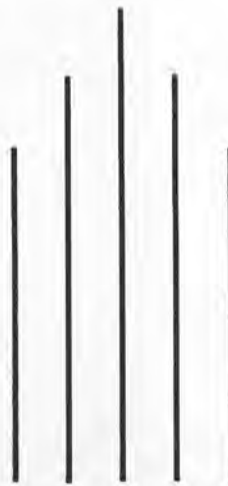
Southampton, L.I., N.Y.
First Presbyterian

Plymouth, Connecticut
First Congregational

Charles City, Iowa
First Congregational

Staten Island, New York
Church of the Ascension

Union, New Jersey
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Mount Airy, North Carolina
Central United Methodist

Johnson City, Tennessee
Watauga Avenue Presbyterian

New York City
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Sept. 10

Karel Paukert, Häsenborg, Sweden
Larry King, Trinity Church, New York City 12:45

13

Karel Paukert, Västervik, Sweden
Richard J. Heschke, First Lutheran, Chattanooga, Tenn.

James Church, Christ Church, Cincinnati, Ohio 4:30

John Holtz, Edward Clark, Elizabeth Sollenberger, Hartt College, Hartford, Conn.

Rollin Smith, Vierne, St. Thomas Church, New York City 4:00

15

Karel Paukert, Duerne, Sweden
E. F. Blackmer, Sacred Heart Cathedral, Newark, N.J. 8:00

16

Albert Russell, St. John's Church, Washington, D.C. 12:10

17

Karel Paukert, Melsele, Sweden
Kammerspieler group, Trinity Church, New York City 12:45

William Whitehead, Philadelphia Orchestra

18

William Whitehead, Philadelphia Orchestra

20

Timothy Zimmerman, St. Mary's Abbey, Morristown, N.J.

Karel Paukert, Heeswijk, Sweden

Richard J. Heschke, Concordia, Senior College, Fort Wayne, Ind.

Carlene Neihart, Baker University, Baldwin, Kans.

Idabelle Knox Gay, Second Presbyterian Church, St. Louis 4:00

Michael Sullivan, Christ Church, Cincinnati, Ohio 4:30

Donald E. Filkins, First Presbyterian Church, Beacon, N.Y. 3:00

Rollin Smith, Vierne, St. Thomas Church, New York City 4:00

George Markey, Fifth Avenue Baptist Church, Huntington, W. Va. 8:00

Wolfgang Rübsam, Christ Church Cathedral, St. Louis, Mo.

22

Wayne Cohn, Sacred Heart Cathedral, Newark, N.J. 8:00

Larry King, Trinity Church, New York City 12:45

23

Albert Russell, St. John's Church, Washington, D.C. 12:10

24

Dennis Michno, Trinity Church, New York City 12:45

25

Richard J. Heschke, First Presbyterian, Shreveport, La.

Clyde Holloway, Auditorio Nacional, Mexico City

Robert Anderson, National Shrine, Washington, D.C. 5:00, 8:00

SEPTEMBER

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

DEADLINE FOR THIS CALENDAR WAS AUGUST 10

26

Richard J. Heschke workshop, First Presbyterian Church, Shreveport, La.

27

John Obetz, Carroll College, Waukesha, Wis. 4:00

Myron Leet, brass, percussion, First Presbyterian, Wilkes-Barre, Pa. 8:00

Karel Paukert, Munich, Germany

Morgan Simmons, Second Presbyterian, St. Louis, 4:00

R. Harold Clark, Christ Church, Cincinnati, Ohio 4:30

Marie-Claire Alain, Hartt College, Hartford, Conn.

Rollin Smith, Vierne, St. Thomas Church, New York City 4:00

Frederick Swann, Riverside Church, New York City 5:00

John Weaver, Linway United Presbyterian, East McKeesport, Pa. 7:30

Wolfgang Rübsam, National Cathedral, Washington, D.C.

Carlene Neihart, Ottawa U, Ottawa, Kans.

28

Marie-Claire Alain, Hartt College, Hartford, Conn.

Robert Anderson, Emmanuel College, Franklin Springs, Ga.

Catharine Crozier, Olomanc, Czechoslovakia, organ festival

29

Paul Verlin, Sacred Heart Cathedral, Newark, N.J. 8:00

John Doney, Trinity Church, New York City 12:45

Albert Russell, St. John's Church, Washington, D.C. 8:30

John Obetz, Hyde Park Community Church, Chicago 8:00

Marie-Claire Alain, Brandeis University, Waltham, Mass.

Clyde Holloway, Auditorio Nacional, Mexico City

30

Kenneth Lowenberg, St. John's Church, Washington, D.C. 12:10

Oct. 1

Wolfgang Rübsam, Trinity Church, New York City 12:45

Marie-Claire Alain, Pennsylvania State U, University Park

2

Brian Jones, Wheaton College, Norton, Mass. 8:30

Karel Paukert, Auditorio Nacional, Mexico City

Catharine Crozier, Cathedral of St. Jacques, Prague, Czechoslovakia

3

Johnye Egnot, SAM winner's recital, Torrey-Gray auditorium, Moody Bible Institute, Chicago

Marie-Claire Alain, Deer Park United Church, Toronto

Wolfgang Rübsam, St. Thomas Church, New York City 5:15

4

Robert Hayburn, Temple Hill, Oakland, Calif. 4:00

Robert Elmore, Tenth Presbyterian, Philadelphia 5:00

Charles Huddleston Heaton, Second Presbyterian Church, St. Louis, 4:00

Clyde Holloway, Duke University, Durham, N.C. 4:00

Ladd Thomas, California State College, Los Angeles

5

Marie-Claire Alain, Harvard Memorial Church, Cambridge, Mass.

Joan Lippincott, First Baptist Church, Maryville, Tenn.

6

William French, Sacred Heart Cathedral, Newark, N.J. 8:00

Larry King, instruments, Trinity Church, New York City 12:45

David Sanger, Auditorio Nacional, Mexico City

Norberto Guinaldo, Covenant Presbyterian, Long Beach, Calif. 8:00

John and Marianne Weaver, Texas Christian U, Fort Worth.

7

Marie-Claire Alain, Societe des Amis de l'Orgue, Quebec

Catharine Crozier, Gurzenish Hall, Cologne, Germany

9

David Sanger, Auditorio Nacional, Mexico City

Virgil Fox, Congregational Church, Oakland, Calif. 8:00

Marie-Claire Alain, Oberlin Conservatory, Ohio

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Painesville, Ohio

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Baldwin Installation Made at Chazy, N.Y.

A two-manual Baldwin Model 4 CL-CC installation has been completed in the Sacred Heart R.C. Church, Chazy, N.Y. The console is located in the chancel area on the right; the choir is also located in this area.

The choir loudspeakers are installed in the chancel area behind the brick wall with grille opening in the brickwork. The main speakers are installed in a tone chamber over the narthex. The organist, Leon Gennett, can use the speakers alone or together to provide for congregational singing, choir accompaniment etc.

GREAT

Violone 16 ft.
Diapason 8 ft.
Hohlfloete 8 ft.
Dulciana 8 ft.
Unda Maris 2 ranks
Octave 4 ft.
Gedeckt 4 ft.
Quint 2 3/4 ft.
Fifteenth 2 ft.
Mixture 3 ranks
Trumpet 8 ft.
Clarinet 8 ft.

SWELL

Diapason 8 ft.
Bourdon 8 ft.
Salicional 8 ft.
Voix Celeste 2 ranks
Principal 4 ft.
Flute Ouverte 4 ft.
Salicet 4 ft.
Nazard 2 3/4 ft.
Flautino 2 ft.
Trompette 8 ft.
English Horn 8 ft.
Oboe 8 ft.
Vox Humana 8 ft.
Chimes
Celesta

PEDAL

Diapason 16 ft.
Sub Bass 16 ft.
Gedeckt 16 ft.
Octave 8 ft.
Bourdon 8 ft.
Super Octave 4 ft.
Blockflöte 2 ft.
Mixture 3 ranks
Fagott 16 ft.

New Balcom & Vaughan Completed in March

Balcom & Vaughan Pipe Organs, Seattle, Wash., has completed a new instrument for St. John Fisher Catholic Church, Portland, Ore. The organ is placed on an elevated space at the side of the nave, and the pipework of the Great and Pedal divisions is exposed with an enclosed Swell immediately behind the exposed pipework. The dedicatory recital was played on May 17 by Sister Lorraine Therese Miller, SSMO.

GREAT

Prinzpal 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Spitzgamba 8 ft.
Prestant 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixtur 3-4 ranks 232 pipes
Trumpet 8 ft. 61 pipes

SWELL

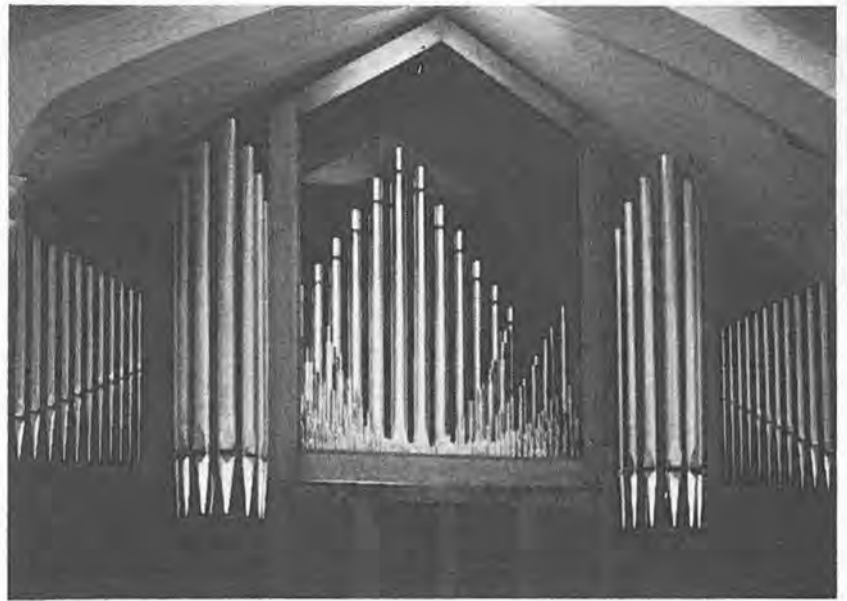
Gedacktlöte 8 ft. 61 pipes
Spitzgamba 8 ft. 61 pipes
Spitzgamba Celeste 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Nasat 1 1/2 ft. 61 pipes
Siffloete 1 ft. 12 pipes
Sesquialtera 2 ranks 122 pipes
Schalmei 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Gedeckt 16 ft. 32 pipes
Spitz Prinzpal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Fagott 16 ft. 32 pipes
Schalmei 4 ft.

DAVID LOWRY has been granted a leave of absence for the coming school year from his post as Winthrop College organist; he will occupy a teaching assistantship in the doctoral program at North Texas State University, Denton.

SCOTT WILKINSON, composer and editor, has been made director of standard and educational publications for Carl Fischer, Inc. He will continue to serve as manager of the editorial and production department.



Reuter Organ Installed in Mooreville, N.C.

The Reuter Organ Company, Lawrence, Kans., has completed the installation of a two-manual 25-rank instrument in the First Presbyterian Church, Mooresville, N.C. Installed across the front of the church, it speaks directly into it.

The organ was sold by David H. Marshall, Reuter representative who lives in Charlotte; he also undertook the installation and assisted Franklin Mitchell, Reuter vice-president and tonal director, with the finishing.

Mrs. Asa McNeely is organist of the church.

GREAT

Quintaton 16 ft. 85 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Octave 4 ft. 61 pipes
Quintaton 4 ft.
Spitzprincipal 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes (prepared)

SWELL

Rohrfloete 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppellöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 44 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft.
Gedeckt 8 ft. 44 pipes
Quintaton 8 ft.
Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft.
Mixture 3 ranks 96 pipes
Fagotto 16 ft. 56 pipes
Fagotto 8 ft.
Fagotto 4 ft.

COMBINED CHOIRS of Wadhams Hall Seminary and Mater Dei College joined the resident choir of St. Mary's Cathedral, Ogdensburg, N.Y. May 24 in a concert of sacred choral music. Co-directors were the Rev. Paul Whitmore and Sr. Virgo Fidelis, SSJ; John Conner was organist.

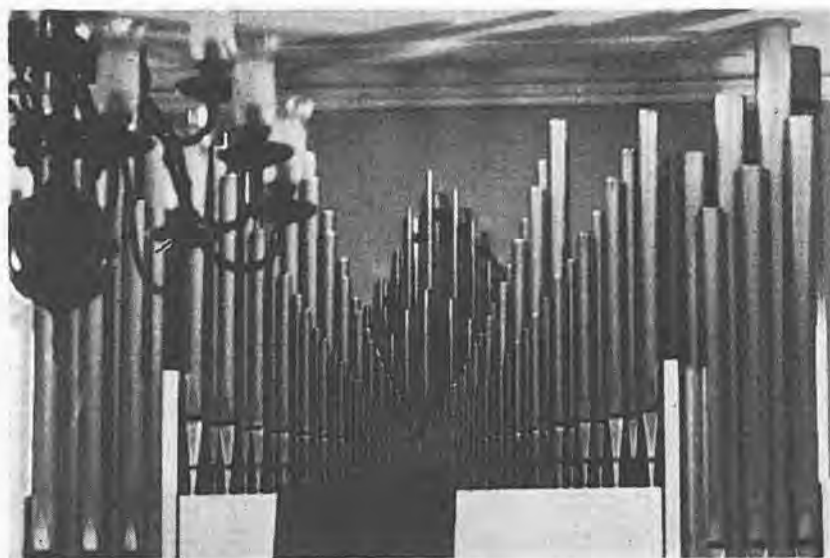


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New Noack Organ Goes to Lincoln, Mass. Church

The new Noack organ at First Parish (Universalist-Unitarian) Church, Lincoln, Mass. was dedicated May 24 with Mrs. Allan Shepp, church organist, at the console. That afternoon a program with explanations and congregational participation was led by Edward W. Flint.

Those who cooperated with the builder, Fritz Noack, on the planning included Richard Bolt, acoustical consultant, Mr. Flint, Leonard Moss and Donald Willing for the music committee, and Robert Brannan, architect. The proposed location made casework unnecessary for tonal projection and undesirable for reasons of space limitation. It also limited pedal resources to a single 16' register or a down extension of the lower manual; the later plan was chosen.

The instrument uses normal tracker key action with a detached console and slider chests.

GREAT

Principal 8 ft. 56 pipes
Chimney Flute 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Stopped Flute 4 ft. 56 pipes
Gemshorn 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Dulcian 8 ft. 56 pipes

POSITIV

Gedackt 8 ft. 56 pipes
Spitzflöte 4 ft. 56 pipes
Nazard 2 1/2 ft. 56 pipes
Principal 1 ft. 56 pipes

PEDAL

Subbass 16 ft. 12 pipes
Principal 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Gemshorn 4 ft. 12 pipes
Mixture 4 ranks 48 pipes
Dulcian 16 ft. 12 pipes

DAVID HUGH JONES LEAVES PRINCETON SEMINARY POST

David Hugh Jones retired Aug. 31 from the faculty of the Princeton Theological Seminary after serving there for 56 years and for 25 years with the Westminster Choir College. He will live at Tamworth, N.H.

COCHEREAU RE-SCHEDULES CANCELLED SPRING TOUR

Pierre CocherEAU, organist of Notre Dame Cathedral, Paris, has re-scheduled the tour he cancelled last Spring because of a fall in his apartment. He will be in this country from Oct. 28 through Nov. 10. Most of the tour dates have been re-scheduled.

New Fritzsche Organ in Palmerton, Pa. Church

The Paul Fritzsche Organ Co., Allentown, Penna., has completed the installation of a two-manual organ for the Evangelical Lutheran Church of the Holy Trinity, Palmerton. The organ is divided in two chambers above the chancel area. Mrs. Howard Witham is organist.

GREAT

Principal 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Rohr Gedackt 8 ft.
Octave 4 ft. 61 pipes
Flute 4 ft.
Dolce 4 ft. 12 pipes
Twelfth 2 1/2 ft.
Fifteenth 2 ft. 61 pipes
Sifflöte 2 ft. 12 pipes
Tierce 1 1/2 ft.
Mixture 3 ranks 183 pipes
Chimes

SWELL

Gedackt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Erzähler 8 ft.
Diapason 4 ft. 61 pipes
Erzähler 4 ft.
Flute 4 ft. 12 pipes
Nazard 2 1/2 ft.
Fifteenth 2 ft. 12 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
S.C.H. Gedackt 16 ft.
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Flute 4 ft. 12 pipes
Dolce 8 ft.
Super Octave 2 ft. 12 pipes
Trumpet 8 ft.
Clarion 4 ft.

Mudler-Hunter Goes to Philadelphia Church

The Mudler-Hunter Company, Philadelphia, has installed a two-manual organ in the Morris Brown A.M.E. Church in that city. The entire instrument is located behind grill work in the chancel. The specification was drawn by Frederick J. Schurig of Mudler-Hunter and the church's long-time pastor, The Rev. K. G. Keays.

GREAT

Rohrflöte 16 ft. 49 notes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 21 notes

SWELL

Viola 8 ft. 61 pipes
Viol Celeste 8 ft. 49 pipes
Gedeckt 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Sharf 2 ranks 122 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Flute 8 ft. 12 pipes
Quinte 5/8 ft.
Octave 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Trumpet 8 ft.



Klais with Bamboo Pipes Built for Osaka Expo

Johannes Klais Organ Builders, Bonn, Germany, has an unusual two-manual organ in the Christian Pavilion at Expo 1970 at Osaka, Japan — said to be the only organ on exhibition there.

The design itself for the organ, designated Osaka Opus 1442, is unusual. The organ with modern mechanical action is completely cased in a design which forms a unity with the construction of the pavilion itself. A bamboo rank (Bambusflöte 8 ft.) on the Brustwerk is a successful modern use of bamboo (so widely used for building many things in the Orient) for organ pipes. The metal stops are of high tin alloy; mahogany and pine are used also. Manuals are 58 notes; pedal 32.

The 14-stop instrument with its horizontal Apffelregal 8 ft. was sent by ship around the Cape of Good Hope, a voyage of 40 days.

This information was supplied by Hans Steinhaus.

GREAT

Rohrflöte 8 ft.
Principal 4 ft.
Blockflöte 2 ft.
Mixture 4 ranks
Apffelregal 8 ft.
Tremulant

BRUSTWERK

Holzgedackt 8 ft.
Bambusflöte 8 ft.
Kopfflöte 4 ft.
Principal 2 ft.
Sifflöte 1 1/2 ft.
Carillon 2 ranks
Tremulant

PEDAL

Subbass 16 ft.
Principal 8 ft.
Spitzflöte 4 ft.

GREAT

Principale 8 ft.
Ottava 4 ft.
XVa 2 ft.
Ripieno 5 ranks
Flauto a camino 8 ft.
Flauto in VIIIa 4 ft.
Sesquialtera 3 ranks

SWELL

Bordone 8 ft.
Violetta 8 ft.
Flauto a cuspidate 4 ft.
Nazardo 2 1/2 ft.
Ottavino 2 ft.
Cimbalo 3 ranks
Voce Celeste 8 ft.
Tromba Armonica 8 ft.
Tremolo

PEDAL

Principale 16 ft.
Ottava 8 ft.
Quintadecima 4 ft.
Bordone 16 ft.
Flauto tappato 8 ft.
Fagotto 16 ft.
Tromba 8 ft.
Clarone 4 ft.

Odell Rebuilds 1885 Organ in N.Y. Town

The Odell organ in The Reformed Church, Montgomery, N.Y., originally built and installed in 1885, has been restored and its worn out tracker action replaced with Odell electro-pneumatic action. The detached console has casework of solid walnut.

The original slider wind chests and pipes were retained. The work was accomplished by J. H. & C. S. Odell & Co., the original builders. John H. Tuttle, organist and choirmaster of the Post Chapel at USMA, West Point, N.Y., played the recital at the dedication service.

GREAT

Open Diapason 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Keraulophon 8 ft. 61 pipes
O-tave 4 ft. 61 pipes
Wal. Flute 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes

SWELL

Open Diapason 8 ft. 61 pipes
Clarinet Flute 8 ft. 61 pipes
Dulciana 8 ft. 49 pipes
Viola 4 ft. 61 pipes
Flautino 2 ft. 61 pipes
Oboe 8 ft. 49 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Flute 4 ft. 12 pipes

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New Möller In St. John Fisher Church

M. P. Möller, Inc., Hagerstown, Md., has installed a two-manual pipe organ in St. John Fisher Church, Pittsburgh, Penn. The sanctuary is on the crossing of a cruciform church, with the congregation occupying three sections of the cruciform design and the organ and choir the other. The choir and console are on the same level as the congregation.

The stoplist of the organ was prepared by Victor Zuck, Möller representative, in collaboration with Dr. Donald Beikman, consultant for the church.

GREAT

Quintadena 16 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Sifflöte 1 ft. 61 pipes

Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Schalmei 4 ft. 61 pipes
Tremulant

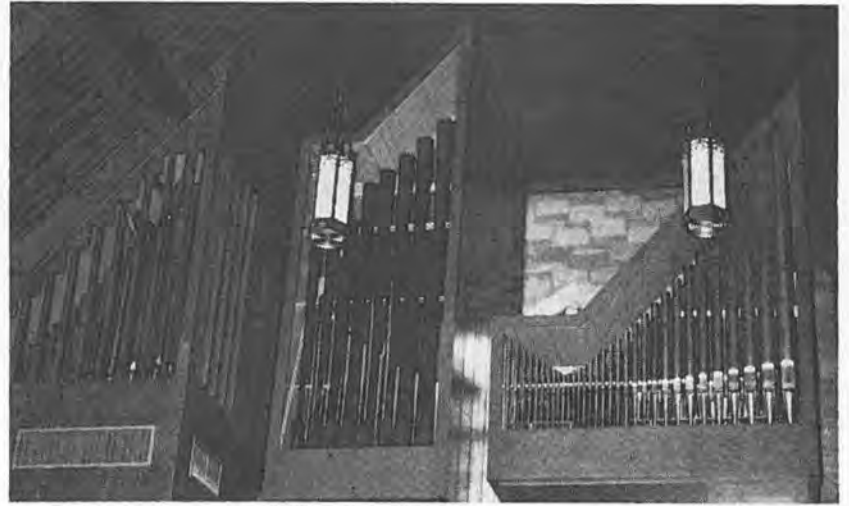
PEDAL

Bourdon 16 ft. 32 pipes
Quintadena 16 ft.
Principal 8 ft. 32 pipes
Nachthorn 8 ft. 12 pipes
Blockflöte 4 ft. 44 pipes
Blockflöte 2 ft.
Rauschquinte 2 ranks 64 pipes
Fagot 16 ft. 32 pipes
Trompette 8 ft.
Schalmei 4 ft.

ZWOLLE SCHNITGER PRIZE WON BY FRENCH COMPOSER

Jean-Paul Holstein, Paris, France, was awarded the Schnitgerprijs Zwolle 1970 for his organ work *Le Trois du Temps Sacre*. The prize is 2,500 Dutch florins or about \$700.

Honorable mention was given to *Rondo per Organo* by the Dutch composer Pierre Abbink Spaink. The international jury which judged 41 compositions entered for the prize consisted of Sir Thomas Armstrong, London, Kees van Baaren, the Hague, and André Jolivet, Paris.



Berghaus Builds Organ for Chicago Parish

A new two-manual Berghaus organ of 27 stops, 33 ranks, was dedicated July 26 at St. Mark Lutheran Church, Chicago. Located in the rear gallery of the church with each division housed in its own oak case, its design was drawn up by the builder, Leonard Berghaus, Melrose Park, Ill., in consultation with John Melcher, parish organist. Fred Lake assisted in the voicing. Classic open toe voicing and low wind pressure is used throughout the organ. The organ was the final step in a parish improvement program.

GREAT

Prinzial 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Oktav 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Mixture 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Trompet 8 ft.

CHOIR

Salizional 8 ft. 61 pipes
Schwebung 8 ft. 49 pipes
Holz-Gedackt 8 ft. 61 pipes
Prinzial 4 ft. 61 pipes

Koppelflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Klein-Nasat 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes
Holz-Krummhorn 8 ft. 61 pipes

PEDAL

Subbas 16 ft. 32 pipes
Prinzial 8 ft. 32 pipes
Gedackt 8 ft. 12 pipes
Oktav 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Singen Regal 4 ft. 32 pipes

E. POWER BIGGS IN EUROPE FOR RECORDS, TELEVISION

E. Power Biggs left in mid-summer to make recordings in historic Thomaskirche, Leipzig, the church of J. S. Bach, and also on the famous Gottfried Silbermann organ at Freiberg. He will be one of the artists Nov. 15 on Eurovision, an extensive television music presentation, playing by film on the Andreas Silbermann organ at Arlesheim, Switzerland.

Music from Mr. Biggs' *The Organ in America* is being heard on the BBC film series, *Civilization*.

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Pels & Van Leeuwen Builds Tracker for Kentucky

The two-manual tracker organ by Pels & Van Leeuwen, Alkmaar, Holland, was completed in the autumn of 1969 in the State Street Methodist Church, Bowling Green, Ky. The design was developed by James Bennet and Ohra Pauli of the University of Western Kentucky, Dorothy Compton, organist of the church, and Johann Heerspink, American representative for the builder. The solid oak case is installed in an enlarged niche behind the choir. Key action is tracker throughout. Registration control is by electric slider motors, and is assisted by setter board combination action. The tin alloy pipework is voiced on low wind, with open toes and mouths without nicking. There are no zinc pipes. Manuals are 56-note, pedals 30-note. Tonal finishing was done by M. E. Kaat and Peter Van Rump of the Holland staff. A number of recitals have been played and more are planned for the current season.

GREAT

Prestant 8 ft.
Holpijp 8 ft.
Dulciana 8 ft.
Octaaf 4 ft.
Spitsluit 4 ft.
Superoctaaf 2 ft.
Sesquialtera 2 ranks
Mixture 4 ranks
Trumpet 8 ft.

SWELL

Roerfluit 8 ft.
Wilgenpijp 8 ft.
Zweving 8 ft.
Prestant 4 ft.
Nachthoorn 4 ft.
Kegelpijp 2 ft.
Spitskwint 1 1/2 ft.
Scherp 3 ranks
Dulciana 16 ft.
Schalmey 8 ft.
Klaroen 4 ft.

PEDAL

Subbas 16 ft.
Octaafbas 8 ft.
Gedekt 8 ft.
Koraalbas 4 ft.
Fagot 16 ft.
Schalmey 4 ft.

THE FIRST OF AUGSBURG'S 9th annual church music clinics was held Aug. 17-18 at the Boulevard Presbyterian Church, Columbus, Ohio. The faculty included: Roberta Gary in new organ literature, and Dale Wood and John Loessi on new choral music. Similar clinics were scheduled for Seattle, Wash. Aug. 24-25 and at Minneapolis Oct. 16-17.

Cannarsa Builds For Mineola, N.Y. Church

Cannarsa Organs, Inc., Hollidaysburg, Penn., has completed installation of a free-standing instrument for the Episcopal Church of the Nativity, Mineola, N.Y. The photo shows the instrument as it neared factory completion prior to being dismantled for shipment. The instrument is installed in the church gallery. Danial Mason is organist. Dr. Norman Hollett played the dedicatory recital on June 14.

GREAT

Principal 8 ft. 61 pipes
Hohl Flöte 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Floete 4 ft. 61 pipes
Blockflöte 2 ft. 12 pipes
Larigot 1 1/2 ft.
Sesquialtera 2 ranks
Trumpet 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Principal 8 ft.
Flöte 8 ft.
Choral Bass 4 ft.
Mixture 3 ranks 12 pipes
Fagott 16 ft. 12 pipes
Trumpet 8 ft.
Clarion 4 ft.



Two-Manual Tracker Relocated in Acton, Mass.

The Church of the Good Shepherd (Episcopal), Acton, Mass., has installed an 1892 Hook & Hastings two-manual tracker organ obtained through the Organ Clearing House, Cornwall-on-the-Hudson, N.Y. The organ, Opus 1523 of the famous Boston firm, was built originally for Immaculate Conception R. C. Church, Westerly, R.I. It was dismantled early in 1969 by Michael Houseman and Alan Laufman, director of the Organ Clearing House; Richard C. Hamar, New Hartford, Connecticut, installed it in the contemporary Acton church with assistance from the dismantlers and volunteers from the church.

The renovation included cleaning and regulation of the pipework, new aluminum trackers, a new blower, and other minor repairs. The principal chorus was revoiced and brightened; more extensive tonal changes are contemplated when funds permit. The casework was refinished by the men of the church.

Peter Waring, Cazenovia, N.Y., played the dedicatory recital June 22, 1969. Mrs. John Riberio is organist of the church.

GREAT

Open Diapason 8 ft. 58 pipes
Dulciana 8 ft. 46 pipes
Stopped Diapason Bass 8 ft. 12 pipes
Melodia 8 ft. 46 pipes
Octave 4 ft. 58 pipes
Fifteenth 2 ft. 58 pipes

SWELL

Viola 8 ft. 46 pipes
Unison Bass 8 ft. 12 pipes
Stopped Diapason 8 ft. 46 pipes
Flute Harmonique 4 ft. 58 pipes
Oboe 8 ft. 46 pipes
Bassoon 8 ft. 12 pipes
Tremulant

PEDAL

Sub Bass 16 ft. 27 pipes

Springfield, Ill. Home of New Wicks Organ

A major church renovation project was undertaken last year by the Laurel Methodist Church, Springfield, Ill. The work included new windows for the church, new chancel decor and a new 29-rank Wicks organ.

The exposed pipework of the great and pedal is immediately behind the chancel behind a screen of glass beads. The enclosed swell is to the left of the chancel, the console among the first rows of pews in the front of the nave. The voicing was done on low wind pressure and features the classical approach to clarity and articulation.

A consecration recital was played by Marilyn Keiser; Gladys Kaylor is the regular organist.

GREAT

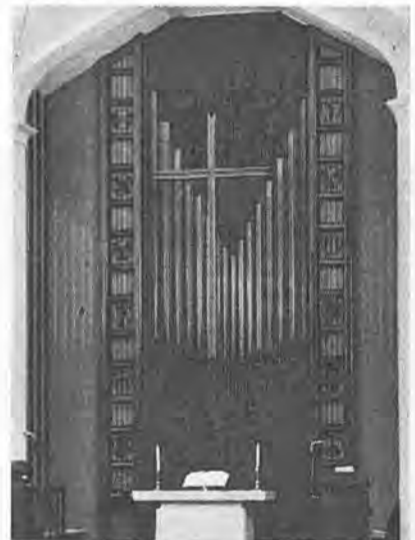
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft.
Chimes

SWELL

Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Scharf Mixture 2 ranks 122 pipes
Rohr Schalmey 16 ft. 24 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmey 4 ft. 61 pipes
Tremulant

PEDAL

Violone 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Rauschpfeife Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Rohr Schalmey



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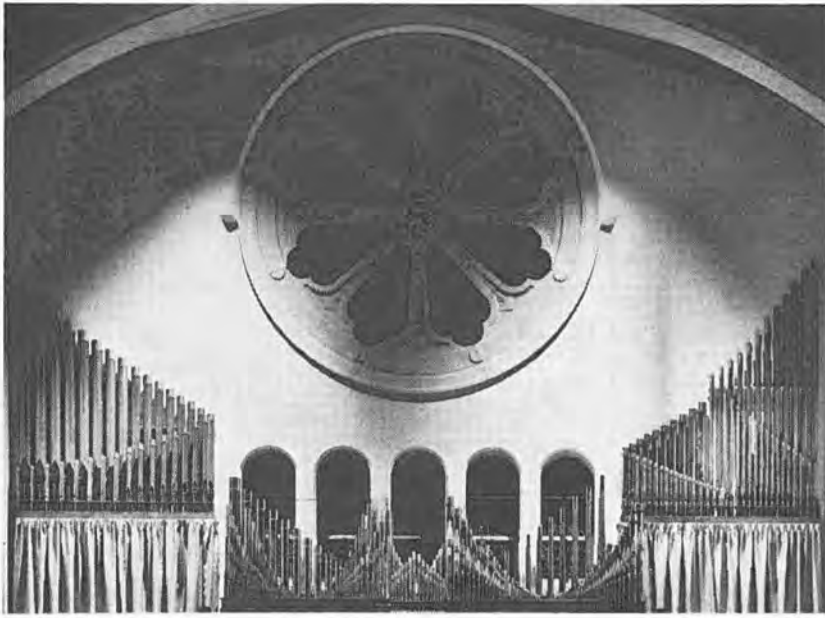
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Schoenberger Builds Organ for Church in New Orleans

Schoenberger Pipe Organs, New Orleans, has completed a two-manual organ in St. Rita Church of that city. Lightly winded and employing slider chests and electrically operated pallets in manual chests, the organ extends across the rear wall of the balcony. The pedal is independent.

MANUAL 1

Diapason 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Twelfth 2 3/4 ft.
Mixture 3 ranks
Tremolo

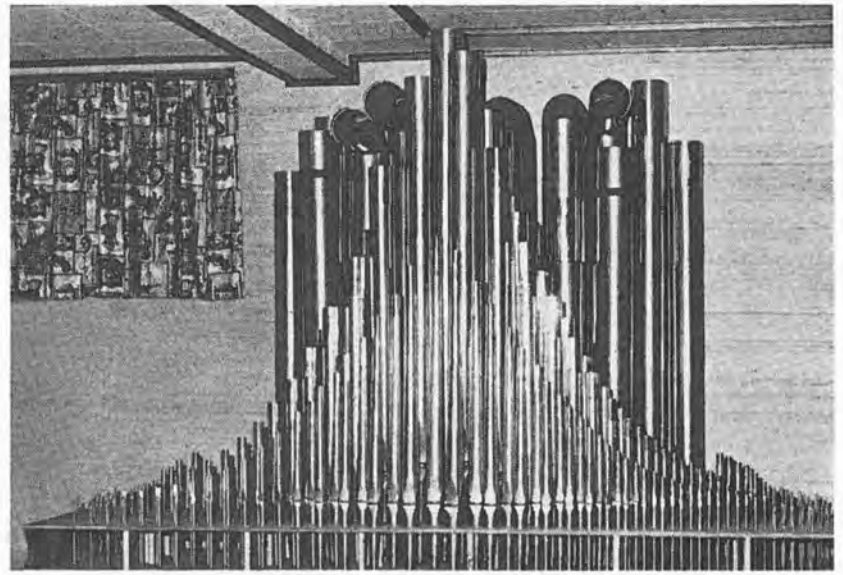
MANUAL 2

Rohrflute 8 ft.
Koppelflute 4 ft.
Principal 2 ft.
Larigot 1 1/2 ft.
Rohrschalmei 8 ft.
Tremolo

PEDAL
Quintadena 16 ft.
Flute 8 ft.
Choralbass 4 ft.
Mixture 2 ranks
Dulzian 16 ft.

RICHARD PAIGE WILL HEAD MEMPHIS STATE DEPARTMENT

Richard Paige, chairman of the voice faculty at the State University College of New York at Fredonia, has been named to head the voice division and direct the chorale at Memphis State University. He has his BS from Kansas State U, his MMus from Northwestern and his doctorate from Teachers College, Columbia University. He has sung in opera, oratorio, concert, musical comedy, recordings and on numerous radio and television broadcasts. He served for seven years as conductor of the Chautauqua choir and has conducted clinics and choruses in Ohio, Pennsylvania, New York, Maryland, Indiana, Kansas and Illinois.



7th Alaska Pipe Organ Goes to Anchorage Home

Installation was completed some months ago of a studio organ in the home of Richard Norman, Anchorage, Alaska. This is the seventh pipe organ installed in the state and the third in Anchorage. The builder was Roy H. Helms who undertook the project while assigned as post organist at nearby Fort Richardson, Alaska. Dr. R. B. Fritts of Fritts Organ Builders, Tacoma, Wash. was consultant.

GREAT
Principal 8 ft. (A)
Rohrflöte 8 ft. (B)
Prestant 4 ft. (A)
Rohrflöte 4 ft. (B)
Rohrflöte 2 ft. (B)
Mixture 3 ranks (A,B,E)
Krummhorn 8 ft. (F)

SWELL
Rohrflöte 8 ft. (B)
Erzähler 8 ft. (C)
Erzähler Celeste 8 ft. (D)
Octave 4 ft. (A)

Rohrflöte 4 ft. (B)
Erzähler 4 ft. (C)
Nazard 2 3/4 ft. (E)
Principal 2 ft. (A)
Larigot 1 1/2 ft. (E)
Krummhorn 8 ft. (F)
Krummhorn 4 ft. (F)
Tremulant
Reed Tremulant

PEDAL
Untersatz 16 ft. (H)
Principal 8 ft. (A)
Rohrbordun 8 ft. (B)
Erzähler 8 ft. (C)
Choralbass 4 ft. (A)
Rohrflöte 2 ft. (B)
Rauschpfeife 2 ranks (A,B)
Dulzian 16 ft. (G)
Krummhorn 4 ft. (F)

PIPEWORK
A. Principal 8 ft. 85 pipes
B. Rohrflöte 8 ft. 85 pipes
C. Erzähler 8 ft. 73 pipes
D. Celeste 8 ft. 49 pipes (C,D enclosed, prepared)
E. Nazard 2 3/4 ft. 73 pipes
F. Krummhorn 8 ft. 73 pipes
G. Dulzian 16 ft. 12 pipes
H. Untersatz 16 ft. 32 pipes

Some wonders,



to be believed, must be seen.



First Congregational Church, Appleton, Wisconsin
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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

Cover Story

Eleven years ago, "an international monthly devoted to the organ and the interests of organists" decided to devote one of its issues each year to the kind of organ most of us play most of our lives — the ubiquitous small two-manual organ. We picked a highly propitious time to start this innovation, we can see in retrospect. Until well into the 1950s two manual instruments in America often bore a kind of family resemblance, regardless of who fathered them.

And then, all of a sudden it happened; The bread-and-butter of the organ industry became the instrument on which builders began to exercise their imagination, their skill and their artistry. Some of the very builders who were continuing to make rather stereotyped giants were quietly trying their hands at small, unpretentious, highly musical instruments, back there in a corner of their shops.

Part of this was the new competition. Electronics could build standard model instruments better and more economically. At first many pipe organ builders moved aside, leaving the lower and later the middle brackets to the new competition while they concentrated on the giant "concert organs" of a sort only extravagantly prosperous times permit. But gradually they began to see the handwriting on the wall and to realize that, even in this industrial age, individually designed, handcrafted works of art designed for special surroundings and special uses can continue to have an honored place.

A comparison of the designs of the instruments in the September 1959 issue and this one would furnish a knowledgeable teacher with the meat for several lectures on organ design. Not all of the 70-odd stoplists this time would rate an A, or B or even a C. Study them carefully; see how many "little fellows," too, display amazing know-how. Granted that an organ doesn't sound on paper and that some of those which may look best may not sound that well. But there are principles of design and the stoplist which recognizes them has a better chance of sounding than one which violates them.

You will probably recognize our cover — our favorite of the eleven covers of previous September two-manual issues. It was prepared for us in 1963 by Homer Frank of the Reuter company. We decided it merited another look.

Having turned the cover, have a look at the ads. Note how many large builders are offering mechanical actions. Would you have guessed this could be, back in 1959? Then, as you check the stoplists themselves, have a look at the interesting visual designs most builders are turning out. Remember when many organs were actually such eyesores they had to be covered by a grille?

This may be a dangerous period for church music but it seems to us a pretty exciting one for the organ itself. "Big" and "good" are no longer necessarily synonyms. Nor, for that matter are "small" and "inexpensive." It's a vastly different organ world we're "devoted to" in 1970.



New Recordings

Some interesting records on the Argo label provided us some pleasant listening this month. We are aware of the large amount of broadcasting and recording which Simon Preston has been doing in England and we are happy to have a recent example in Argo's ZRG 631: Michael Haydn's Duo Concertante for viola and organ and Joseph Haydn's familiar organ concerto. The orchestra is the Academy of St. Martin-in-the-Fields directed by Neville Marriner, and Stephen Shingles plays the viola on the first work. Our high opinion of Mr. Preston's command of the instrument and his exemplary musicianship was supported on this disk, as we expected.

It would be easy to use superlatives in speaking about Argo ZRG 640, Treasures of the English Baroque. Colin Tilney displays sensitivity and vitality as he plays a beautifully restored 1745 instrument. The music is not familiar though its composers are: Blow, Draghi, Croft, Clarke, Rosengrave, Chilcot, Nares and Arne. This is a harpsichord recording which has lots of presence; no harpsichord enthusiast will want to be without it.

We have another fine record by the choir of St. John's College, Cambridge, with George Guest directing. Argo ZRG 620 is music by Victoria: O Quam Gloriosam est regnum. It contains that plainsong motet and the "parody" mass composed on it, four other motets, a Magnificat Primi Toni and Litanias de Beata Virgine. Again the singing is so beautiful and gives such a well-conceived idea of the music that this is sure to be a record most owners will play many times. As usual the jackets of these three records are visually attractive and informative. We would have liked to know, though, what organ Mr. Preston was playing and where.

A Telefunken Das alte Werke (SAWT 9546 — A Ex.) gives us the Quadro Amsterdam — flute violin, cello and harpsichord (Gustav Leonhardt) plus extra violin and flute in two of Francois Couperin's "ordres" from Les Nations: L'Espagnole and La Piemontoise. Hearing such an ensemble play this music should help anyone gain a better grasp of the style and the ornamentation. Both harpsichord and organ players should learn from this.

A Reger organ record we had hoped to discuss turned out to be something else sealed in the Reger jacket — something not in our area of interest.

E. Power Biggs' What Child Is This, A Christmas festival (Columbia MS-7164) would make a good gift but there is not much Biggs in evidence, what with the Gregg Smith Singers, the Texas Boys Choir, the New York Brass and Percussion Ensemble and some very familiar, slickly arranged carols. A good seasonal recording this, but not a must like many Biggs Disks. —FC

Two Organ Festivals In Southern Europe in 1970

The famous little organ in the parish church of Magadino, Switzerland, was the scene of its 8th annual international festival of organ music — a series of seven international recitals beginning June 17 and continuing through July 15. Recitalists, each confining his program to certain specifics, were Helmuth Rilling, Germany June 17:

Prelude, Fugue and Chaconne in C, Buxtehude; Variations on Vater unser, Scheidt; Prelude and Fugue in E major, Lübeck; Variations on Jesu, meine Freude, Walther; Komm, Gott Schöpfer, Der Tag der ist so freudenreich, Alle Menschen, O Mensch, Christum wir sollen loben schon, Prelude and Fugue in D major, Bach.

Gillian Weir, England and Canada June 21:

Voluntary in C, Pavan in A minor, Gibbons; Dr. Bull's Juell, Bull; Voluntary in C minor, Purcell; Adagio in E, Bridge; Introduction, Variations and Pasacaglia, Weeks; Sonata in G, Elgar; Elegy, McCabe; Toccata: Gladius Domini, Fricker.

Helmuth Reichel, Switzerland June 26:

Prelude and Fugue in B flat major, Sonata 5, Toccata in F major, Bach; Grand pièce symphonique, Franck; Improvisation.

Alessandro Esposito, Florence, Italy July 2:

Messa della Madonna, Ricercare con l'Obbligo di cantare la quinta parte senza toccarla, Quinta parte nel Ricercare e per i versetti Kyrie-Christe (with Mariagrazia Ferracini, soprano), Frescobaldi; Prelude and Fugue in D minor, Wir glauben all', Lobt Gott, ihr Christen, Trio in C minor; Fantasie and Fugue in G minor, Bach.

Wilhelm Krumbach, Germany July 7:

Fantasie in G minor, Mützel; Suite for an organ clock, Prelude 1, from set through all keys, Organ Fugues in D and C, Trio in E minor, Prelude in F minor, Circular Fugue on a theme of Bach, Beethoven; Fugue in E minor, Schubert; Sonata in F major, Cherubini; Fugue 1, Intermezzo and Fugue 2, Hummel.

Pierre Cochereau, Paris, France July 12:

Extralts, Messe de Paroisses, F. Couperin; Symphonie 2, Vierne; Cortège et litanies, Final d'Evocation, Dupré; Le Banquet Céleste, Dieu parmi nous, Messiaen; Suite improvisée.

David Pizarro, Cambridge, Mass. July 15:

Sonata 1, Hindemith; Diferencias sobre el canto llano del Caballero, Cabezon; Diferencias sobre la Follia, Van Slyck; Basse et dessus de Trompette, Clérambault; Prelude and Fugue, with Largo, Schmücke dich, Nun freut euch, Wir glauben all, Prelude and Fugue in G minor, Bach.

The 10th Festival of Organ Music at Ravenna, Italy included recitals on all the Tuesday evenings of July at 7:30 and some other dates too. Opening recital July 2 was by Rolande Falcinelli, Sacre Coeur, Paris:

Fantasie and Fugue in G minor, Bach; Fantasie, Duo, Carillon, L. Couperin; Gloria, Leipzig choral, Bach; O Sacrum Convivium, Alleluia, Five chorals in memory of Bach, Falcinelli; Credo, Bach; Five Versets on Psalms, Ave maris stella, Magnificat, Dupré; Improvisation.

Wilhelm Krumbach, Germany, played July 9:

Toccata, Adagio and Fugue in C, Bach; Prelude 1 (all the tonalities), Trio in E minor, Prelude in F minor, Suite for organ, Fugue in D minor on a theme of Bach, Beethoven; Fugue in E minor, Schubert; Sonata in F major, Cherubini; Fantasie and Fugue on Halleluja, Gott zu loben, Reger.

Helmuth Reichel, Switzerland, was heard July 16:

Three Chorales, Pastorale, Grand pièce symphonique, Franck.

Karl Richter, Munich, played July 23.

Those Were the Days

Fifty years ago the September, 1920 issue published the following news of interest to readers—

Homer Norris, organist of St. George's in New York and well-known composer of organ music, died from blood-poisoning after being run down by a taxicab.

Wesley Ray Burroughs' movie organ column was devoted to Hawaiian music; one of the "cue sheets" cited was for "The Woman and the Puppet" starring Geraldine Farrar and Lou Tellegen.

Plans for the new \$100,000 organ for Cleveland's new Auditorium called for a five-manual instrument.

Gatty Sellars returned to England on the Aquitania after a tour of 223 recitals in the United States.

The outdoor organ by Austin in Bohemian Grove, Calif., was opened with recitals by Edwin Lemare, Wallace Sabin and others.

Recitalists listed in the recital pages included: Eric DeLamarter, Lynnwood Farnam, Edwin Stanley Seder, Arthur Jennings, Rowland Dunham, Homer P. Whitford, Max Miranda and Palmer Christian.

Twenty-five years ago this magazine carried these events in the organ world in its September, 1945 issue—

Word was finally received that Fritz Heitmann, organist of the Dom in Berlin and professor at the Berliner Hochschule, was safe, after many months of uncertainty.

Marshall Bidwell was a feature of the Northwestern University summer school of church music.

A letter from Henry Willis to the editor of THE DIAPASON gave some details of the bombing of St. Paul's Cathedral in London.

Many of the advertisements welcomed peace, coming at the end of history's most extensive war.

Ten years ago this magazine reported these events in the organ field in the issue of September, 1960—

The second annual two-manual issue of THE DIAPASON listed stoplists by 32 builders.

Robert Baker received the honorary MusDoc from Illinois Wesleyan University, Bloomington.

Edward Mondello was appointed university organist for the University of Chicago.

Special articles were included in this issue by E. Power Biggs, Seth Bingham and Robert Noehren.

Dieu parmi nous, Messiaen; Fantasie and Double Fugue in D minor, Reger; Fantasie in G major, Trio Sonata 2, Passacaglia and Fugue in C minor, Bach.

Kamiel D'Hooghe, Brussels, played July 27:

Symphony opus 48, Peeters; Messe de la Pentecôte, Messiaen.

Fernando Germani, Rome, played Aug. 2:

Sonata 1, 2, 3, Bach; Sonata 1, Hindemith; Sonata on Psalm 94, Reubke.

Luigi Ferdinando Tagliavini, Bologna, was heard Aug. 6:

Toccata avanti la Messa della Madonna, Canzon sopra l'Epistola, Toccata per l'Elevazione, Bergamasca, Frescobaldi; Concerto in A minor, Vivaldi-Bach; Alla breve, Fugue on a theme of Corelli, Canzona, Bach; Concerto in D minor, Vivaldi-Bach.

Heinz Wunderlich, Hamburg, concluded the festival Aug. 12:

Prelude and Fugue in B flat, Bach; Sonata 2 in D minor, Reger; Fantasie and Fugue on Ad nos, Liszt; Sonata on Psalm 94, Reubke.

OWEN APPOINTED TO POST IN CINCINNATI COLLEGE

Thomas G. Owen has been named assistant dean and director of admissions of the University of Cincinnati College-Conservatory of Music. For eight years chairman of the department of music at Erskine College, Due West, S.C., he was director of choral activities and teacher of voice; he has performed often as tenor recitalist and oratorio soloist.



Choral Music

A medium-sized stack of choral music awaited this monthly column with a fair number of publishers represented.

Robert Wetzler's unison Doxology (Hurrah to God) is published by Augsburg and will interest various people. Our own feeling is that Mr. Wetzler (as evidenced by his newsletter *Ruckus*) shows more talent and originality with the English language than in music.

Boston Music Company is represented by two by Alvin Lamb, both practical and in familiar idiom: Let Not Your Heart Be Troubled and O That I Had a Thousand Voices.

Harold Flammer choral music is now available from Shawnee Press but for the present we shall list it separately. Joyful Carol by Frances Williams is available SAA, SAB, TTBB, SATB, unaccompanied. Feast after Feast by Virgil T. Ford is a quiet communion meditation largely in block harmony; Alfred H. Johnson's Our Daily Bread is for similar use and largely for unison men's voices. Katherine K. Davis' SAB Glory Be to God on High has sections for baritone and alto solos or unison. Three are by Gordon Young: By the Waters of Babylon and The Lord is My Shepherd, both with a high voice solo, and a brisk Fret Not Thyself. Lloyd Pfautsch's The Beatitude of John uses SATB, tenor solo, guitar, finger cymbals and handbells; he knows his idiom.

Novello edition is now available in this country from Belwin. Bryan Kelly has a big unaccompanied Veni Sancti Spiritus which stretches into double chorus; it would make an exciting work for a professional group. John Morehen has edited a Tomkins Praise the Lord, O My Soul with his usual meticulous scholarship. Jeffrey Bishop has set Chaucer words for In Hevene and Helle, while Charles Camilleri has set Laurence Swinyard (editor of *Musical Opinion*) in the only Christmas carol included: Christ's Birthday.

Oxford, noted for its carols, has just two for this month: a simple and attractive John Rutter arrangement of O Come, O Come Immanuel and an arrangement of K. J. Dinham with unfamiliar words of the familiar African Kwmbayah. Oxford's only two works from the past this month are: an edition of a Merbecke mass adapted to the Roman Catholic English text for which John Bergsagel, Peter Peacock, J. H. Arnold and Herbert Sumsion all receive credit, and a William Munday O Lord, the Maker of all things, transcribed by Peter Le Huray. Music from Oxford by distinguished contemporaries includes: An Easter Sequence by Kenneth Leighton, finely made for treble voices and trumpet; a Communion Service by Alan Ridout, adapted for several ways of performance with or without congregation; a Jesu Dulcis Memoria by Paul Drayton for SSATTB with Latin text; and Barrie Cabena's Te Deum for congregational singing in a very simple style. Roy Douglas has rescored the Vaughan Williams Old 100th Psalm Tune for choir, congregation, three trumpets, organ and timpani. Anthems for Treble Choirs is a set of 14 unison, two- and three-part anthems of good quality, not duplicated in other collections.

G. Schirmer sends music in different categories. Charles Kelso Hoag has a bright festival Sing We Merrily unto God Our Strength, with organ, trumpet, horn and percussion, and an SSAA Gloria for a skilled treble group. Dewey Owens has another festival anthem, Christ is made the sure foundation. John Chobanian has a setting of De Profundis for a cappella singing; there is division in all voices. Virgil T. Ford calls his Blessed Be the Name of the Lord a choral affirmation; it is unaccompanied and practical.

NUNC DIMITTIS

HARRY SYKES DIES; SERVED IN LANCASTER, GALESBURG

Harry A. Sykes, widely-known organist, choral conductor and composer, died July 19 at the age of 83 in Luther Acres, Lititz, Pa. Prior to his retirement in 1968, he had been organist and choirmaster since 1946 at the congregational Church of Galesburg, Ill.

From 1922 to 1946 he led an extremely active musical life as organist and choirmaster of Trinity Lutheran Church, Lancaster, Pa., where he maintained a senior choir of more than 60 which sang many concerts, in addition to large youth and junior choirs.

In 1929 he composed the music for and directed a massive outdoor Pageant of Gratitude on the 200th anniversary of the founding of Lancaster.

Dr. Sykes was awarded an honorary MusDoc by Westminster Choir College in 1932. He served as instructor at Lancaster Theological Seminary, director of the Lancaster Art Chorus and organist of Franklin and Marshall College.

After he went to Galesburg, the vestry of Trinity Church at Lancaster commissioned him to compose a set of introits for the church year, sung only in that parish.

Heading editings for G. Schirmer is a new version of the Josquin Des Pres Mittit ad Virginem, with separate Latin and English texts for unaccompanied singing — a work of considerable scope. Maynard Klein has made A Prayer for Today from a Rosenmüller chorale. Kent Newbury has an arrangement with brass quartet of We Gather Together which he calls Prayer of Thanksgiving. Maurice Jacobson has prepared Martin Shaw's With a Voice of Singing for unison singing. Gregg Smith has arranged a French carol as A Long, Long Time Ago, for unaccompanied singing with two treble soloists.

In Lawson-Gould series available from G. Schirmer we see five unaccompanied anthems by August Soderman arranged and edited by Roy E. Johnson and Walter Rodby: To the Father, To the Son, To the Holy Spirit, To the Blessed Virgin, and Benediction, in a 19th century idiom. Other arrangements are S. Drummond Wolff's My God, Accept My Heart This Day from Gibbons' Song 67, a cappella Praised Be the Lord, edited by Elwyn Wienandt from an anonymous anthem on the tune Hubbard; and Alice Parker's Jesus Died on Calvary's Mountain, on a traditional American tune, a cappella with bass solo.

The Shawnee Press stack is entirely for the Yule season. Maxine Posegate has set Luther words in her To the Holy Child, for combined choirs, piano or organ, and optional handbells. Ruth and Paul Hume have a folk-like The Shepherds and the Kings; Eugene Engler's setting of Winds Thro' the Olive Trees, in beguine tempo, calls for guitar, string bass, finger cymbals and tom-toms. David Chase's Strangers in the Streets uses most of the same instruments. Robert W. Jones' A Nativity Song suggests use of flute, oboe or violin, clarinet, horn and bassoon or cello. There is a soprano solo and a solo trio. Walter Ehret's arrangement of the spiritual Sister Mary Had-a but one Child comes SATB or SSA. Roy Ringwald has an SSA of Christmas Day in the Morning on a Dutch carol. Two more Alfred Burt carols arranged SA by Hawley Ades are included this month: Some Children See Him and Ah, Bleak and Chill the Wintry Wind.

Somerset Press, division of Hope Publishing, has a volume of Great Christmas Choruses compiled and edited by Roy E. Johnson and Walter Rodby. This is arranged with narrator for possible use in sequence; some of its seven choruses are to be found in several collections and are likely to be already in many choir libraries. Somerset's other offering was secular. — FC



Organ Music

Breitkopf & Härtel (Associated) continues the series of Bach's complete organ works edited by Heinz Lohmann, based on the earlier edition of Ernst Naumann. Volume 6 contains the trio sonatas and other trio compositions; vol. 7, miscellaneous chorale settings; and vol. 10, chorale partitas. Paper quality, certainly an important consideration in an edition such as this, is surprisingly poor.

Also from Breitkopf & Härtel is Ernst-Ulrich von Kameke's Toccata, Strophien & Finale (1967). Technical demands are formidable. A more apt title here would be Threnody for the Twelve-Tone System.

Goshen College, Goshen, Ind., a Menonite institution, has commissioned various composers to write preludes on their choices of tunes from The Menonite Hymnal (1969). The resulting collection is available from the College (attn. Dr. Mary Oyer). Most settings are fairly concise and are most likely intended to function as introductions to actual hymn singing. The tunes range from obscure to familiar. There is a very healthy diversity of style, and the collection on the whole offers many fresh insights.

William Schmidt's Chamber Concerto for organ and brass quintet (Western International) rounds out this month's meager offerings. Instrumental parts are included. There are two movements; a sonata, and a fantasy on a spiritual. A classical attitude is evident, and a fine sense of economy of means prevails throughout the composition. — WV

NEWS OF CHAPTERS AND ORGAN GROUPS

Queens

New officers for the Queens Chapter are: dean, Howard H. Epping; sub-dean, Margaret E. Battle; secretary, Agnes W. Kraft; assistant secretary, Madeline McKnight; treasurer, Roy A. Anderson; registrar, Frederick Bell; auditors, Mary Kaner and Lily Rogers; librarian-historian, Hugh Campbell; chaplain, the Rev. Henry R. Gureck; executive committee, Robert Cane, Charles Harmon, Carleton Inniss, David Schmidt, Richard Smid, Bertha Haas.

HOWARD H. EPPING

Pittsburgh

More than 125 members of the Pittsburgh Chapter visited the Möller Organ Company in Hagerstown, Md. June 7, the largest group ever to visit the factory. A tour in small groups was led by Peter Möller Daniels, Kevin M. Möller, G. Richard Henneberger, Ronald F. Ellis and George L. Collins. Included was a demonstration of the recently completed Möller tracker for Nativity Lutheran Church, Allison Park near Pittsburgh. After the tour the group went to St. John's Lutheran Church, Hagerstown, the Möller family church, where the recently rebuilt 60-stop Möller was demonstrated by several chapter members.

After a fellowship hour and dinner, Dean Robert Sutherland Lord conducted an informal program. Victor Zuck, Pittsburgh representative for Möller, and W. Riley Daniels, president of Möller, extended greetings to the group. Nan Neugebauer, Pittsburgh entertainer known to organ groups all over the country, gave a musical monologue.

ROBERT S. LORD

Central Arizona

The Central Arizona Chapter closed its 1969-70 season with a pot-luck dinner at the Phoenix home of Mr. and Mrs. William P. Brown. Featured was a theater organ recital by Tom Hazleton, San Jose, Calif., who played a program of modern and old-time hits on the restored 21-rank Wurlitzer from the Paradise Theater in Chicago.

MARJORIE HASS

K. BERNARD SCHADE has been promoted to associate professor and director of choral activities at East Stroudsburg, Pa. State College; at the same time he has become organist-choirmaster of the East Stroudsburg Methodist Church.



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Humpe Builds Organ from Used Pipework

The Humpe Organ Company, Richmond, Ohio, has built a three-rank organ for Todd Gresick, organist of Steubenville, Ohio Churches. The wind pressure is 3 inches. The used pipework includes an 8 ft. salicional (Tellers bass, Johnson treble), a 2 ft. piccolo (Johnson), and a 4 ft. principal (Schantz). The console and organ case are finished in antique white and cherry. The action is direct electric and electro-pneumatic for the 12 pedal bourdon pipes. Joseph Humpe made the installation.

GREAT
Contra Viola 16 ft.
Bordun 8 ft.
Salicional 8 ft.
Oktav 4 ft.
Flute a Cheminée
Salicet 4 ft.
Flageolet 2 ft.

POSITIV
Holzgedeckt 8 ft.
Aeoline 8 ft.
Klein Gedeckt 4 ft.
Viol 4 ft.
Nazard 2 3/4 ft.
Blockflöte 2 ft.
Terz 1 3/4 ft.

PEDAL
Subbass 16 ft.
Flötenbass 8 ft.
Viol 8 ft.
Quint 5 1/2 ft.
Prinzipal 4 ft.



Zimmer Builds Tracker for Moravian Church

The new Zimmer organ for Park Road Moravian Church, Charlotte, N.C. was built with mechanically operated slider chests and electric stop action, to allow for a combination action. The entire action is made of metal and nylon components suspended in a metal framework between keyboards and windchests, making it independent of expansion or shrinkage in the wooden building frames.

The windchests are made of marine plywood and phenolic resins with the note pallets of aluminum. By this system need for periodic regulation and maintenance of the action have been practically eliminated. The system also allows detaching the console from the organ case for distances of as much as 20 feet at little or no extra cost and without stiffer or heavier action. The Park Street console is detached for a distance of eight feet.

Alan Wingard is organist and choir director and consulted on the stoplist.

GREAT
Principal 8 ft. 56 pipes
Gedackt 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Mixture 4-5 ranks 268 pipes
Trompete 8 ft. 56 pipes

POSITIV
Gemshorn 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Cymbel 3 ranks 168 pipes
Krumhorn 16 ft. 56 pipes
Tremolo

PEDAL
Subbass 16 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Dulcian 16 ft. 32 pipes



Howell Builds Organ for Sterling, Ill. Church

H. A. Howell Pipe Organs, Dixon, Ill., has built a two-manual organ for St. John's Lutheran Church, Sterling, Ill. Five sets of pipes from the 1923 Möller organ were saved and installed in the new instrument. The total planning was done by Curt Schmitt, tonal director for Howell, co-operating with Grayson Brottmiller, organist. Installation was made in the galley with pedal and great pipes exposed.

GREAT
Rohr Bourdon 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 12 pipes
Flute Conique 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Flute Conique 4 ft. 12 pipes
Twelfth 2 3/4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Trompete 8 ft.
Tremolo
Chimes
Harp

SWELL
Gedeckt 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppel Flöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Flautino 2 ft. 12 pipes
Tierce 1 3/4 ft. 49 pipes
Larigot 1 1/2 ft. 12 pipes
Siffelöte 1 ft. 12 pipes
Trompete 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Oboe Clarion 4 ft. 12 pipes
Tremolo

PEDAL
Lieblich Gedeckt 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft.
Quint 5 1/2 ft.
Octave 4 ft. 12 pipes
Rohr Flöte 4 ft.
Rauschquinte 2 ranks 64 pipes
Acuta 2 ranks 24 pipes
Trompete 16 ft. 12 pipes
Trompete 8 ft.
Oboe 4 ft.

16th CHURCH MUSIC MEET AT WISCONSIN UNIVERSITY

More than 150 musicians and clergymen of all faiths attended the 16th annual church music conference July 29-31 at the University of Wisconsin in Madison. The faculty included Paul G. Jones, chairman; Arthur F. Mecknell, choral repertoire and anthem reading; Vance Y. George, choral conducting; John W. Harvey, organ construction and carillon recital, and Melos M. Velimirovic, Byzantine church music. Robert Baker, Union Seminary, was organ recitalist.



Roderer Builds Practice Organ for Three Colleges

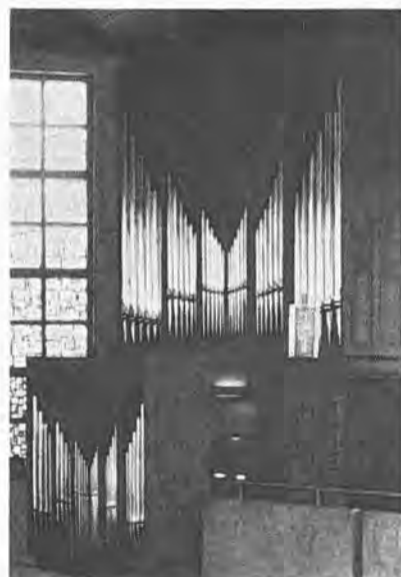
Kurt E. Roderer, Northwestern University organbuilder of Evanston, Ill. has installed a six-stop two-manual organ at Andrews University, Berrien Springs, Mich., another of the same type at Valparaiso University, and a third is on order for Concordia Senior College, Fort Wayne, Ind.

The key and stop action is mechanical. The organ is designed to be installed in a room with normal ceiling height. It has 61 manual keys and 32 pedal keys and the three normal couplers.

MANUAL 1
Quintaden 8 ft.
Rohrflöte 4 ft.

MANUAL 2
Gedeckt 8 ft.
Principal 2 ft.

PEDAL
Bourdon 8 ft. (or Sordun 16 ft.)
Flachflöte 4 ft.



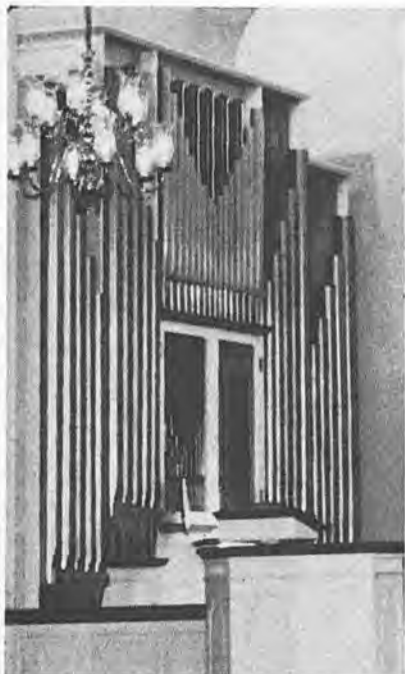
Janke Builds Organ for Göttingen Church

Rudolf Janke, Bovenden, Germany, has installed a two-manual tracker organ in the Stephanuskirche, Göttingen, with slider chests and solid oak case. The Trompete is played from a solo keyboard.

HAUPTWERK
Prinzipal 8 ft.
Rohr Flöte 8 ft.
Oktave 4 ft.
Spitzflöte 4 ft.
Oktave 2 ft.
Mixture 4-5 ranks
Trompete 8 ft.

RÜCKPOSITIV
Gedeckt 8 ft.
Prinzipal 4 ft.
Blockflöte 4 ft.
Nasat 2 3/4 ft.
Quintadena 2 ft.
Terz 1 3/4 ft.
Oktave 1 ft.
Zimbel 2 ranks
Krumhorn 8 ft.
Tremulant

PEDAL
Subbass 16 ft.
Prinzipal 8 ft.
Gemshorn 4 ft.
Mixture 3 ranks
Posaune 16 ft.
Trompete 8 ft.



Chapline Builds Tracker In Woodstown, N.J.

Chapline Organs, Philadelphia, Pa., has built a two-manual mechanical action instrument for the United Presbyterian Church, Woodstown, N.J. The present installation, using a case only three feet deep, is planned so as to make possible eventual placement in a rear gallery. Stop action is electric.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Salicional 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 88 pipes
Cymbel 2 ranks 122 pipes

PEDAL

Subbass 16 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Principal 8 ft. 32 pipes
Octave 4 ft. 12 pipes
Nachthorn 2 ft. 32 pipes
Oktavlein 1 ft. 12 pipes

Hartman-Beaty Bases Organ on 19th Century Tracker

The Hartman-Beaty Organ Company has again built a basically new instrument utilizing an old one as a money-saving starting point. The new mechanical action instrument is based on a discarded 9-rank tracker built by Henry Hall; it is installed in the Thompson Memorial Presbyterian Church, New Hope, Pa., replacing an electronic. The Hall was originally in the Church of St. Michael the Archangel, Bridgeport, Conn.

The manual chests have been rebuilt completely with new sliders and slider seals; most of the action, the entire pedal division and all metal pipework is new. The instrument is arranged vertically in its new white pine and mahogany case and requires less than 60 square feet of a rear gallery only seven feet deep. The wind pressure is 2 3/8 inches throughout; open toe voicing has been used without nicking. Bart Pitman II, Oberlin student and member of the church, played the inaugural recital Aug. 30. The design was created by Richard S. Hartman, president of the firm.

MANUAL 1

Prestant 8 ft. 49 pipes
Rohrpommer 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Mixture 2-3 ranks 165 pipes

MANUAL 2

Holzgedeckt 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft.
Prestant 8 ft.
Choralbass 4 ft.
Dulzian-Fagott 16 ft.

Holloway Builds In Dearborn Heights, Mich.

The E. H. Holloway Co., Indianapolis, Ind., has completed a rear gallery installation at Christus Victor Lutheran Church, Dearborn Heights, Mich. Ernest White worked out the tonal design, and Marilyn Mason acted as consultant.

GREAT

Quintaton 16 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Furniture 2 ranks 122 pipes
Cymbale 2 ranks 122 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemsceleste 8 ft. 49 pipes
Spillflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Scharff 2 ranks 122 pipes
Schalmey 8 ft. 61 pipes
Tremolo

PEDAL

Sub Bass 16 ft. 32 pipes
Quintaton 16 ft.
Spitzflöte 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Mixture 2 ranks 61 pipes
Fagott 16 ft. prepared



Greenwood Builds For Mount Airy, N.C. Church

The Greenwood Organ Co., Charlotte, N.C., completed a two-manual instrument for the First Presbyterian Church, Mount Airy, N.C., in June. The specification is based on a unified design. Manuals are 61-notes, pedals 32 notes.

GREAT

Principal 8 ft. A
Bourdon 8 ft. B
Dulciana 8 ft. C
Prestant 4 ft. D
Bourdon 4 ft. B
Dulcet 4 ft. C
Doublette 2 ft. E
Mixture 3 ranks F
Chimes

SWELL

Bourdon 8 ft. B
Dulciana 8 ft. C
Voix Eolienne 8 ft. G
Bourdon 4 ft. B
Dulcet 4 ft. C
Nasard 2 3/8 ft. B
Flageolet 2 ft. B
Larigot 1 1/2 ft. B
Trompette 8 ft. H
Clarion 8 ft. H
Tremolo

PEDAL

Bourdon 16 ft. B
Lieblich Gedeckt 16 ft. I
Principal 8 ft. A
Bourdon 8 ft. B
Dulciana 8 ft. C
Prestant 4 ft. D
Bourdon 4 ft. B
Dulcet 4 ft. C
Doublette 2 ft. E
Trompette 8 ft. H
Clarion 4 ft. H

ANALYSIS

Principal 61 pipes A
Bourdon 97 pipes B
Dulciana 73 pipes C
Prestant 61 pipes D
Doublette 61 pipes E
Mixture 183 pipes F
Voix Eolienne 49 pipes G
Trompette 73 pipes H
Lieblich Gedeckt 12 pipes I



Buhl Builds 19-rank Organ for Miami, Fla.

St. Thomas Episcopal Church, Miami, Fla., received a memorial organ built by the Buhl Organ Company, Utica, N.Y. The new two-manual, 19-rank direct electric action instrument features a solid state drawknob console. The specification was drawn by Herbert Hooper, Jr., organist and choir director, in consultation with Joseph Cortese, Jr. of Buhl.

GREAT

Open Diapason 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Stopped Diapason 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Aoline 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Block Flöte 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Open Diapason 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Gedeckt 8 ft.
Trumpet 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Trumpet 4 ft. 12 pipes

PRESBYTERIAN MUSICIANS FORM NEW ASSOCIATION

The Presbyterian Association of Musicians was formed July 26 at the 1970 Montreat Church Music Conference, which was attended by more than 1,000 involved in church music. Adele Dieckmann, Atlanta, Ga. was elected president; David McCormick, Tyler, Tex., vice-president; Horace T. Allen, Jr., executive secretary; Richard D. Wetzel, Pittsburgh, Pa.; treasurer, Jerry L. Black, Atlanta, Ga.; executive committee: Henry P. Bridges, Charlotte, N.C.; Austin C. Lovelace, Denver, Colo.; Richard M. Peek, Charlotte, N.C.; Josephine Waddell, Fort Collins, Colo.; James R. Sydnor, Richmond, Va.; William Whitehead, Bethlehem, Pa.

Two-Manual Allen In Minnesota Church

The two-manual Allen installed in the United Methodist Church, Luverne, Minn., has a secondary speaker system which projects all stops at a softer level in the choir area to compensate for a peculiar acoustical situation. Mrs. Carol Ohlsen is the organist.

GREAT

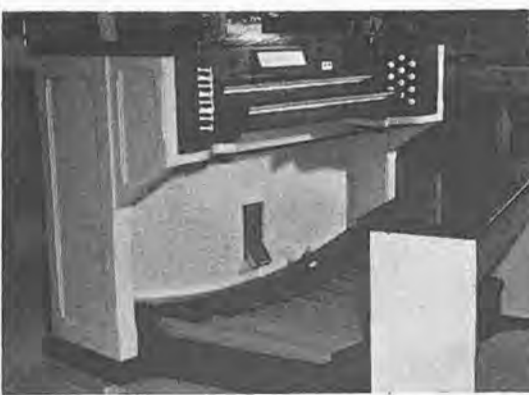
Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Quintadena 8 ft.
Flute 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Twelfth 2 3/8 ft.
Fifteenth 2 ft.
Spillflöte 2 ft.
Larigot 1 1/2 ft.
Siffelöte 1 ft.
Mixture 4 ranks
Harp
Celesta
Carillon
Tremolo

SWELL

Geigen Diapason 8 ft.
Gamba Celeste II 8 ft.
Gemshorn 8 ft.
Voix Celeste II 8 ft.
Gedeckt 8 ft.
Flute Celeste II 8 ft.
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 3/8 ft.
Octavin 2 ft.
Blockflöte 2 ft.
Tierce 1 3/8 ft.
Plein Jeu 3 ranks
Contra Fagotto 16 ft.
Hautbois 8 ft.
Trompette 8 ft.
Clairon 4 ft.
Tremolo

PEDAL

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



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One-Manuals Resume Historic Place In Organ Music



SNETZLER

News of one-manual organs this year gives ample evidence of the continuing need for small instruments. Stoplists of 20 one-manuals were on file at deadline for the September issue. Builders from the U.S., Holland, England, and Germany are represented, and the restoration or relocation of several 18th and 19th-century organs has also been reported.

In the latter category, an instrument of Colonial vintage has been restored and set up for display and concert use at the Smithsonian in Washington. Built by John Snetzler, London, in 1761 for Dr. Samuel Bard, surgeon to George Washington, it is the only survivor of the five Snetzler chamber organs known to have been imported into North America before the American Revolution. Only 16 of the original 240 pipes in the Bard organ were missing when it was acquired by the Smithsonian in June, 1968. John Fesperman and Scott Odell were responsible for the restoration, which took more than a year to complete.

There are six stops, three of which are half-stops. The range is GG/B-e'''; short octave omitting GG#, AA#, BB and C#. A swell pedal opens a hinged lid behind the cornice at the top of the case.

Stopped Diapason 8 ft. 54 pipes
Open Diapason 8 ft. (treble) 29 pipes
Flute 4 ft. 54 pipes
Fifteenth 2 ft. 54 pipes
Sesquialtera 2 ranks (bass to b) 50 pipes
Cornet 2 ranks (treble from e') 58 pipes



MAASTRICHT

An exceptionally large one-manual of similar longevity has been restored by the Dutch firm of Verschueren at the Celrebroederskapel in Maastricht. The builder is unknown, and the organ dates from around 1790. Manual com-

pass is 53 notes (C-e'''), and the pull-down pedal has 20 notes.

Bourdon 8 ft.
Montre 8 ft. (treble)
Prestant 4 ft.
Flute 4 ft.
Nasard 2 1/2 ft.
Doublette 2 ft.
Tierce 1 1/2 ft.
Sexquialter 2 ranks
Cornet 1-3 ranks
Fourniture 3 ranks
Trompette 8 ft. (divided)
Tremulant
Manual to Pedal



SIMMONS & McINTIRE

A Simmons & McIntire organ built in 1849 for the Campbellite Unitarian Mission in Bridgeport, Conn., and about ten years later acquired by Christ Episcopal Church, Trumbull, has been restored by Richard Hamar, Hartford. The organ was used in Trumbull until 1928 when an attempt to electrify the blower left it unplayable. A showing of the Organ Historical Society slide-tape program to members of the Trumbull Historical Society and members of the church last November resulted in the decision to proceed with restoration. In addition to mechanical work on the instrument, the case has been completely refinished, and the wood dummy pipes were regilded with 23 karat gold. Manual compass is GG-F''.

Open Diapason 8 ft.
Stopped Diapason 8 ft. (divided)
Principal 4 ft.
Flute 4 ft.



HOOK

The Organ Clearing House, Cornwall-on-the-Hudson, N.Y. has relocated several old one-manual instruments which needed only adjustment and minor mechanical repairs. An E. & G. G. Hook, Opus 153, 1853, originally built for the Unitarian Church of Dublin, N.H., has been installed in the Northshore Unitarian-Universalist Church, Danvers,

Mass. The organ has also been used on a temporary basis at several other locations.

Dulciana 8 ft. 37 pipes
Melod'ia Treble 8 ft. 37 pipes
Stopped Diapason Bass 8 ft. 17 pipes
Principal 4 ft. (divided) 54 pipes
Fifteenth 2 ft. 54 pipes

A one-manual tracker built in 1869 by George Jardine & Son, New York City, will soon be re-installed in the new building of Emmanuel Presbyterian Church, 737 East 6th St., NYC. The organ served this congregation for many years before their old building was badly damaged by fire early in 1969. Except for a scorched case, the instrument survived the fire in good condition, but it was slated for demolition along with the building last year. It was rescued at the last moment, while the wrecking crew was razing the structure, by Alan Laufman, director of the Organ Clearing House, and a team of volunteers including two students from the choir school of St. Thomas Church. The mechanical action will be refurbished, a new case will be provided, and the installation will be completed by the Hartman-Beatty Organ Co., Englewood, N.J.

MANUAL

Open Diapason 8 ft. 56 pipes
Bell Gamba 8 ft. 44 pipes
Chimney Flute 8 ft. (divided) 56 pipes
Principal 4 ft. 56 pipes
Flute 4 ft. 56 pipes
Twelfth 2 1/2 ft. 56 pipes
Fifteenth 2 ft. 56 pipes
Trumpet 8 ft. 44 pipes

PEDAL

Bourdon 16 ft. 27 pipes

Emmanuel Episcopal Church, Dublin, N.H., a small frame building used primarily as a summer chapel and boasting a large fireplace at the rear of the nave, has acquired a one-manual tracker built around 1873 by John G. Marklove, Utica, N.Y. From the turn of the century to 1965 this instrument served the Methodist Church of West Winfield, N.Y., but it seems to have been installed originally in a Universalist church near Richfield Springs. Michael A. Loris, Barre, Vt. renovated and installed the organ, obtained through the Organ Clearing House.

MANUAL

Dulciana 8 ft. 44 pipes
Stopped Diapason 8 ft. (divided) 56 pipes
Principal 4 ft. 56 pipes
Twelfth 2 1/2 ft. 56 pipes
Fifteenth 2 ft. 56 pipes

PEDAL

Sub Bass 16 ft. 13 pipes
Manual-Pedal

Joseph Chapline, Philadelphia, Pa. has completed installation of a J. H. & C. S. Odell, Opus 258, 1888 one-manual in the Chapel of All Saints' Hospital, Philadelphia. The instrument was built originally for St. Mary's Church, Ardmore, Pa.; from 1956 until 1969 it was located at St. Cyril's Church, Coatesville. The action has been repaired and now includes aluminum trackers.

MANUAL

Open Diapason 8 ft. (divided) 58 pipes
Stopped Diapason (divided) 58 pipes
Gamba 8 ft. 46 pipes
Principal 4 ft. 58 pipes
Fifteenth 2 ft. 58 pipes

PEDAL

Bourdon 16 ft. 27 pipes
Manual-Pedal

Ten builders are represented with new one-manual instruments this year. The Andover Organ Co., Methuen, Mass. has installed an organ of five stops and pull-down pedal at the First Baptist Church, Wakefield. Manual compass is 56 notes, pedal 30 notes.

Both stop and key action are mechanical, and the divided stops increase the flexibility of the instrument.

Gedeckt 8 ft. (divided) 56 pipes
Principal 4 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Gemshorn 2 ft. (divided) 56 pipes
Quint 1 1/2 ft. (divided) 56 pipes
Manual-Pedal

John Brombaugh, Middletown, Ohio has built a portative of two stops for Dean Nuernburger, director of the Oberlin Collegium Musicum. The metal pipes are made from hammered metal, and the instrument is fitted with a hand bellows. Range is tenor F-g''.

Gedeckt 8 ft.
Principal 4 ft.

Joseph Chapline, Philadelphia, Pa. has also built a portative organ of four stops for rental use. An especially interesting feature of this instrument is that the keyboard can be folded up into the case. Among other appearances, the organ has been played in performances of Bach, Handel, and Honegger.

Gedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Cymbal 2 ranks 122 pipes

Jeremy Cooper, Concord, N.H. has completed a positive which is now located in a private residence. The case is solid cherry, and a separate cherry chest, usable for a seat, contains the electric blower and a diagonal reservoir

Praestant 4 ft. 31 pipes
Gedeckt 4 ft. (divided) 49 pipes
Quintaten 2 ft. 49 pipes
Quint 1 1/2 ft. (divided) 49 pipes

Delaware Organ Company exhibited a 3-rank positif at the national convention in Buffalo. This mechanical action instrument is voiced at 1 9/16 inches wind pressure and voicing is open toe. It is fitted with casters for ease in moving.

Compass 1-56, divided at 8-24 c-25.

Gedeckt 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.



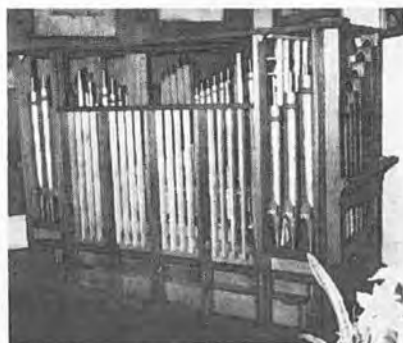
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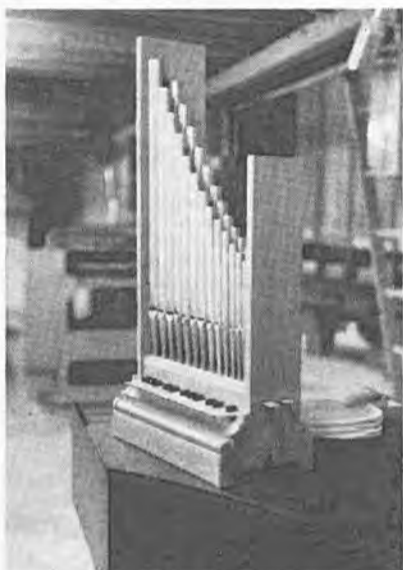
ANDOVER



CHAPLINE



COOPER



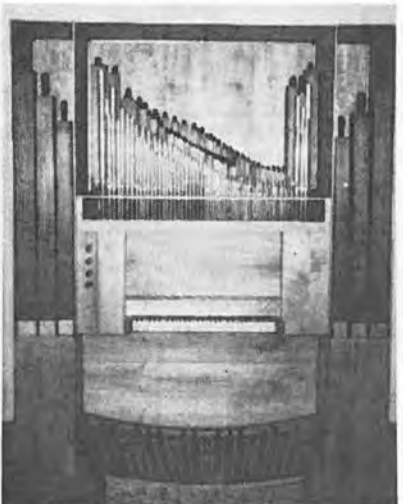
BROMBAUGH



DELAWARE



DYER



MAINS

on Zuiderveld are the organists. Case-within a reflector case. work is of solid oak, and all manual stops are divided.

MANUAL

- Principal 8 ft.
- Roerfluit 8 ft.
- Octaaf 4 ft.
- Kwintadeen 4 ft.
- Kegelpijp 2 ft.
- Mixtuur 4 ranks

PEDAL

- Subbas 16 ft.

The Roderer Organ Co., Evanston, Ill. has completed a one-manual and pedal mechanical-action organ for Fourth Presbyterian Church, Chicago. The case is of cherry wood. Manual compass is 61 notes, pedal 32 notes.

MANUAL

- Metalgedackt 8 ft.
- Principal 4 ft.
- Rohrflöte 4 ft.
- Waldflöte 2 ft.
- Mixture 3 ranks

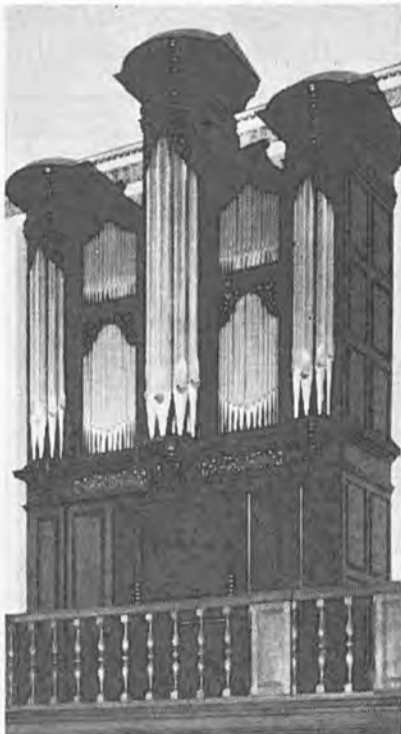
PEDAL

- Subbas 16 ft.
- Manual-Pedal

Steiner Organs, Louisville, Ky. has built a three-stop portative for the Louisville Bach Society. The instrument is a memorial to Nanette Wooton, who had been a contralto soloist with the Society before her untimely death last year. The organ disassembles into two sections, enabling the Society to move it easily from the location of one performance to another.

- Holzgedackt 8 ft. 56 pipes
- Rohrflöte 4 ft. 56 pipes
- Principal 2 ft. 56 pipes

Marshall Stone, Alexandria, Va. has built an instrument of two stops for Trinity Episcopal Church, Arlington. The blower is housed below the keyboard, and the organ is self-contained



MANDER



RODERER



STEINER



PELS



STONE

- Metal Gedeckt 8 ft. 40 pipes
- Spitz Principal 4 ft. 40 pipes

The Church of the Most Blessed Sacrament, Seattle, Wash. has received a one-manual mechanical-action organ built by Vermeulen Organs, Weert, Holland. Installation was handled by Balcom & Vaughan, Seattle. The organ is located high in a rear gallery in an excellent acoustical situation; the church seats about 1,000. Rod Eichenberger is the organist.

MANUAL

- Holpijp 8 ft. 56 pipes
- Prestant 4 ft. 56 pipes
- Blokfluit 2 ft. 56 pipes
- Quint 1 1/2 ft. 56 pipes

PEDAL

- Subbas 16 ft. 32 pipes

And so at the conclusion of another year's one-manual survey, we are happy to report that the genus is not only alive and well, but flourishing.

Randall S. Dyer, Jefferson City, Tenn. has built a one-manual and pedal organ for Christus-Victor Lutheran Church, Knoxville, where he is organist-choir-master. In order to save on cost the instrument utilizes a salvaged pedal-board, keyboard and pipework. Replacement of the old pipes with new ones is planned as the funds are available. Key-action is electric; the organ is completely self-contained and may easily be moved from one place to another.

MANUAL

- Quintadena 8 ft. 56 pipes
- Rohrflöte 4 ft. 56 pipes
- Principal 2 ft. 56 pipes
- Quinte 1 1/2 ft. 56 pipes

PEDAL

- Manual-Pedal

Michael Mains, Evanston, Ill. has built a four-rank mechanical action organ for his home. It has 56 notes on its single manual and 32 on its pull-down pedal. The case is 96" high, 80" wide and 27" deep.

MANUAL

- Holzgedackt 8 ft.
- Rohrflöte 4 ft.
- Principal 2 ft.
- Quinte 1 1/2 ft.

Noel Mander, London, England has built a one-manual organ for St. Michael Paternoster Royal, a Wren church of 1691 which was damaged in the blitz of 1940 and rebuilt in 1968-69. Among the 18th-century organists of this church was William Boyce. The case is a reproduction of the 18th-century example, also destroyed in 1940. Manual compass is GG-g^{'''}; wind pressure is 2 1/4".

- Open Diapason 8 ft. 61 pipes
- Stopt Diapason 8 ft. (divided) 61 pipes
- Principal 4 ft. (divided) 61 pipes
- Nason Flute 4 ft. (divided) 61 pipes
- Fifteenth 2 ft. (divided) 61 pipes
- Tierce 1 1/2 ft. (treble) 32 pipes
- Mixture 2 ranks 122 pipes

The Campus Chapel, University of Michigan, Ann Arbor has received a new Pels & Van Leeuwen tracker organ. Installation was handled by Johann Heerspink, American representative for Pels. Rudolph and Shar-

Programs of Organ Recitals

Calvin Hampton, New York City — Calvary Episcopal Church June 7, 14, 21, 28: Symphony 2, Widor; Suite, Duruflé.

Calvary Church July 5, 12, 19, 26: Sonatas 1, 2, Hindemith; Preludes and Fugues in B major and G minor, Dupré. For National Convention of ATOE July 14: Scherzetto and Carillon in B flat, Vierne; Pastorale, Toccata, Symphony 2, Widor; Siciliane and Toccata, Suite, Duruflé; Choate School Wallingford, Conn. July 17: Fantasia in A, Cantabile, Pièce Héroïque, Franck; Suite, Duruflé; July 31: Sonatas 1, 2, 3, Hindemith; Preludes and Fugues in B major, F minor, G minor, Dupré.

Graville Munson, Richmond, Va. — St. Stephen's Episcopal Church July 1: Fanfare, Wyton; Fantasia K 594, Mozart; Sonata in C minor for Oboe and Organ, Vivaldi (with Pieter Uitvlucht); Cortège and Litany, Dupré; Sonata for English Horn and Organ, Sachse (with Mr. Uitvlucht); Prelude and Fugue in E minor (Wedge), Bach.

James A. Simms, New York City — Riverside Church July 21: Roulade, Near; Toccata, Villancico and Fugue, Ginastera; Greensleeves, Brother James's Air, Wright; Offertory on a Spanish Folk Song, Bingham; Chorale in B minor, Franck; Andante Sostenuto, Gothic Symphony, Widor; Litanies, Alain.

Edward A. Hansen, Seattle, Wash. — Johannes Kirken, Bergen, Norway July 8: Prelude and Fugue in E minor, Bruhns; Passacaglia on When Jesus wept, Alma Ouley; Prelude and Fugue in E flat, Bach; Prelude, Fugue and Variation, Franck; Three Psalms for Organ, Max Baumann.

Johnnye Egnot, LaGrange, Ill. — SAM winner's recital, Torrey Gray Auditorium, Moody Bible Institute, Chicago Oct. 3: Paean, Leighton; Fantasia in F minor and major K 594, Mozart; Toccata, Mushel; Chorale in E major, Franck; Sonata 1, Hindemith, Dieu parmi nous, Messiaen.

Thomas D. Weisflog, Spokane, Wash. — St. John's Cathedral July 18: Finale, Arabesque, Vierne; Improvisation on the Agincourt Hymn, Roberts; Voluntary, Boyce; Wo soll ich fliehen hin, Ich ruf' zu dir, Bach; Prelude, Toccata, Suite opus 5, Duruflé.

Dennis Michno, New York City — Trinity Church Aug. 27: Magnificat, Tone 1, Buxtehude; Master Tallis' Testament, Howells; Unter den Linden, Sweelinck; Adagio, Nyquist; In dir ist Freude, Bach.

Wallace M. Coursen, Jr., Glen Ridge, N.J. — St. Paul's Chapel, Trinity Parish, New York City: Aug. 5, Five Pieces for violin and organ, Partita on O Christ, hic merck, Präludium, Kanzone and Rondo for violin and organ, Schroeder; Nancy Clarke, violin, shared the program. Aug. 12: Prelude in C major, Orgel-Mosaiken, Trio-Andantino; Dialog, Kleine Intraden, Schroeder. Aug. 19: Trio Sonata 4, Toccata, Adagio and Fugue in C major, Bach. Aug. 26: Prelude and Fugue in G minor, Buxtehude; Contrapuncti 1, 2, Bach; Triptych of Fugues, Near.

Ellen Hinz, Iowa City, Iowa — University of Iowa graduate recital July 10: Passacaglia and Fugue in C minor; Bach; Maria zart, Schlick; In dulci júbilo, Resonet in Laudibus, Tablaturbuch; Three Orgelbüchlein chorales, Bach; Three Preludes on Psalm-Liedern des EKG, Reda; Five Versets on Tone 3, Dandrieu; Chorale in A minor, Franck.

Fred Clements, Petersburg, Va. — First Baptist Church, Petersburg, Va. July 12: Toccata, Symphony 5, Widor; Salvation Has Come to Us, Karg-Elert; Prelude and Fugue in D major, Bach; Cantabile in B major, Franck; Spring Song, Hollins; Sketch in C, Schumann. Shirley Clements, contralto, shared the program.

Thorlief Aamodt, Bergen, Norway — Johannes Kirken July 15: Introduction and Passacaglia, Sonata 8, Rheinberger; Høy kor kurejelokka lokka, Jesus Kristus er oppfare, Oscar Hansen; Three Orgelbüchlein chorals, Fugue on the Magnificat, Bach; Chorale in B minor, Franck.

Alastair Ross, New York City — Trinity Church Aug. 6: Voluntary 8, Stanley; Prelude on a 16th century carol, Paul Drayton; Von Gott will ich nicht lassen, Bach; La Vierge et l'Enfant, Messiaen; Prelude and Fugue in B major, WTC, Bach; Resurgence du Feu, Williamson.

Herbert White, Jr., Chicago — Sherwood School of Music Aug. 5: All Vierne: Allegro, Scherzo, Symphony 2; Hymn to the Sun, Impromptu, Carillon de Westminster, Pieces of Fantasie.

Henry Glass, Jr., Webster Groves, Mo. — Emmanuel Episcopal Church Sept. 28: Sonata 2, Hindemith; Prelude and Fugue in A minor, Bach; Fantasia on Ein feste Burg, Praetorius; Sonata 4, Mendelssohn.

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Programs of Organ Recitals of the Month

William Teague, Shreveport, La. — Cadet Chapel, USAFA, Colo. July 26: Prelude and Trumpetings, Roberts; Solo for Flute Stop, Arne; Prelude and Fugue in C (9/8), Bach; Variations on a Theme by Sowerby, Arnatt; Scherzo, Symphony 2, Vierne; The Burning Bush, Berlinski; Introduction, Passacaglia and Fugue, Willan.

John Edward Courter, East Lansing, Mich. — Michigan State U 16th church music workshop July 6: Sonata 1, Hindemith; Scherzo and Allegro for Mechanical Organ, Beethoven; concerto in D minor, Vivaldi-Bach; Concerto 3, Soler (with David Palmer); Offertoire sur les Grands Jeux, F. Couperin; Drop, Drop Slow Tears, Perichetti; Postlude pour l'Office de Complies, Alain; Dieu parmi nous, Messiaen.

Gordon Wilson, Columbus, Ohio — Riverside Church, New York City Aug. 4: Toccata in D minor, Reger; Andante in F major K 616, Mozart; Sonata 1, Hindemith; Prelude and Fugue in E minor, Brahms; Pastorale, Roger-Ducasse; Two Etudes, Lukas Foss; Fugue, Suite in C, Wesley (with Grady Wilson); Prelude, Jay Huff; The Burning Bush, Berlinski.

E. Frederick Blackmer, Springfield, Ohio — Lutheridge, Arden, N.C. July 6: Voluntary in G, Stanley; Two Hymn Stanzas on Veni Redemptor Gentium, Tallis; Air and Gavotte, Wesley; Partita on Christus, der ist mein Leben, Pachelbel; Berceuse, Vierne; Schmücke dich, Brahms; Four Pieces for the Church, Gehring.

John Conner, Ogdensburg, N.Y. — National Shrine, Washington, D.C. Aug. 23: Prelude Fugue and Chaconne, Buxtehude; Wachet auf, Fantasie in G, Bach; Adagio, Symphony 6, Widor; Incantation pour un jour saint, Meditation, Langlais; Resurrection, Passion Symphony, Dupré.

Kenneth Bruggers, Dallas, Tex. — SMU graduate student of Robert Anderson, Caruth Auditorium July 7: Allegro, Symphony 6, Widor; Trio Sonata 5, Toccata and Fugue in D minor (Dorian), Bach; Toccata 7, Rossi; Sonata 2 in D minor, Reger.

Barbara Reinert, Fort Hays, Kansas — Fort Hays State College graduate student, Malloy Hall July 9: Sonata 2, Hindemith; Sonata 6, Mendelssohn; Prelude and Fugue in E flat major, Bach.

Frederick Swann, New York City — Riverside Church July 7: Festal Flourish, Jacob; Fantasie and Fugue in G minor, Bach; Communion, Tournemire; Sonatina, Sowerby; Grand Military Sonata on 4th of July, Hewitt; Grand Choeur avec Tonnerre, Corrette; Angel with the Trumpet, Charpentier.

Gordon Zeller, Woodburn, Ore. — St. John's Cathedral, Spokane, Wash. Aug. 1: Cortège, Mouquet; Prelude and Fugue in F major, Buxtehude; Hark a Voice Saith, Concerto in C major, Bach; in Bethlehem's Lowly Stable, Walcha; Ode for the New Year, Selby; Epilogue, Langlais; Prelude and Fugue in G major, Sleepers Wake, Bach; My Heart Is Filled with Longing, Kirnberger; Earth Carol, Purvis; Antienne, Acclamations, Langlais.

Robert Grogan, Washington, D.C. — Riverside Church, New York City Aug. 11: Prelude and Fugue in D major, Buxtehude; Variations on a Continuo by Corelli, Walther; Toccata in F major, Bach; Fantasie in E flat major, Saint-Saëns; Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Organ Solo, Slavonic Mass, Janáček; Four Orgel Psalmen, Zimmerman.

Ronald Gauger, Duluth, Minn. — Eastman Recital Hall, Madison, Wis. June 27: Introduction and Passacaglia in D minor, Reger; Variations on Unter den Linden, Sweelinck; Prelude and Fugue in E minor, Bach; Even Song, La Montaine; Scherzo, Gigout; Fanfare, Cook; Pastorale and Aviary, Roberts; Variations on America, Ives.

Harlan Laufman, Corpus Christi, Tex. — National Shrine, Washington, D.C. Aug. 9: Mors et Resurrectio, Chant de Paix, Dialogue sur les Mixtures, Langlais; Le Banquet Celeste, Transports de Joie, Messiaen; Prelude and Fugue in B minor; Bach; Pièce, Jongen; Fanfare, Cook.

Robert S. MacDonald, New York City — Riverside Church July 14: Te Deum, Langlais; Sonata 6, Mendelssohn; Prelude and Fugue in A minor, Bach; Scherzo, Symphony 2, Vierne; Iam sol recidit igneus, Simonds; Fast and Sinister, Symphony, Sowerby.

Phil Simpson, Boulder, Colo. — Cadet Chapel, USAFA, Aug. 9: Prelude, Duruffé; Fantasie in A, Franck; Allegro, Symphony 6, Widor; Alles was du bist, Kern-Nalle; Prelude, Adagio and Chorale Variée, Duruffé.

Norberto Guinaldo, Norwalk, Calif. — Temple Ner-Tamid, Downey, Calif. July 24: Variations on My Young Life, Sweelinck; Cantillation, Fromm; Two Short Intermezzi, Schroeder; For He Satisfieth the Longing Soul, Darwin Walford; Pastorale and Aviary, Roberts; Prelude for Shabuoth, Berlinski.

Bruce Bengtson, Salem, Ore. — Student of William Fawk, First Baptist Church, Savannah, Ga. June 12, Grace Cathedral, San Francisco July 12: Fanfare, John Cook; Concerto 5, Handel; Fantasie in E flat, Saint-Saëns; The Suspended Garden, Alain; L'Ange à la Trompette, Charpentier; Fantasie and Fugue in G minor, Bach; Sicilienne, Duruffé; Transports of Joy, Messiaen; Rhumba, Elmore; Capriccio-Cucu, Keril; Brother James's Air, Wright; Pageant, Sowerby.

Paul R. Smmons, Appleton, Wis. — Dedicator, United Methodist Church, Little Chute, Wis. Aug. 2: Prelude and Fugue in A minor, Bach; Fugue, Duo, Dialogue Suite on Tone 1, Clérambault; Adagio, Symphony 5, Widor; Dawn, Jenkins; Lobe den Herren, Drischner, Walter, Bender; Offertoire, Assumption Mass, Mass, Tournemire; Carillon de Westminster, Vierne.

Leo Abbott, Dorchester, Mass. — City Hall, Portland, Maine July 15: Fanfare, Shelley; Concerto 5 in F major, Handel; Cantabile, Franck; Scherzo, Symphony 2, Vierne; Adagio in A minor, Fugue in D major, Bach; Marche Religieuse, Guilman; Twilight at Fiesole; Allegretto in B flat minor, Parker; Cantabile, Jongen; Thou Art the Rock, Mulet.

Michael Fisher, Evanston, Ill. — Northwestern U graduate student of Karel Paukert, Alice Millar Chapel July 14: Suite on Tone 1, Clérambault; Allein Gott in der Höh, Prelude and Fugue in C major (9/8), Bach; Fantasie 2, Alain; Fantasie and Fugue in D minor, Reger.

Magnar Mangersnes, Bergen, Norway — Johannes Kirken June 24: Prelude and Fugue in E major, Buxtehude; O Mensch, Prelude and Fugue in C major, Bach; Sonata 6, Mendelssohn; Tierce en Taille, Offertoire sur les Grands Jeux, F. Couperin; Litanies, Alain.

Haskell Thomson, Oberlin, Ohio — Cadet Chapel; USAFA, Colo. Aug. 30: Eleven Orgelbüchlein Chorales, Bach; Communion, Sortie, Pentecost Mass, Messiaen; Grande Pièce Symphonique, Franck; Improvisation.

Clyde Holloway, Bloomington, Ind. — Riverside Church, New York City July 28: Fantasie 2, Alain; Noël sur les Flutes, Daquin; Fantasie in F minor, K 608, Mozart; Sonata on Psalm 94, Reubke.

Steven Spoon, Brent Holcomb, Clinton, S.C. — First Baptist Church July 19: Prelude, Fugue and Chaconne, Buxtehude; Prelude au Kyrie, Langlais; Processional Laudate Dominum, Hurford; Nun freut euch, Christ der du bist der helle Tag, Pepping; Allegretto, Schroeder; Chaconne in G minor, L. Couperin; Toccata and Fugue in D minor, Bach — Mr. Holcomb. Offertoire sur les grands jeux, F. Couperin; Prelude on Seelenbräutigam, Fugue, Triptych of Fugues, Near; Nun danket Alle Gott, Karg-Elert; Movement 1, Sonata 6, Mendelssohn; Prelude on Melcombe, Willan; Prelude in G major, Bach — Mr. Spoon.

Dorothy Hester, Arlington, Calif. — Army & Navy Academy, Carlsbad, Calif. July 12: Jesus Christus, unser Heiland (three verses), Tunder; Voluntary in C minor, Greene; O Man Bewail, Prelude and Fugue in A minor, Bach; Tumult in the Praetorium, Maleingreau; October Interlude, Mader; Celestia, Dale Wood; Cantilene improvisée, Improvisation on the Te Deum, Tournemire.

John Fay, Portland, Maine — City Hall July 13: Chaconne in G minor, L. Couperin; Sicilienne, Bach-Widor; Prelude and Fugue in G minor, Bach; Concerto 3 in G minor, Handel; Improvisation on Cibavit eos, Titcomb; East Wind, West Wind, Rowley; Prelude on B-A-C-H, Richard Keyes Biggs; Dreams, McAmis; Chorale in A minor, Franck.

David Pizarro, Cambridge, Mass. — Johannes Kirken, Bergen, Norway June 17: Ricercar, Froberger; Urbs beata Jerusalem, Titelouze; Contrapuncti 1, 3, 5, 9, 19, Art of Fugue, Bach; Sonata 1, Hindemith; Voluntary 13, Greene; Voluntary 16, Stanley.

Benjamin Van Wye, Saratoga Springs, N.Y. — Bethesda Episcopal Church Aug. 9: Suite on Tone 1, DuMège; Three Schübler Chorales, Bach; Fantasie 2, Alain; Prelude and Fugue on A-L-A-I-N, Duruffé.

Roger Cole, Lynchburg, Va. — St. Stephen's Church, Richmond July 22: Voluntary in F major, Stanley; Allein Gott in der Höh, Prelude and Fugue in E flat, Bach; Variations on America, Ives; Suite, opus 5, Duruffé.

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Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Helmuth Reichel, Zurich, Switzerland—Reformierte Kirche, Oerlikon July 5: Sonata 5, Bach; Pastorale, Franck; Fantasie in F minor, Mozart.

Douglas Ian Duncan, San Diego, Calif. — Spreckels outdoor organ pavilion, July 6: Prelude and Sarabande, Corelli; Pastorale, Traditional; Adagio e Maestoso, Clérambault; Andante Grazioso, Bach; Andantino, Peter; Andante in G, Wesley; Miniature Suite, Rogers; Mountain Sketches, Clokey. July 13: Concerto Grosso 8, Corelli; Fantasie in A minor, Bach; Musical Clocks, Haydn; Improvisation, Reger; Homage to Pachelbel, De Lamar-ter; July 20: Toccata and Fugue, Reinken; Preludio, Gigault; Capriccio Cucu, Kerll; Fugue, Anglebert; Prelude and Fugue in F minor, Handel; Prelude, Air, Gavotte, Wesley; Spring Song, Hollins; Finale, Widor. July 27: Fantasie in G major, Prelude in A major, Bach; Suite, Boyce; Chorale in A minor, Franck; Solemn Melody, Davies; Greensleeves, Vaughan Williams; Brother James's Air, Darke; Air and Toccata, John Biggs. Aug. 3: Toccata in F major, Buxtehude; Chromatic Fugue and Fantasie, Pachelbel; Prelude in D major, Fischer; Concerto 6 in B flat, Handel; Dirge for Fidele, Vaughan Williams; Heroic Prelude, Bach; Intermezzo, Gardner; Four Dubious Conceits, Purvis. Aug. 10: Chaconne, L. Couperin; Les Cloches, Lebeque; Passacaglia, Buxtehude; Fugue in C (fanfare), Jesu meine Freude, Sheep May Safely Graze, Bach; Fugue in G major, Stanley; Chant de May, Jongen; Pièce Héroïque, Franck. Each program opened with America and closed with the Star Spangled Banner.

Edmund L. Ladouceur, USAFA, Colo. — Cadet chapel, USAFA July 5: Handel, Any-one? from Handel; Allegro Assai, Sonata 6, C.P.E. Bach; Nun komm der Heiden Heiland, Ach blieb bei uns, Toccata in D minor (Dorian), Bach; Prelude, Fugue and Variation, Franck; Petite Suite, Bales; Allegro Vivace, Symphony 1, Vierne; Wie schön leuchtet, Walcha, Reger.

Roger C. Hannahs, Saratoga Springs, N.Y. — Bethesda Episcopal Church Aug. 2: Prelude, Fugue and Chaconne, Buxtehude; Short Partitas for the Church Year, Carillon, Hannahs.

Margaret and Melvin Dickinson, Louisville, Ky. — Ref. Kirche, Männedorf, Germany July 2: Prelude and Fugue in E flat major, Herr Jesu Christ, dich zu wend (Arnstadt and trio settings), Bach; Partita on Veni creator Spiritus; Schroeder; Prelude and Fugue in A major, Bach; Fugue, Sonata on Psalm 94, Reubke.

Amado J. Bobadilla, Middletown, R. I. — St. George's School chapel, pupil of Winfred Johnson, July 8: Prelude and Fugue in G minor, Now We Pray to the Holy Ghost, Gigue Fugue, Buxtehude; O World, How can I Leave Thee, Brahms; Prelude and Fugue in G major, I Call to Thee, Christ Lay in the Bonds of Death, Prelude and Fugue in C major, Toccata and Fugue in D minor, Bach.

Harold Edward Wills, Hagerstown, Md. — National Shrine, Washington, D.C. Aug 16: Prelude and Fugue in F sharp minor, Buxtehude; We All Believe in One God, Come, Saviour of the Gentiles, Toccata and Fugue in F major, Bach; Apparition de l'Eglise Eternelle, Messiaen; Da Jesus an dem Kreuze stund, Wills; Prelude and Trumpetings, Roberts.

Jeanne Hemphill Fazio, Dallas, Tex. — Graduate student of Robert Anderson and James Tallis, Caruth Auditorium July 5: Fugue in C major, Buxtehude; Dialogue, Marchant; O Lamm Gottes, unschuldig, Passacaglia in C minor, Bach; Fugue in A flat minor, Brahms; Fantasy, Joseph Goodman; Fantasie on Salve Regina, Heiller.

Paul Howe, Bangor, Maine — Blue Hill Congregational Church, Blue Hill, Maine June 28: Miniatures 5, 12, 25, 32, Peeters; In Summer, Stebbins; Trumpet Voluntary, Purcell; Come, Saviour of the Gentiles, Prelude and Fugue in C minor, I Call to Thee, Fugue in E flat, Bach.

Jane Glass, Denton, Tex. — North Texas State U senior student of Charles S. Brown June 21: Toccata septima, Muffat; Vater unser, Christ unser Herr zum Jordan kam, Aus tiefer Not, Bach; Chorale in A minor, Franck; Variations on a Theme of Jannequin, Litanies, Alain.

Steven Denmark, Los Angeles, Calif. — First Congregational Church July 12: Introduction and Passacaglia in D, Reger; Sonata 6, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Passion Symphony, Dupré.

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Programs of Organ Recitals of the Month

William Watkins, Washington, D.C. — St. Stephens's Church, Richmond, Va. July 8: Ricercare, DeKlerk; Prelude and Fugue in G minor, Dupré; Fugue in A flat minor, Brahms; Andante in F K 616, Mozart; Prelude and Fugue in D major, Bach; Prelude, Fugue and Variation, Franck; Toccata, Symphony 5, Widor.

David Dahl, Tacoma, Wash. — Johannis- kirken, Bergen, Norway July 1: Prelude and Fugue in G major, Mendelssohn; Fantasie in F minor K 594, Mozart; Communion, Sortie, Pentecost Mass, Messiaen; Prelude and Fugue in E minor, Bach; Three Organ Chorales, Manz; Final in G minor, Dupré. Molde- kirken, Molde, Norway July 5: same program with Mendelssohn replaced by Now Thank We All Our God, Bach; Récit de Nazard, Clérambault.

David Palmer, East Lansing, Mich. — Michigan State U 16th church music work- shop July 7: Prelude and Fugue in A major, Ach bleib bei uns, Wer nur den lieben Gott lässt walten, Bach; Suite on Tone 2, Clérambault; Variations on a theme of Jannequin, Alain; Fugue in A flat minor, Brahms; Toc- cata, Adagio and Fugue in C major, Bach.

Robert Gant, Conway, Ark. — Cadet Chap- el, USAFA, Colo. July 12: Concerto del Sigr. Albinoni, Walther; Noël, Grand Jeu et Duo, Daquin; Nun komm der Heiden Heiland, Bach; Prelude and Fugue on B-A-C-H, Liszt; O Welt, ich muss dich lassen, Es ist ein Ros', Brahms; Impromptu, Vierne; Suite, opus 5, Duruflé.

Keith Allin McNabb, Conway, Ark. — Ca- det Chapel, USAFA, Colo. July 19: Toccata in F, Bach; Solo for Flute Stop, Arne; Jesu, Joy of Man's Desiring, Bach; Serene Alleluias, Transports of Joy, Messiaen; Prelude on Lam sol recedit igneus, Simonds; Prelude and Fugue in G minor, Durpre.

Elizabeth Hamp, Champaign, Ill. — St. Paul's Cathedral, Buffalo, N.Y. July 3: Kyrie, Gott Vater in Ewigkeit, Schmücke dich, Pre- lude and Fugue in A major, Bach; Adagio, Nyquist; The King's Majesty, Sowerby; Toc- cata on How Firm a Foundation, Murphree.

David Lennox Smith, Pasadena, Calif. — First Congregational Church, Los Angeles Aug. 16: The Nativity of the Lord, Messiaen (com- plete); Prelude and Fugue in E minor (Wedge), Bach; Suite, opus 5, Duruflé.

Edward G. Mead, Cincinnati, Ohio — Church of the Holy Sepulchre, London, Eng- land July 15: Canzona, A. Gabrieli; Ricercare, Palestrina; Toccata and Fugue in D minor, Bach; Adagio espressivo, Bach-Grace; Gav- otte, Wesley; Three Meditations on Hymn Tunes, Scherzo, Mead; Finale, Symphony 6, Widor.

Lindsay Lafford, Geneva, N. Y. — Cadet Chapel, USAFA, Colo. Aug. 16: Agincourt, Dunstable; Fantasie (Cornet Voluntary), Gib- bons; Prince of Denmark's March, Clarke; Introduction and Toccata in G major, Wal- ond; Choral Song and Fugue, Wesley; Pre- lude on Old 104th, Parry; Sonata in G, El- gar; Rhosymedre, Vaughan Williams, Tuba Tune, Cocker; Prelude on a Theme of Tallis, Darke; Mr. Ben Johnson's Pleasure, Mil- ford; Ostinato, Colin Ross.

Ephra Baer, Pauline Chubbuck, Oakland, Calif. — Temple Hill Sept. 6: Prelude and Fugue in E major, Buxtehude; Kleine Intra- den: Ritornell and Pastorale, Schroeder; Chorale in A minor, Franck — Ephra Baer; Sonata, Freixanet; Prelude and Fugue in E flat, Bach; Liturgical Fugue, Raynor Brown; L'Ange a la Trompette, Charpentier. — Pauline Chubbuck.

George Scott, Pullman, Wash. — St. John's Cathedral, Spokane, Wash. July 25: Prière, Franck; He who allows God to lead him, O Lord, open wide the Heavens, Prelude and Fugue in G minor, Toccata and Fugue in D minor, Bach; Chorale in E major, George Scott; Communion on a Noël, Hure; Finale, Symphony 8, Widor.

William Stokes, Richmond, Va. — St. Stephen's Church July 15: Fanfare, Cook; Partita on Was Gott tut, Pachelbel; Volun- tary in D major, Boyce; Toccata, Muffat; vater unser, Toccata and Fugue in D minor, Bach; Benedictus, Reger; Pasticcio, Langlais; Variations on Veni Creator Spiritus, Duruflé.

Robert Griffith, Saratoga Springs, N.Y. — Bethesda Episcopal Church Aug. 16: Toccata in D minor, Bach; Four excerpts, Organ Mass, Grigny; Chorale in B minor, Franck; Communion, Pentecost Mass, Messiaen; Pre- lude and Fugue on B-A-C-H, Liszt.

Richard Johnson, Saratoga Springs, N.Y. — Bethesda Episcopal Church Aug. 23: Sonata 1, Hindemith; Sonata 5, Bach; Sonata on Psalm 94, Reubke.

John Weaver, New York City — City Hall, Portland, Maine July 17: Fantasie and Fugue in C minor, Trio Sonata 4, Bach; Pièce Héroi- que, Franck; Alleluys, Preston; Von Him- mel hoch, Langstroth; Roulade, Bingham; Prelude, Scherzo and Passacaglia, Leighton.

Robert Crone, Louisville, Ky. — Wedding, Church of Our Mother of Sorrows Sept. 5: Concerto con Tromba in D, Torelli (with trumpet and strings); Prelude and Fugue in B minor, Bach; Epistle Sonata in G, Mozart (with strings); Dies Israel conjungat vos, Crone (with soprano and strings); Trumpet Air, Fanfare in D, Clarke (with trumpet and strings); O Perfect Love, Willan (with Jean Mansfield Cassidy, soprano); Voluntary, Baro- ques Suite, Bingham (with trumpet and strings).

Carlene Neihart, Kansas City, Co. — Ca- det Chapel, USAFA, Colo. Aug. 23: Prelude in D minor, Pachelbel; Air Tendre, Lully; Rejoice Christians, God Our Father Abide with Us, Jesu Joy of Man's Desiring, Toc- cata in F, Bach; Water Nymphs, Vierne; Incantation for a Holy Day, Langlais; Rou- lade, Bingham; Adagio for Strings, Barber; Introduction and Fugue on Ad Nos, Liszt.

Anita Eggert Werling, Ann Arbor, Mich. — U of Michigan doctoral recital July 20 and Andrews University, Berrien Springs, Mich. June 28: Ciacona in E minor, Buxtehude; Sonata 1, Hindemith; Prelude and Fugue in C minor, Mendelssohn; Canonic Variations on Vom Himmel hoch, Wir glauben all', Bacn; Fantasie on Ein feste Burg, Reger.

Marsha Foxgrover, Claremont, Calif. — First Congregational Church, Los Angeles Aug. 2: Wie schön leuchtet der Morgenstern, Buxtehude; Prelude and Fugue in E minor (Wedge), Bach; Choral et Fugue, Dupré; Suite Breve, Doppelbauer; Symphony 2, Vierne; Pageant, Sowerby.

Peter Crisafulli, Evanston, Ill. — North- western University graduate student of Karel Paukert, Alice Millar Chapel July 28: Unter der Linden grüne, Sweetlink; Nun komm, der Heiden Heiland, Passacaglia in C minor, Bach; Chorale in B minor, Franck; Fantasie on Ein feste Burg, Reger.

John Melcher, Chicago — Organ Dedic- ation service, St. Mark's Lutheran July 26: Adagio, Mozart; Echo Fantasie, Sweetlink; Variations on a Mighty Fortress, Kee.

Larry Palmer, Dallas, Tex. — National Shrine, Washington, D.C. Aug. 2: Offertoire, Raison; Récit de Tierce in Taille, Grigny; Rhythmic Trumpet, Bingham; Prelude and Fugue on a Theme of Vittoria, Britten; In- troduction and Passacaglia in D minor, Reger.

Darrell Orwig, Long Beach, Calif. — First Congregational Church, Los Angeles July 19: My Jesus Calls Me, Soul, Adorn Thyself, Offertoire sur les Grands Jeux, F. Couperin; Brahms; Prelude and Fugue in A major, Bach; Toccata, Sowerby; Suite Breve (complete), Langlais; Prelude and Fugue on B-A-C-H, Liszt. Covenant Presbyterian, Long Beach July 10: Same Sowerby plus: Triptych of Fugues, Near; Lamenti, Henri Lazaroff; Con- cert Piece for Organ and Brass, William Ferris; Two Folk Tune Sketches, Dale Wood; Concerto, Mader.

Richard T. Biernacki, Yonkers, N.Y. — St. Andrew's Episcopal Church July 23: Jesus Christ, the Saviour, has overcome death, Pachelbel; O God, be merciful to me, Christ lay in death's strong grasp, Bach; Voluntary in A minor, Stanley; Chaconne, L. Couperin; Intermezzo, Christopher Morris; If thou but suffer God to guide thee, Walcha; Carillon, Young.

William Beck, Palos Verdes Estates, Calif. — First Congregational Church, Los Angeles Aug. 30: Prelude and Fugue in E minor, Bruhns; Concerto 2 in E flat, Handel; Sonata on Tone 1, Lidon; Fantasie and Fugue in G minor, Bach; Te Deum, Langlais; Sonata 1, Hinde- mith; Prelude and Fugue in G minor, Dupré.

James V. Gardner, Denton, Tex. — North Texas State U senior student of Charles S. Brown, June 26: Livre d'Orgue, DuMage; Fantasie in G major, Bach; Dialogue sur les grands jeux, Grigny; Partita on Lobe den Herren, Ahrens; Fantasie in A, Franck; Pre- lude et danse fuguée, Litaize.

Robert Mann, Denton, Tex. — North Texas State U graduate student of Charles S. Brown July 2: Prelude and Fugue in G mi- nor, Buxtehude; Pastorale, Roger-Ducasse; Toccata in C major, Bach; Deus Tuorum Militum, Requiesscat in Pace, Bright, Blithe and Brisk, Toccata, Sowerby.

J. Melvin Butler, Washington, D.C. — Na- tional Shrine Aug. 30: Pange lingua, Grigny; Prelude and Fugue in A minor, Bach; L'Ascension, Messiaen.

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Degner Rebuilds Organ in Maryland Church

R. L. Degner, Mankato, Minn., has completed an organ for the Rockville, Md. Seventh Day Adventist Church. Beginning with a romantic style 1923 Möller with much borrowing and extension, the instrument acquired several new ranks, including a three-rank mixture, a visible praestant and a German trumpet. All pipes were rebuilt and revoiced and a few ranks were discarded. Members of the church dismantled and removed the old organ themselves. Some of the mechanical work was concluded before Mr. Degner undertook the tonal design.

HAUPTWERK

Praestant 8 ft. 61 pipes
Prinzpal 4 ft.
Quint 2 3/4 ft. 61 pipes
Prinzpal 2 ft. 12 pipes
Terz 1 3/4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Gedackt 8 ft.
Hohllöte 4 ft. 61 pipes
Dolce 8 ft. 61 pipes
Dolce 4 ft. 12 pipes
Zart Trompete 8 ft. 61 pipes
Zart Trompete 4 ft. 12 pipes

POSITIVWERK

Prinzpal 4 ft. 61 pipes
Prinzpal 2 ft.
Quint 1 1/2 ft.
Gedackt 8 ft. 61 pipes
Gedackt 4 ft. 12 pipes
Hohllöte 2 ft. 12 pipes
Hohllöte 1 ft. 12 pipes
Quint 2 3/4 ft.
Terz 1 3/4 ft.
Zart Trompete 8 ft.
Zart Trompete 4 ft.

PEDALWERK

Principal 8 ft. 12 pipes
Prinzpal 4 ft.
Bordon 16 ft. 32 pipes
Gedackt 8 ft.
Hohllöte 4 ft.
Hohllöte 2 ft.
Zart Trompete 16 ft. 12 pipes
Zart Trompete 8 ft.
Zart Trompete 4 ft.



Delaware Builds Organ for Upstate Lutheran Church

The Delaware Organ Company, Tonawanda, N.Y., has installed a two-manual organ in the Holy Ghost Lutheran Church, Bergholz, N.Y. The instrument is free standing in the rear gallery of the striking modern church built mainly by parishioners.

The swell is located to the left and is cantilevered over a pedestal base. The great is to the right encased in a shell which projects the sound into the nave. The facade is composed of the 16 ft. pedal principal. Wind pressure is 2 1/2 inches and voicing is open-toe. The blower is located within the case. Robert

C. Colby, Delaware's president, designed the instrument and its case in consultation with the music committee.

GREAT

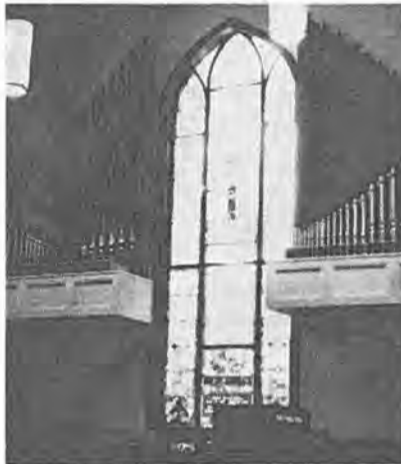
Principal 8 ft. 61 pipes
Hohllöte 2 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrlöte 4 ft. 61 pipes
Flachlöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes 21 notes

SWELL

Lieblichlöte 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Spitzlöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Flute 2 ft. 12 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 2 ranks 122 pipes
Fagot 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Lieblichlöte 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Quint 5 1/2 ft.
Choral Bass 4 ft. 32 pipes
Gedeckt 4 ft.
Flute 2 ft.
Fagot 16 ft. 12 pipes
Fagot 8 ft.
Fagot 4 ft.



Dyer Builds for Church in Alabama City

St. Timothy's Episcopal Church, Athens, Ala. has a new two-manual organ built by Randall S. Dyer, Jefferson, Tenn. The instrument features completely exposed pipework arranged on the rear wall on either side of a stained glass window. Close walls of hard plaster project the sound into the church.

The pipework is voiced on low wind pressure using an action combining direct-electric and electro-pneumatic, with expansion chambers under each pipe to enhance speech and initial attack.

Sam Batt Owens, Fisk University, Nashville, demonstrated the versatility of the instrument in an initial recital July 14. A series of Advent recitals is planned.

GREAT

Gedackt 8 ft.
Gemshorn 8 ft.
Principal 4 ft.
Quintadena 4 ft.
Oktav 2 ft.
Spitzquinte 1 1/2 ft.
Sifflöte 1 ft.

POSITIV

Quintadena 8 ft.
Gemshorn 8 ft.
Gedacktlöte 4 ft.
Gemshorn 4 ft.
Principal 2 ft.
Gemshorn 2 ft.
Spitzquinte 1 1/2 ft.

PEDAL

Subbass 16 ft.
Gedackt 8 ft.
Gemshorn 8 ft.
Principal 4 ft.
Quintadena 4 ft.
Oktav 2 ft.

ANALYSIS

Subbass/Gedackt/Gedacktlöte 16 ft. 85 pipes
Gemshorn/Spitzquinte 8 ft. 85 pipes
Principal/Oktav/Sifflöte 4 ft. 73 pipes
Quintadena 4 ft. 59 pipes



Simmons Built in 1852 Still in Use in San Francisco

At Howard Presbyterian Church, Oak and Baker Streets, San Francisco, one may see and play a well-preserved William B. D. Simmons organ believed to date from 1852. Veteran builder Louis J. Schoenstein declares that it was erected in that year in the church's original building at Jane and Natoma Streets.

It would appear to be one of the most significant organs in the West, because it has been in continuous use by one church for such a period, and because it predated the shipments of other organ-makers by nearly a decade. It was 1860 before Johnson sent his opus 105 to California; 1864 before E. & G. G. Hook sent their first instrument. It may have been built before 1852, if it had been in use before its shipment to San Francisco.

There are two combination pedals, one which draws the Twelfth, Fifteenth and Cornet on the great and another which withdraws the same stops. The only alterations appear to be the substitution of a balanced swell pedal for the original hook-in pedal, and a 30-note flat pedalboard now accompanied by the addition of necessary upper pipes for the Sub Bass. There are the usual three couplers.

GREAT

Open Diapason 8 ft. 56 pipes
Stopped Diapason treble, bass 8 ft. 62 pipes
Stopped Diapason bass 8 ft. 56 pipes
Clarabell 8 ft. (from middle C) 32 pipes
Dulciana 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Flute (chimney) 4 ft. 56 pipes
Twelfth 2 3/4 ft. 56 pipes
Fifteenth 2 ft. 56 pipes
Cornet 3 ranks from F-2 117 pipes
Trumpet 8 ft. 44 pipes

SWELL

(all tenor C)
Double Stopped Diapason 16 ft. 44 pipes
Open Diapason 8 ft. 44 pipes
Stopped Diapason 8 ft. 44 pipes
Viol de Gamba 8 ft. 44 pipes
Swell Bass 8 ft. 12 pipes
Principal 4 ft. 44 pipes
Fifteenth 2 ft. 44 pipes
Hautboy 8 ft. 44 pipes
Tremolo

PEDAL

Sub Bass 16 ft. (repeats) 12 pipes



Hillgreen-Lane Builds Memorial Instrument

Hillgreen-Lane & Co., Alliance, Ohio, has installed a two-manual instrument in the First Baptist Church, Alliance. This instrument is a memorial to Robert L. Schopp, affiliated with the A. R. Schopp's Sons, Inc., Alliance, who died

in the fall of 1968. Mr. Schopp was nationally known for his excellent reed voicing.

The church seats approximately 300 people, and the instrument has proven to be most adequate for the musical program. A formal dedication for this instrument is being planned for Dec. 3.

GREAT

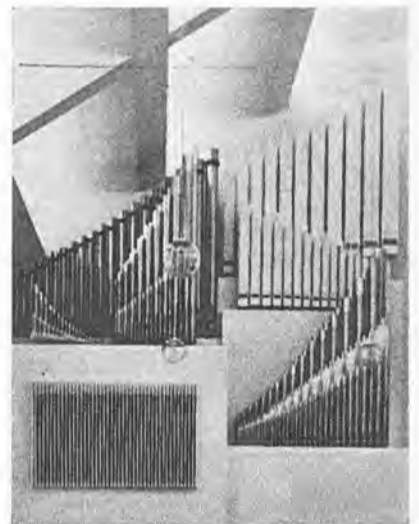
Principal 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppellöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Rohrlöte 8 ft. 68 pipes
Viole De Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Prestant 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Trompete 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Super Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Contre-Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.



Holtkamp Builds Tracker For Junior College

Holtkamp Organ Co., Cleveland, Ohio, completed installation last May of a two-manual organ at Mt. Vernon Junior College, Washington, D.C. William Eckert is organist. This instrument has mechanical action, as will about half of Holtkamp's new organs next year.

GREAT

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

SWELL

Gamba 8 ft. 61 pipes
Copula 8 ft. 61 pipes
Rohrlöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

PEDAL

Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Flute 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Fagott 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes

MARKEY TOURS IN GERMANY, RECORDS IN JULY, AUGUST

George Markey toured Germany in July and August, playing at the Kirche, Dortmund-Norde, Kreuzkirche, Kamplintford, and St. Peter & Paul Kirche at Eslohe (Soveriana). He recorded for the West German Radio in Cologne and made records for the Psallite Company on the Stockmann organ in St. Corneliuskirche, Dulken, on the new Klais at Wurzbürger Dom, and on the new Kleuker in Bielefeld. He returned in time for the wedding of his son George Page Markey to Janice Lee Demmert.

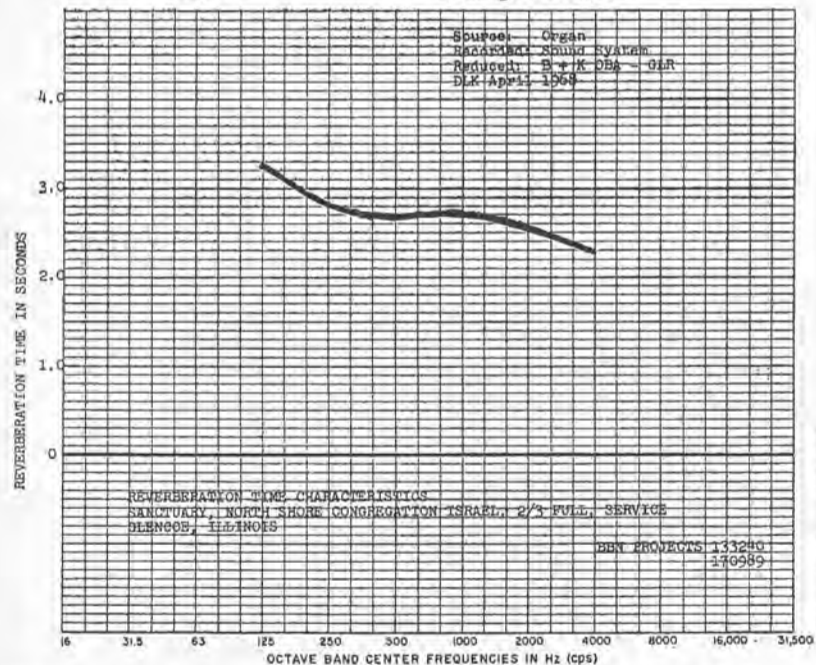
Mr. Klepper received the M.S. from MIT, Cambridge in 1957. Since that time he has been associated with Bolt, Beranek & Newman, Inc., where he has been primarily responsible for integration of sound amplification system design with room acoustics design. His many specific projects include The National Presbyterian Church, Washington, D.C. He has published more than 30 articles on acoustics and related matters.

Three basic approaches to achieving both high speech intelligibility and fine music acoustics environment in a specific cathedral, church or synagogue are: 1) designing the room acoustics to meet the requirements for speech and music in one space, without electronic reinforcement, by carefully controlling the pattern of sound reflections; 2) designing the room primarily for worship music and then using a carefully designed and operated sound reinforcement system for speech; and 3) designing a fairly dry speech acoustics environment and then using electronic reverberation to add a sense of reverberation and involvement for worship music (only an "extreme unction" solution).

The temple we are in is an example of the second approach. The acoustical design of this space, as any space, is determined by the ratio of volume to sound-absorption present. With the exception of the seats you are sitting in and the carpet on the floor, all surfaces are hard and sound reflecting. The sound-absorbing material is primarily the congregation (people). This, combined with an average height of approximately 50 feet, means that the ratio of the volume to sound absorbing surface present assures a mid-frequency reverberation time somewhat over two seconds, 2.7 seconds when two-thirds occupied to be exact. Fig. 1 shows the measured reverberation time characteristics of the sanctuary, and we believe it is an appropriate reverberation time for a space that looks high and reverberant and where music is important, but yet doesn't quite look as large as a European cathedral.

The sound-reflecting walls and ceiling are not absolutely plane surfaces;

Fig. 1.



nor are they large concave focusing surfaces; both of which are bad. Instead, they are heavily modulated surfaces which scatter sound energy and ensure even sound distribution at all frequencies for all listeners.

The organ and choir are located on a balcony, closer to the sound-reflecting ceiling surfaces. This assures good early reflections from the ceiling for all members of the congregation forward of the balcony, and this reflected energy arrives very shortly after the direct sound, assuring sufficient clarity within the overall room reverberation. The clarity afforded by nearby sound-reflecting surfaces is important. For example, all music performed on the balcony of this sanctuary has been judged by the vast majority of listeners as very successful acoustically. There is a sense of being surrounded by sound energy and there is a reverberant tail of lingering sound energy in the room, but there is

Problems & Solutions

By David L. Klepper

First Lecture in a Seminar at North Shore Congregation Israel, Glencoe, Ill.

also enough clarity so that no musical lines are lost. On the other hand when the North Shore Piano Quartet has performed on the bema, that's the platform which I am standing on, the results have been less successful. True, there is still a wall behind the quartet which reflects sound energy to the audience, but the overhead sound reflectors are simply too far away and chamber music suffers from lack of clarity under these conditions. (It has been suggested that the synagogue should have been built with reversible pews making possible chamber music concerts in the balcony. However, we can say that chamber music concerts were not one of the design considerations in the acoustical and architectural design of the sanctuary.)

A rear gallery organ and choir position can be an optimum position acoustically for most worship spaces, if nobody sits under the gallery. On the other hand, if the organ and choir are at the front of the sanctuary, then the architectural design should be carefully handled to assure adequate short time delay reflections for choir sound particularly and for organ sound.

We have discussed the characteristics of space that result in good transmission of music from the choir and organ area to the congregation. But what about conditions within the choir and organ area itself? The situation in this sanctuary is good. The organ console is very close to the organ itself, avoiding excessive time delay between what the organist does and what the organist hears. In general, we may say that 15' from organ pipes to organ console is excellent, 40' is barely workable, but for anything beyond it can be considered impossible. Of course, we are not talking about antiphonal divisions which are a special case.

In this sanctuary we have good visual communication between the organist and the choir director. Again, the choir is close to the organ. As a criterion we may say that grouping the entire choir within 40' of the organ pipes can produce good results.

and ceiling are sound reflecting in the choir and organ balcony area here. All surfaces, therefore, contribute to reflecting sound energy to the congregation and in mixing and blending choir and organ sound so the choir hears the organ and the choir members hear each other.

The following rules should be followed, then, in laying out choir and organ areas whether they are at the front of the sanctuary, at the chancel or bema, or in a rear balcony location as in this sanctuary:

1. All nearby surfaces, floor, wall and ceiling, should be hard and sound reflecting.

2. The entire choir should be grouped together and not spread out in long lines or split in two parts.

3. The choir, choir director, soloist or cantor, organist, and organ pipes should all be within 40' of one another.

Turning to speech, in designing an actual acoustical environment that is kind both to music and speech, how would such a design differ from the one we are in now? Fig. 2 shows a typical "speech-acoustics" space, an auditorium where all ceiling surfaces reflect sound energy rapidly to the audience. Such a space would have a low reverberation time; all sound energy would be heard as coming from the stage; clarity would be great, but there would be little sense of surround or liveness. Fig. 3 represents a space with acoustical characteristics great for music: just sufficient clarity, lots of surround, and a long reverberation time, but not enough clarity for speech. Figures 4 and 5 represent acoustical designs attempting to combine speech and music room-acoustics designs. In the first, the entire chancel (in a synagogue the bema) area is shaped to reflect sound energy to the congregation as quickly as possible; the remainder of the sanctuary is high-ceilinged to provide high reverberation from music. The organ and choir are located at the rear of the sanctuary and benefit by the high ceiling and high reverberation.

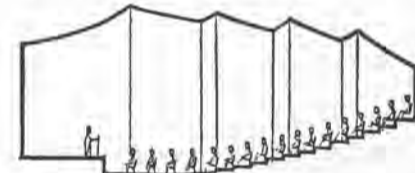


Fig. 2. Speech space.

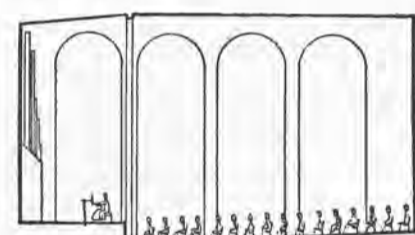


Fig. 3. Music space.

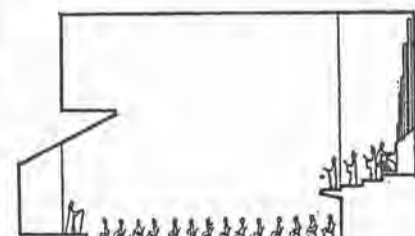


Fig. 4.

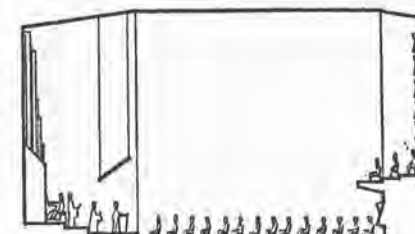


Fig. 5. Speech and music in one sanctuary.

Our experience has shown that such spaces must be very carefully designed.

Real churches, such as the Westminster Presbyterian Church in Greenville, S.C., designed by Harold Waggoner, St. John's Lutheran Church, Yankton, S.D., designed by Spitznagel Partners and Harrison and Abramovitz's First Presbyterian Church, Stanford, Conn., show that reverberation times as high as two seconds can be achieved without the destruction of adequate speech intelligibility, even without electronic amplification. Of course, our organist and church musician friends would like even higher reverberation times such as roughly the 2.7 seconds of this sanctuary. Can high speech intelligibility be achieved in such a reverberant space without the use of a sound amplification system? I suggest that you help me try a little experiment to determine just how successful such an acoustical environment can be.

PULPIT CANOPIES

We know that a pulpit canopy can help assure high speech intelligibility; indeed the examples mentioned employ canopies. The canopy does two things if correctly and carefully designed: 1) It reflects more energy to the congregation, with this added reflected sound energy arriving at the listener's ear so shortly after the initial direct sound energy that the ear merges both signals and they both contribute speech intelligibility; and 2) The canopy reduces the amount of sound energy that is reflected to the listener's ear with such a long time delay as to interfere with speech intelligibility. Let's demonstrate this process now.

I am going to walk away from the microphone and continue talking, and as I continue talking, we are going to quickly position a mock canopy (a 3' x 8' sheet of 1/4-inch plywood), and I will continue talking. You should notice the considerable increase in speech intelligibility given when the canopy is in position. The two questions that I would like you to consider are: 1) Does the canopy aid intelligibility in this sanctuary as well as the electronic sound reinforcement system? and 2) Would you consider the results with the canopy as satisfactory. If you do, then you at least do believe that high speech intelligibility, without electronic reinforcement, is possible in a 2.7 second reverberation time space, which should make our church musician and organ-builder friends very happy indeed. [The answer of the audience was "yes" - Ed.]

We must emphasize that a pulpit canopy is not a universal panacea for all churches for all conditions. There are two conditions where theory and our experience indicates pulpit canopies should not be used. First, where the ceiling or wall surfaces of the church are such that they provide excellent early reflections for speech sounds towards the congregation and a pulpit canopy would only disturb these useful reflections. Second, where an electronic reinforcement is used, employing a distributed loudspeaker system of some type without time delay and where live sound from the person talking might be heard as an echo to the amplified sound from the nearby loudspeakers. In this case, we don't want to reinforce natural sound; instead, we prefer to let the sound amplification system carry the entire message.

In any case, whenever pulpit canopies are used, they should be carefully diagramed so that the reflected sound energy goes where we want it to go and with a suitably short time delay. In many conventional flat-ceilinged churches, it will be found that the pulpit canopy can best provide reinforcement for forward seats, which would otherwise receive long-delayed reflections from the forward part of the main ceiling, while the main part of the ceiling provides satisfactorily short-delayed reflections for the rear of the sanctuary. In other cases, we may want a pulpit canopy to reflect sound energy to an underbalcony space that is masked from reflections from the main ceiling.

As a general rule, deep underbalconies should be avoided in any sanctuary. Listeners at the rear of such a rear underbalcony space hear sound through a duct formed by the soffit of the balcony on the people's heads below. Obviously, live sound energy is attenuated considerably before reaching the rear of a deep underbalcony space. Although electronic solutions are

possible, they add expensive complexity.

ECHO CONTROL

A brief word about echo control is appropriate at this point. Echo can be controlled by two methods. The simplest approach is the use of sound-absorbing material, and this is the approach most appropriate to speech-only spaces. A preferred method for music spaces, including most worship spaces, is the use of break-up, or large-scale modulation of the rear-wall echo-producing surfaces. The delayed sound no longer reaches the listener's ears as one strong delayed signal, but as a series of signals lower in level, and it is heard as reverberation. The advantage of echo control through break-up, rather than sound absorption, is that the worshipper remains enveloped by reverberant sound energy. The modulations must be large in scale to be effective; 4' x 4' panels modulated in and out by one foot can be effective in controlling echo in the speech-frequency range of 500 Hz and above, while larger-scale break-up produced by balconies, and/or an organ on the rear wall can be effective at lower frequencies. Moving individual bricks in and out by less than an inch produces a modulation too small to effect the longer wave-lengths of sound energy and will not result in effective echo control.

ELECTRONIC SPEECH REINFORCEMENT

Electronic sound amplification can be employed in the sanctuary for a variety of reasons. First of all, there are those spaces where electronic amplification is necessary simply because they are too big to be covered by a minister's natural voice if he is to speak comfortably. A capacity of 1000 worshippers, a minister to the farthest pew distance of 90', and an interior cubic volume of perhaps 200,000 cu. ft. represent the upper limits in design for a worship space lacking electronic reinforcement. Even in smaller spaces, we may want to use electronic reinforcement for either of two reasons: 1) we may want unusually high reverberation time, and 2) the minister may wish to chat in a very low keyed voice and may wish to rely on electronic reinforcement to project even whispers to the congregation.

Whereas we may set somewhat over two seconds as the upper limit for a sanctuary not employing sound reinforcement, there is probably no proven upper limit in reverberation time for some kind of electronic reinforcement system to assure high speech intelligibility. The basic design goal of a sound reinforcement system in a highly reverberant space is to produce the maximum amount of sound energy arriving at one time at the ears of all members of the congregation while minimizing the amount of sound energy directed against hard and sound-reflecting surfaces. This important factor in the design of a sound system in a reverberant space is, of course, in addition to such well known requirements as a smooth frequency response, a frequency response range wide enough to ensure natural sounding voice reinforcement, low distortion, and low background noise. But it is in the placement of the amplified sound energy that a speech reinforcement system in a reverberant space is most critical as compared say with a high-fi system in a living room or sound systems in easier spaces.

There is no one single kind of sound system that is best adapted to all reverberant spaces. In the handout material you will find a summary of six basic sound system design types which form our vocabulary, you might say, or our repertory of sound system designs in dealing with reverberant spaces. Each of these six different types of system is useful for a particular type of application. (See chart, p. 31.)

The system that we most frequently recommend is called "The Central System." One loudspeaker or cluster of loudspeakers provides reinforcement for all listeners and for all microphone pick-up locations.

CENTRAL SYSTEMS

The loudspeaker system in this Temple is located behind the thin slats in the ark which contains the scrolls of the Law of the Torah in the center of the bema. All the amplified sound that you are hearing comes from that location in this sanctuary.

We have found that the central loud-

speaker (see Fig. 6) system is usually the best solution in providing sound reinforcement for the widest number of sanctuary situations. By "best" we mean the least expensive for the naturalness and intelligibility obtained. Note that the loudspeakers are located near the source of live sound. This means that amplified and live sound arrive at the listener's ear at approximately the same time and reinforce each other. Preferably the amplified sound should arrive at the listener's ear just very shortly after the direct sound so that the listener will localize the sound as coming from the person speaking. For most of you in this Temple that happy situations obtains.

The basic problem with the central system is the large size required for a properly directional loudspeaker array. An ordinary small 8" cone loudspeaker should not work in such a system in this sanctuary. Why?

Because it would scatter sound energy on the wall and ceiling surfaces and add to the reverberation at least as much as it adds to the direct sound field. The result would be an increase in loudness without an increase in clarity. In this reverberant space we employ an array of suitably chosen directional horn loudspeakers, which can provide a highly controlled coverage pattern well fitted to the congregation seating area and minimizing the amount of sound energy directed against hard and sound reflecting surfaces. The higher the reverberation time of the sanctuary, the greater the directional control must be exercised by the sound system. At the Basilica of Notre Dame de Cap, for example, we have a reverberation time of over four seconds, and the two loudspeaker arrays employed (there are two for reasons I shall discuss later) are approximately 8' high and 4' wide. We are in a smaller space with a lower reverberation time, and a horn loudspeaker array with the total radiating surface approximately 3' wide and 4' high is adequate. The design in this sanctuary grew from our desires as acoustical engineers to achieve as large as possible radiating surface and the desire of Minoru Yamasaki and the sculptor of the ark, Lee Dusell, in

areas, and this can seldom be accomplished with a central system.

TWIN CENTRAL SYSTEM

A second kind of system we often employ is really a variant of the central system; that is the twin system which consists of two central loudspeaker clusters (Fig. 7). It can be used when there is no architecturally satisfactory way of installing a central loudspeaker cluster and where much of the speech originates from the left or right sides of the front of the sanctuary. For example one loudspeaker cluster can be located over pulpit and the other over a lectern close to the sides of the sanctuary eliminating the necessity of a central cluster hanging from the ceiling.

Of course, either loudspeaker cluster alone should provide even and defined coverage for the entire seating area, and only the pulpit loudspeaker should be used when the minister is speaking at the pulpit, and only the lectern loudspeaker when the minister is speaking at the lectern. Except in rare situations, both loudspeakers should not be used at the same time; this is a very common and poor practice!

The question sometimes arises with both single cluster and twin cluster systems of whether one should employ directional horns or column loudspeakers. We usually prefer directional horns because they have defined directional characteristics relatively independent of frequency in both the horizontal and vertical planes, whereas column loudspeakers are generally omnidirectional at mid- and low-frequencies in the horizontal plane and have controlled directional characteristics only in the vertical plane. There are exceptions, however: 12 or 13 years ago we designed a system for Harvard's Memorial Church that employs two column loudspeakers, one over the pulpit and one over the lectern, and this system is providing high quality intelligible natural sounding reinforcement today. But the reverberation time of this church is only approximately 1.6 or 1.7 sec., fully occupied, because of a relatively low volume. Congregation Shaarey Zedek, the conservative Synagogue in Southfield,

bring the loudspeakers close enough to the listeners' ears (Fig. 8). In most cases this means not more than 15' off the floor or 11½' above head height. Also, the loudspeakers have to be spaced close enough; on 15' centers for a 15' height, closer if lower.

The loudspeakers chosen should provide good high-frequency coverage off-axis, meaning the use of coaxial loudspeakers with separate high-frequency cones, instead of single cone loudspeakers which usually are "beamy" at high frequencies. The low height of the chandeliers and their density are the architectural limitations for a conventional distributed system. Of course, the chandeliers should be worked out in conjunction with the seating plan. We should cover the seating area and not hard aisle areas. Also the chandeliers should be designed so as not to obstruct line-of-side sound transmission from the loudspeakers possibly through a sound transparent grille, directly to the listeners.

The basic acoustical difficulty with a conventional distributed loudspeaker system is the fact that the live sound energy from the person talking can arrive quite late after the amplified sound energy. This isn't a problem in a low-ceilinged Fellowship Hall with an acoustic tile ceiling which absorbs most of the live sound energy, but it can be a problem in a reasonably well-designed sanctuary. This lateness in arrival of live sound can garble intelligibility (the live sound can form an echo to the nearby amplified sound), and the sound can be unnatural because the listener localizes the sound as coming from the loudspeaker rather than from the person talking. The difficulty can be alleviated by the use of time delay, either by the use of magnetic tape loop or disc devices or a tube-type delay employing loudspeaker driver unit and microphones. Either way, the additional intelligibility and naturalness costs money, around \$2000 to \$4000. Add to this the fact that the distributed loudspeaker systems cost more money in the first place because of their greater number of loudspeakers and you can see why we usually prefer central or split central systems for most applications.



Fig. 6. Central directional cluster.

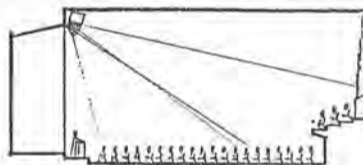


Fig. 7. Split directional clusters.

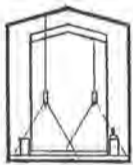


Fig. 8. Conventional Distributed System.

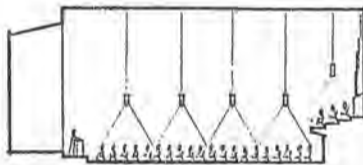


Fig. 9. Pew-back distributed system.

maintaining the visual integrity of the space.

The basic limitations on the range of applications for the central system concept are: 1) architectural design, and 2) the lack of fixed absorption in the congregation seating area. In some worship spaces there is absolutely no location for mounting a central loudspeaker cluster without upsetting the aesthetics of the church. In this sanctuary we were lucky. The ark could successfully be designed to meet the architect's and sculptor's requirements and ours. Also, we were fortunate that the architects and owner desired comfortable seats, backs and bottoms, and even permitted the bottoms of the seat bottoms to be perforated. This provides considerable sound absorption with the seats unoccupied. The result is a relatively stable acoustical condition allowing the sound reinforcement system to function with the sanctuary near empty as well as full. On the other hand, if these pews were all wood and sound reflecting, then it would be nearly impossible to adjust a central loudspeaker system and intelligibility would be very poor with reduced occupancy. With hard seats we must group the sound absorbing congregation in defined areas and employ a sound system that concentrates sound energy just on those

Mich., just outside of Detroit, has a curved line source loudspeaker that provides complete coverage for the entire sanctuary. Here, the sharply sloping ceiling surfaces on each side of the column loudspeaker restrict the horizontal coverage pattern so that only controlled coverage of the vertical plane is required. For most applications, however, and particularly for reverberant conditions, we find that arrays of multicellular, sectoral or radial-directional horn loudspeakers are the best approach.

It is possible to combine the design principles of line source or column loudspeakers with horn loudspeakers and produce column horns that are ultra-directional. Examples are the two large clusters at the Basilica de Notre Dame du Cap, Cap de la Madeleine, Quebec.

DISTRIBUTED SYSTEM

An entirely different kind of loudspeaker system is the distributed system, which we find has its most frequent application in such low ceilinged spaces such as Fellowship Halls and Assembly Rooms, using ceiling-mounted cone type loudspeakers. In relatively high ceilinged reverberant spaces such loudspeaker systems may be useful if chandeliers are employed to

PEW BACK SYSTEMS

Another form of distributed loudspeaker system involves using a very large number of loudspeakers on the pew backs (Fig. 9). Here they can be operated at very low level and still be heard satisfactorily. Such a system can be equivalent to giving every worshipper his own high quality FM radio for listening to the speech portion of the service. The loudspeakers chosen should be of the type usually used in very high quality FM radios; if cheap loudspeakers are employed, that's exactly how they will sound. A sufficient number of loudspeakers is important; the minimum is one for three people. Again the use of a delay system, tube, or magnetic, is desirable for the same reason as with the conventional overhead distributed loudspeaker system.

The pew-back system can be a spectacularly expensive system both because of the vast number of loudspeakers required, as well as the desirability for signal delay.

Of all systems discussed, however, it is probably the easiest on the architect, who only has to integrate the loudspeakers, requiring only about 2½" of depth, with hymn racks and perhaps communion-cup holders high up on the back of the pews. Never try such

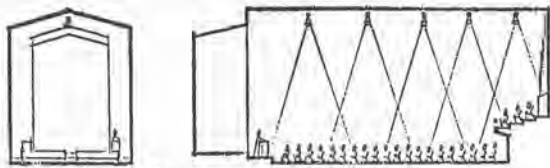


Fig. 10. Distributed directional horn system.

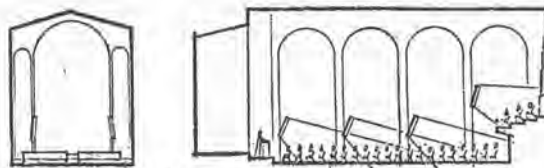


Fig. 11. Distributed column system.

a system with loudspeakers under the pews, however!

Still another kind of distributed loudspeaker system uses directional horn loudspeakers relatively high off the floor up to 35' or 45'. Conventional cone type loudspeakers would not work at such heights; they are too omnidirectional at mid- and low-frequencies and would scatter too much sound energy on sound reflecting wall surfaces. Each horn can cover a fairly defined area say roughly 20' x 30' (see Fig. 10).

One characteristic of the three distributed loudspeaker systems we have just discussed is that any of them may be segmented in coverage so that certain areas can be switched on and others switched off. Any of these three systems can, therefore, be used in churches lacking pew cushions or indeed any sound absorption at all, if people will sit together in groups which may then be covered by the loudspeaker system, while unoccupied areas go uncovered. A good example is the Hellmuth, Obata and Kassabaum St. Louis Priory Chapel, where the directional, vertically oriented horns keep energy off circular walls and vaulted ceiling surfaces.

DISTRIBUTED COLUMNS

A final system type we shall discuss is the distributed column system, applicable with building columns in rows not greater than 40' apart (Fig. 11). Each column loudspeaker is tilted off its supported architectural column to cover perhaps six or seven pews up to the next column, where the coverage of the next column loudspeaker begins. A delay device is an essential ingredient of such a system; loudspeaker sound needs delay both for synchronization with the live voice of the person talking and also for one loudspeaker with another. A person located directly under the column loudspeaker receives some sound both from the column loudspeaker directly above and the more distant loudspeaker he is facing; therefore, the loudspeaker directly above requires additional delay. The first example of such a system is to our knowledge that at St. Paul's Cathedral in London, which has an eight-second reverberation time. A good U.S. example is at the University of Chicago's Rockefeller Chapel.

REINFORCEMENT CONTROL

Common to any of these sound systems discussed is the necessity of proper control. Although small churches with

relatively uncomplicated sound systems can sometimes use preset microphones and preset gain controls, the performance of any system can be optimized by having just the one microphone being used live at one time. This minimizes the sound system's pickup of reverberant energy and maximizes clarity, and in a really reverberant space designed for liturgical music we will need all the speech clarity we can get.

The sound system operator should be in the space covered by the loudspeaker system and should hear all the sound, the mixture of live and amplified sound, exactly as the congregation hears it. Satisfactory locations are the front of the balcony, a slightly elevated pew at the rear of the church, or similar position. The sound system operator should not be the same person who mixes sound for broadcasting or recording, since the functions are quite different. Recorded or broadcast sound is best monitored through a loudspeaker system away from the live sound of the sanctuary, since that's the way it will be heard. However, the reinforcement system controls can be combined with the sanctuary lighting controls if the proper shielding is provided to eliminate hum and buzz pickup from the lighting equipment.

EQUALIZATION

Equalization has been a much discussed element of sound system design. We have always used some form of equalization in the design and adjustment of our sound systems. Ideally, if we had perfectly designed rooms and perfectly designed amplifiers, loudspeakers and microphones, equalization would not be necessary. Compared to other sound system designers, however, we place relatively less emphasis on equalization per se and more on optimum design and optimum selection of microphones and loudspeakers. Most of the systems that we design require only the simplest equalization, employing just a few dollars worth of capacitors and resistors. We have been involved in many situations with the owner or sound contractor who expected that thousands of dollars of equalization in terms of hardware and time was essential; yet we were able to accomplish excellent results with only a few hours of measurement and engineering time and a few dollars worth of equalization components. In all cases, when we inspect and check-out a completed sound system, we perform the necessary measurements according to well established

techniques to determine the extent and complexity of equalization required.

ELECTRONIC REVERBERATION

Before leaving the topic of sound systems, we should mention electronic reverberation systems to increase the reverberation time, the sense of being surrounded by music, and the sense of liveness or "singing tone" in relatively dry non-reverberant spaces. Such systems are thought of for spaces that are (1) designed optimally for speech alone, (2) too low in volume for adequate reverberation, or (3) non-reverberant and of too great a historical interest to stand remodeling, or any combination of these factors. The purpose of such systems may be thought of as as opposite of the speech reinforcement systems for reverberant spaces we've been discussing. Instead of maximizing clarity, ER (Electronic Reverberation) systems attempt to reduce it. Instead of trying to assure arrival of a signal at the listener's ears at one time, ER systems produce a multiple time of arrival. Instead of minimizing sound reflected off of hard, sound reflecting wall and ceiling surfaces ER systems attempt to maximize this reflected energy. Many loudspeakers are used, with multiple time delays and possibly separate reverberation chambers. ER systems use lots of power amplification; 1000 watts of amplifier power is not unusual for a larger church or auditorium. ER systems must be wide range and particularly efficient at low-frequencies, down to 25 or 20 Hz, particularly when used with pipe organs. Therefore, while a typical church speech reinforcement system may cost \$5,000-\$10,000, more only if one of more expensive distributed systems are employed, even a relatively modest music ER system will run \$15,000, and \$100,000 is more usual. We have designed such systems in the past and will design more in the future, particularly for multi-purpose performing arts auditoria, but we certainly do not recommend them as normal for worship spaces.

PEW SOUND ABSORPTION

Leaving sound systems and returning to room acoustics again, you'll note that I have discussed the importance of providing some sound absorbing treatment built into the pews, except where carefully designed distributed loudspeakers are employed. We have heard some objections to pew cushions as opposed to bare wood pews on the

part of musicians who feel that such treatment reduces the power of the congregation while singing. There are examples of churches with excellent congregational singing that have pew cushions or upholstered pews. Also, in many situations without pew cushions or upholstered pews, it is well nigh impossible for a minister to conduct a wedding, funeral, or baptism with greatly reduced occupancy.

Pew cushions or upholstered pews are not always absolutely necessary; there is the option of a well-designed distributed loudspeaker system with zoning as discussed earlier. There are also many relatively low volume churches that should be as reverberant as can be, regardless of the number of people occupying them; and these, of course, should have hard sound reflecting pews.

CARPET

Carpeting in churches comes up frequently for discussion. Certainly it does little harm in this Temple where it assists the upholstered pews in stabilizing the reverberation time with varying occupancy and so assists the sound system. However, the volume and architectural design in this sanctuary make it exceptional, and in most cases we would recommend that aisle areas be hard and sound-reflecting. Certainly floor areas around choirs and organs should be hard and sound-reflecting as discussed earlier and as we have here. If carpet must be used in areas that should be hard and sound-reflecting acoustically, then we recommend a relatively thin indoor-outdoor carpet without underlay.

DO'S AND DON'T'S

We may have emphasized the more ideal acoustical situations; churches large enough to have a two-second reverberation time with high speech intelligibility insured by good room-acoustics design or electronic reinforcement. But most of what I've said, the desirability of hard, sound-reflecting surfaces, especially overhead and around the organ and choir area; the importance of keeping the choir, organ, organist, and soloist close together, avoidance of deep underbalconies, and echo-control through break-up and diffusion, is applicable to even the smallest church. True, we may not achieve the long "cathedral" reverberant tail in a typical 200-seat church with a 20' average ceiling height, but we can assure that speech will be understood and that music will be capable of inspiration by enveloping the worshipper and encouraging his participation. In any church, large or small, new or old, there are a number of "do's and don't's" that, if heeded, can assist in avoiding major problems:

1. Avoid difficult basic shapes, such as domes, concave rear walls, and barrel-vaulted ceilings that have inherent focusing problems.

2. Avoid sound-absorbing treatment on the ceiling. The ceiling is the main distributor of natural sound energy in any church.

3. Avoid the traditional split-chancel arrangement, where the choir and organ absorb each other's sound energy. Do face the organ and choir toward congregation.

4. Don't place the organ, organist, choir, and soloist farther than 40' apart. Do place them together as a group.

5. Don't place carpet on the floor in the choir and organ area. Similarly, dorseil curtains should be avoided with a chancel choir. Do use hard, sound-reflecting surfaces in the choir and organ area.

6. Avoid smooth rear-wall surfaces that are concave or flat. Do use break-up (with sound-absorbing treatment only where absolutely necessary) to control rear-wall echoes.

7. Don't install a cheap sound system. It may make speech intelligibility worse rather than better. If the church or synagogue really needs a sound system, spend the money for proper design to insure that it matches the sanctuary's architectural, acoustical, and functional needs, and for high-quality equipment that avoids maintenance head-aches, and for proper installation.

Every church or synagogue is different in acoustical design. We would urge that architects remember that everything in a design affects the acoustical result from the basic planning to the smallest detail.

SUMMARY OF TYPICAL SOUND-REINFORCEMENT SYSTEMS FOR WORSHIP SPACES

Type Of System	APPLICATION	Design Considerations	Delay Unit
I. Central Directional Cluster of Horns (Sometimes column loudspeakers for "easy" systems)	Where architecture permits.	Large radiating area required for directional control, line-of-sight to all listeners, lack of distant sound-reflecting surfaces to produce echoes. Higher R.T. requires more directional control and larger radiating area.	Not required
II. Split Directional Cluster of Horns (Columns for "easy" systems)	Where most speech originates from left & right (example - pulpit & lectern)	Same as above. In addition, the lectern signal should usually be amplified through its loudspeaker only; the pulpit thru its loudspeaker only.	Not required
III. Conventional Distributed System—Cones directed vertically.	Low-ceilinged spaces. Under-balcony areas. Where direct sound is at a minimum.	Loudspeaker sufficiently low (15 feet maximum) in reverberant spaces. Consider chandeliers. Close-enough on-center spacing for even coverage and loudspeakers with wide treble coverage.	Essential when supplementing a main directional system; otherwise essential for directional realism & highest intelligibility.
IV. Pew-back Distributed Small Cones.	Expensive; use where other systems are not applicable.	Large number of loudspeakers: one per three listeners; small loudspeakers high on back, never under pews.	Essential for directional realism & highest intelligibility especially where live sound is strong.
V. Distributed Directional Horns	Hard cases where no sound-absorption other than people is present & where sound should be confined to occupied areas.	Large single directional horns directed vertically, each covering relatively small precisely determined areas. Loudspeakers should be no higher than 45 feet.	As above.
VI. Distributed Column Loudspeakers	Long narrow spaces where columns provide logical mounting locations	Distance between left & right columns no greater than 45 feet, columns tilted to provide defined coverage, best results with custom-designed column loudspeakers.	Always Required.



Kney Tracker Goes To Mt. Pleasant, Ia. Church

Gabriel Kney & Co., London, Ont., has completed installation of a new tracker organ at the First Presbyterian Church, Mt. Pleasant, Ia. Wind pressures vary from 1/4" to 2". The Brustwerk is enclosed and is located directly beneath the Hauptwerk.

HAUPTWERK

Holzgedeckt 8 ft.
Prinzipal 4 ft.
Blockflöte 2 ft.
Mixture 3 ranks

BRUSTWERK

Quintadena 8 ft.
Spitzflöte 4 ft.
Prinzipal 2 ft.
Terz 1 1/2 ft.
Krummhorn 8 ft.

PEDAL

Subbass 16 ft.
Prinzipal 8 ft.
Koppelflöte 4 ft.

Worcester Suburb Home of Berkshire Tracker

The Parish of St. Mary's R.C. Church of Jefferson, suburb of Worcester, Mass., has contracted with Berkshire Organ Company, Inc. to install a two-manual mechanical action organ of classic design. The organ will feature the organ reform movement's thesis of a *werk-prinzip* tonal design, with low windpressure and classic scaling. Full open toe voicing will be used to enable realization of the benefits of mechanical action.

The tonal design was developed by David W. Cogswell, president and tonal director of Berkshire, and Paul Shannon, music director and organist of the church. Fr. William Welz, pastor of the church, arranged the physical and administrative details of the contract. The church voted unanimously to retire the previous electronic in favor of the new instrument.

Mechanically, the organ is being rebuilt from a Hook & Hastings instrument of 1880 vintage, having seen service in the First Baptist Church of Skowhegan, Maine and the Community United Methodist Church of North Anson, Maine. The rebuilding features, besides the complete tonal design and additions, the installation of a 30-note pedalboard, retaining mechanical couplers to the manuals and mechanical action to the pedal chest. Berkshire has developed means to unify two of the pedal stops without use of electric contacts on the pedal keys of the mechanical action.

The façade pipes all speak as the bass of the pedal 8 ft. prinzipal and are silver-leafed. The case is of black walnut, matching the church decor in Victorian style and finish.

GREAT

Rohrgedeckt 8 ft. 58 pipes
Dulciane 8 ft. 46 pipes
Prinzipal 4 ft. 58 pipes
Mixture 3 ranks 174 pipes

SWELL

Gedeckt 8 ft. 58 pipes
Nachthorn 4 ft. 58 pipes
Prinzipal 2 ft. 58 pipes
Schalmei 8 ft. 58 pipes

PEDAL

Subbass 16 ft. 30 pipes
Prinzipal 8 ft. 30 pipes
Pommergedeckt 8 ft. 30 pipes
Quint 5 1/2 ft.
Superoktav 4 ft. 12 pipes

Weiss & Turney Rebuild Brick Church Chapel Organ

The newly formed corporation of Weiss & Turney Organ Builders, Inc., Seaford, Long Island, has contracted with the Brick Presbyterian Church for a two-manual instrument for the chapel, in memory of Clarence Dickinson. All the pipes in the original instrument, a 1952 Möller, will be revoiced and reused in the new tonal scheme. The stoplist was drawn up by Carl Weiss and T. Charles Lee, organist. The instrument is designed basically for hymn playing and accompaniments. However, two mutations are provided on the great to form a cornet. All new direct electric chests will be used, and a drawknob console provided. Only the principal chorus of the great is exposed.

GREAT

Spitzprinzipal 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Prinzipal 8 ft.
Mixture 4 ranks 244 pipes
Bourdon 8 ft. 61 pipes
Hohlflöte 8 ft. 12 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Quint 2 1/2 ft. 49 pipes
Waldflöte 2 ft. 12 pipes
Terz 1 1/2 ft. 49 pipes

SWELL

Geigenprinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Kleinererzähler 2 ranks 99 pipes
Geigenoktave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Spillflöte 2 ft. 61 pipes
Mixture 2 ranks 244 pipes
Bassoon 16 ft. 12 pipes
Oboe 8 ft. 61 pipes
Vox Humana 8 ft. 61 pipes
Helletrumpet 4 ft. 61 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Stillegedeckt 16 ft.
Gemshorn 16 ft. 12 pipes
Prinzipal 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Oktave 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Fagotto 16 ft.
Oboe 8 ft.
Clarion 4 ft.

Saville Makes Installation in Sarasota, Fla. Church

The Saville Organ Corporation has installed a new two-manual instrument in St. Wilfred's Episcopal Church, Sarasota, Fla. The white oak console matches the interior of the church. The instrument with 48 speaking stops was designed by Thomas Cotner, Saville tonal director, in consultation with Virginia Grieves, organist of St. Wilfred's. Charles Kendrick was to play the dedicatory recital.

GREAT

Prinzipal 8 ft.
Hohlflöte 8 ft.
Erzähler 8 ft.
Erzähler Celeste 8 ft.
Oktav 4 ft.
Koppelflöte 4 ft.
Quinte 2 1/2 ft.
Superoktav 2 ft.
Mixture 4 ranks
Trompete 8 ft.
Rohrschalmei 4 ft.
Tremolo

SWELL

Quintadena 16 ft.
Geigen Prinzipal 8 ft.
Rohrflöte 8 ft.
Viole d'Gambe 8 ft.
Voix Celeste 8 ft.
Flute Douce 8 ft.
Flute Celeste 8 ft.
Flute à Cheminée 4 ft.
Prinzipal 4 ft.
Nasat 2 1/2 ft.
Flute à Fuseau 2 ft.

Tierce 1 1/2 ft.
Larigot 1 1/2 ft.
Plein Jeu 4 ranks
Hautbois 16 ft.
Trompette 8 ft.
Clairon 4 ft.
Cromorne 4 ft.
Fanfare Trumpet 8 ft.
Tremolo
Cymbelstern 6 bells

CHOIR SUPPORT

(played on great)
Cor de Nuit 8 ft.
Prestant 4 ft.
Spitzflöte 4 ft.
Oktavin 2 ft.

PEDAL

Untersatz 32 ft.
Contrebasse 16 ft.
Rohrbordun 16 ft.
Gemshorn 16 ft.
Lieblich Gedackt 16 ft.
Prinzipal 8 ft.
Spitzgamba 8 ft.
Spillflöte 8 ft.
Choral Bass 4 ft.
Pommer 4 ft.
Contre Bombarde 32 ft.
Bombarde 16 ft.
Trompette 8 ft.
Barpfeife 4 ft.



Hill, Norman & Beard Goes into Hertfordshire Church

Hill, Norman & Beard of London has built a new two-manual organ for St. Helen's Parish Church in the County of Hertford. The building dates from the 13th century and is described as "Early English and Decorated with Perpendicular features." The 1866 Walker was divided and bracketed either side of the Sanctuary. The new instrument is on the rear wall of the nave in a wide, high and shallow placement which follows the classic "Werk-Prinzip."

The manual compass is 56 notes, the pedals 32. The stopknob console is detached; the action electro-magnetic. Peter Hurford was advisor; H. John Norman supervised the scaling and tonal design; Herbert Norman was in charge of the layout and casework.

GREAT

Rohr Flute 8 ft.
Prinzipal 4 ft.
Gedeckt 4 ft.
Mixture 4 ranks

SWELL

Gedeckt 8 ft.
Koppel Flute 4 ft.
Prinzipal 2 ft.
Quint 1 1/2 ft.
Tremulant

PEDAL

Subbass 16 ft.
Sub Bass 16 ft.
Gemshorn 8 ft.
Gemshorn 4 ft.
Gemshorn 2 ft.

Stere & Turner Op. 178 Now at Newark Valley, N.Y.

The Organ Clearing House, Cornwall-on-the-Hudson, N.Y., has relocated a Steere & Turner two-manual tracker organ, Opus 178, at the First United Methodist Church, Newark Valley, N.Y. Built in 1883 for the First Reformed Church, James Street, Syracuse, the instrument served well until the massive stone church was abandoned about 10

years ago. In the fall of 1968, Michael Houseman and Alan Laufman, director of the Organ Clearing House, with assistance from Richard Hamar, volunteers from the Newark Valley church, and several of Mr. Laufman's students, hastily removed the organ from the Syracuse edifice just ahead of the demolition crew.

A. Richard Strauss, Ithaca, New York, installed the organ at Newark Valley. The reconstruction included renovation of the mechanical action, changes in the physical layout, a new case, electrification and enlargement of the pedal division, and some tonal changes. Parts of a much-altered 1906 J. W. Steere & Sons organ originally in the church were used in the rebuilding. Donald R. M. Paterson, Cornell University organist, played the dedicatory recital on December 7, 1969.

GREAT

Open Diapason 16 ft.
Open Diapason 8 ft.
Melodia 8 ft.
Gamba 8 ft.
Dulciana 8 ft.
Oktave 4 ft.
Flute d'Amour 4 ft.
Twelfth 2 1/2 ft.
Fifteenth 2 ft.
Mixture 3 ranks
Trumpet 8 ft.
Clarinet 8 ft.

SWELL

Bourdon 16 ft.
Stopped Diapason 8 ft.
Dolcissimo 8 ft.
Voix Celeste 8 ft.
Prinzipal 4 ft.
Nasat 2 1/2 ft.
Flautino 2 ft.
Terz 1 1/2 ft.
Oboe 8 ft.

PEDAL

Open Diapason 16 ft.
Bourdon 16 ft.
Oktave 8 ft.
Flute 8 ft.
Choral Bass 4 ft.
Trumpet 16 ft.

Large 2-M Casavant In Greenville, Pa.

Casavant Frères Limitée, St. Hyacinthe, Québec, has completed the installation of a large two-manual organ in Holy Trinity Lutheran Church, Greenville, Pa. The organ is completely unenclosed with the Great exposed on the Epistle side of the chancel and the Positiv exposed on the opposite side. The Pedal division is located in a shallow chamber immediately behind the Great. The instrument is remarkably complete in tonal resources, each division having its principal and flute choruses complimented by reeds. Lawrence Phelps, vice president and tonal director of Casavant Frères, designed the instrument in collaboration with the Rev. Eugene C. Harmony, associate pastor and organist-choirdirector at Holy Trinity Church. The entire pipework speaks on 2" wind pressure.

GREAT

Quintaden 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Mixture 5 ranks 305 pipes
Fagott 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Klarine 4 ft. 61 pipes

POSITIV

Salizional 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Scharf 4 ranks 244 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaden 16 ft.
Oktavbass 8 ft. 32 pipes
Bordun 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft.
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes



Steiner Builds Organ for Shelbyville, Ky.

Steiner Organs, Inc., Louisville, Ky., has installed a two-manual organ in the First Baptist Church, Shelbyville, Ky. Slider windchests were used for all non-unified stops; the console is all electric and there is a recorder board combination action. Manuals are 56-note and pedals 32.

GREAT

Gedacktpommer 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktave 4 ft. 56 pipes
Metallflöte 4 ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Mixture 4-6 ranks 276 pipes
Trumpet 8 ft.

SWELL

Gedackt 8 ft. 56 pipes
Viol 8 ft. 56 pipes
Viol Celeste 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Kleingedackt 4 ft. 56 pipes
Italian Principal 2 ft. 56 pipes
Quint 1 1/2 ft. 56 pipes
Mixture 4 ranks 244 pipes
Dulzian 16 ft. 56 pipes
Schalmei 4 ft. 68 notes

PEDAL

Subbass 16 ft. 32 pipes
Gedacktpommer 16 ft.
Principal 8 ft. 32 pipes
Gedacktbass 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 3 ranks 56 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Trumpetbass 8 ft.
Schalmei 4 ft.

Stoll Rebuilds Wangerin for Little Chute, Wis.

The Lee Stoll Organ Company, Oshkosh, Wis., has completed the first phase of rebuilding the organ for the new United Methodist Church, Kaukauna-Little Chute, Wis. Replacing the downtown landmark, the new structure provides facilities for the congregation but a larger second building will be built in the future. The original organ was Wangerin opus 416. Robert Stoll collaborated with Rick Erickson, church organist, in the tonal plan. Wind pressure is 3 1/2 inches and action is electro-pneumatic. Plans call for the elimination of unification when the new great principal chorus, chorus reeds and new console are added. Dedication was Aug. 2.

GREAT

Open Diapason 8 ft. 61 pipes
Concert Flute 8 ft. 61 pipes
Viola d'Amour 8 ft. 61 pipes
Prinzpal 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Chimes

SWELL

Open Diapason 8 ft.
Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Viola d'Amour 8 ft.
Nachthorn 4 ft. 12 pipes
Viola 4 ft. 12 pipes
Quinte 2 1/2 ft. 7 pipes
Hohlfloete 2 ft. 5 pipes

PEDAL

Diapason Resultant 16 ft.
Bourdon 16 ft. 12 pipes
Grosse Flöte 8 ft.

Reading Church Has New Lehigh Instrument

The Lehigh Organ Co., Wescosville, Penna., has built a two-manual instrument for St. Peter's Roman Catholic Church, Reading. The organ was designed by John C. Gumpy in collaboration with Bruce P. Bengston, who also played the dedicatory recital on June 9. Placement is in the rear gallery.

GREAT

Subbass 16 ft. 12 pipes
Prinzpal 8 ft. 61 pipes
Rohrbordun 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Oktavine 2 ft. 61 pipes
Sesquialtera 2 ranks 84 pipes
Plein Jeu 4 ranks 244 pipes
Cromorne 8 ft. 61 pipes
Tremolo

SWELL

Spitzgambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Pommer 8 ft. 61 pipes
Geigen Oktav 4 ft. 61 pipes
Copula 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremolo

PEDAL

Kontrabass 16 ft. 12 pipes
Subbass 16 ft.
Gambe 16 ft. 12 pipes
Spitzprinzpal 8 ft. 32 pipes
Pommer 8 ft.
Choralbass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Furniture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft.
Hautbois 4 ft.

Keates Builds Organ for Geneseo, N.Y. Church

Installation began in August of a two-manual organ built by Keates Organ Company, Acton, Ont. in St. Michael's Episcopal Church, Geneseo, N.Y. The new instrument replaces a smaller one, four ranks of which have been utilized in the new organ. Installation is in the same chamber with the new 8 Ft. Great Principal pipes in polished copper forming a facade over the opening. The organist of the church is Wayne J. Baker.

GREAT

Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Quintadena 4 ft. 23 pipes
Flachflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes

SWELL

Viola 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes

SWELL 2

Gedeckt 8 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 7 pipes
Siffloete 2 ft. 61 pipes
Tierce 1 1/2 ft. 9 pipes
Rohrschalmey 16 ft. 61 pipes
Fagotto 8 ft. 61 pipes
Tremulant

PEDAL

Contrabass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Quintaten 16 ft.
Oktave 8 ft. 12 pipes
Quintaten 8 ft.
Bassflöte 8 ft. 12 pipes
Choralbass 4 ft. 32 pipes
Quintadena 4 ft.
Rauschpfeife 3 ranks 96 pipes
Trumpet 16 ft. 12 pipes
Rohrschalmey 16 ft.

ALEXANDER BOGGS RYAN has been given a raise in rank at Western Michigan University, Kalamazoo, and has been named University Organist.



Marie-Claire Alain opens her fourth American tour in Hartford, Conn., with two performances Sept. 27 in the series inaugurating the new Gress-Miles at Hartt College of Music. She will also play the dedicatory recital Oct. 3 of the new Casavant at Deer Park United Church, Toronto.

Miss Alain's tour of two and a half months is fully booked with 34 recitals and 19 master classes. It will take her from coast to coast with three recitals in Canada. Her Los Angeles recital Nov. 13 will be a part of the annual Bach Festival of the First Congregational Church. She will return to France in mid-December.



Schuricht Has New Organ in Bellflower, Calif.

The Schuricht Organ Company, Los Angeles, Calif., has completed a two-manual organ for Rehoboth Christian Reformed Church, Bellflower, Calif. The instrument is located above the chancel and speaks directly into the church.

Reservoirs and universal chests are of poplar and birch. Electro-pneumatic action is used throughout with 2 1/2 inches of wind pressure and minimal nicking. The console and case are of red oak. Façade pipes are of 75% tin and 25% lead. Other metal pipes are of 50% tin and 50% lead or zinc. The only wooden register is the 16 ft. bourdon. Each register has been voiced for its role in the tonal design.

GREAT

Prinzpal 8 ft. 61 pipes
Spillflöte 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Flachflöte 2 ft. (prepared)
Mixture 3 ranks (prepared)
Chimes (prepared)

SWELL

Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Traversflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Spitzquinte 1 1/2 ft. 61 pipes
Trompette 8 ft. (prepared)
Tremolo

PEDAL

Bourdon 16 ft. 32 pipes
Subbass 16 ft. (prepared)
Prinzpal 8 ft. (prepared)
Choralbass 4 ft. (prepared)
Oktave 2 ft. (prepared)
Posaune 16 ft. (prepared)

Cathedral in Chicago Selects Rodgers for Chapel

The Cathedral of the Holy Name at Chicago has been under renovation since 1968. A two-manual Rodgers has been selected for the chapel. Foster H. Diehl is organist and choirmaster. The instrument's installation was completed May 12.

GREAT

Diapason 8 ft.
Bourdon 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 2 ranks
Oktave 4 ft.
Flute 4 ft.
Nasard 2 1/2 ft.
Super Oktave 2 ft.
Piccolo 2 ft.
Mixture 2 ranks
Chiff
Harp
Carillon

SWELL

Lieblich Gedeckt 16 ft.
Geigen Diapason 8 ft.
Gedeckt 8 ft.
Salicional 8 ft.
Voix Celeste 2 ranks
Oktave 4 ft.
Nazard 2 1/2 ft.
Piccolo 2 ft.
Tierce 1 1/2 ft.
Trumpet 8 ft.
Oboe 8 ft.

PEDAL

Diapason 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Oktave 8 ft.
Flute 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft.
Fagotto 16 ft.

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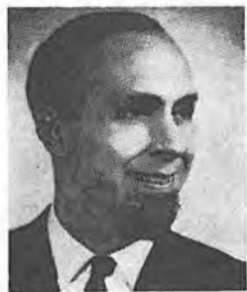
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