

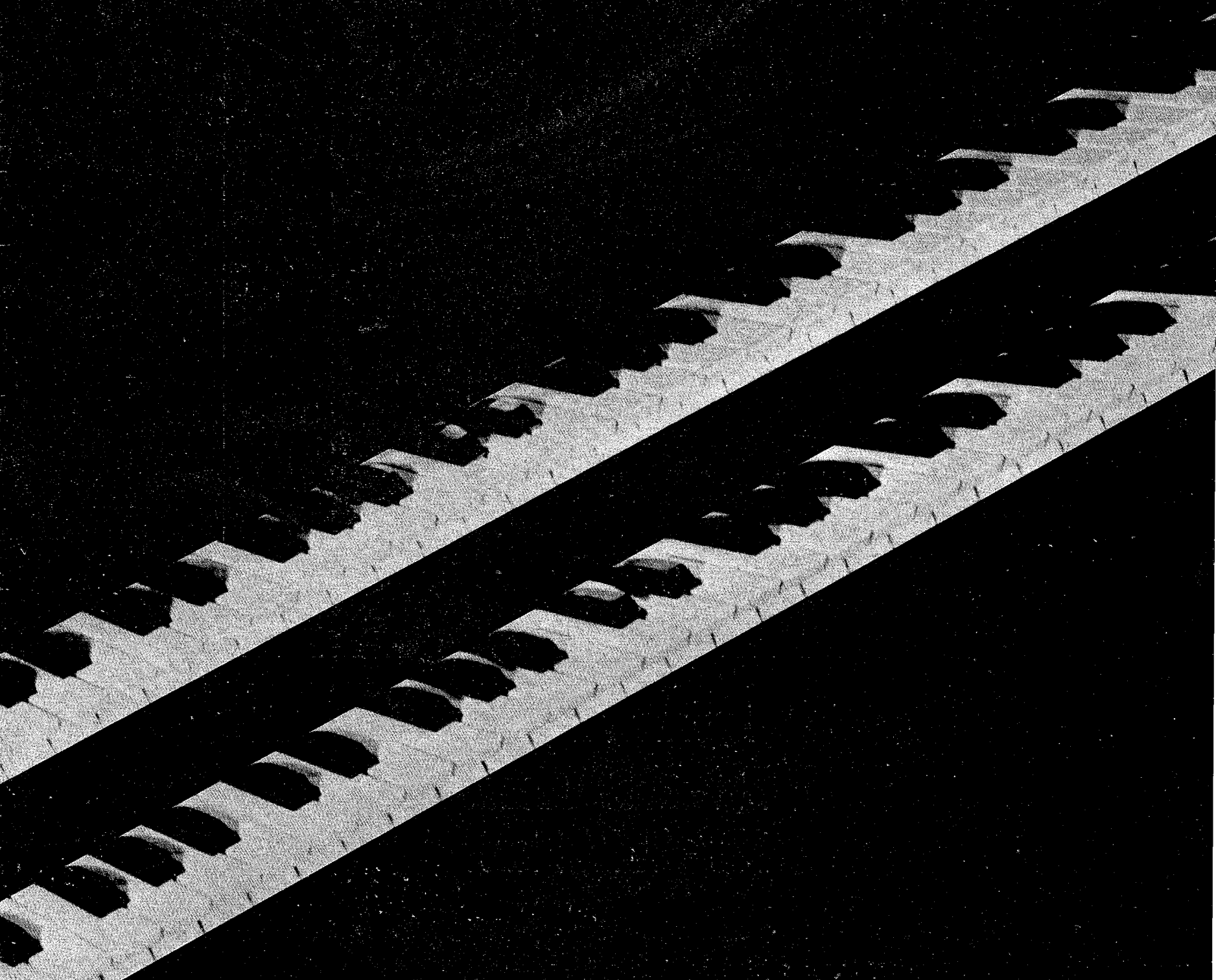
THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-Third Year, No. 10—Whole No. 634

SEPTEMBER, 1962

Subscription \$3.00 a year 30 cents a copy



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Walter N. Hewitt has resigned as organist and minister of music at the Prospect Presbyterian Church, Maplewood, N. J. after 28 years and will move to Florida to continue his musical activities.

At the annual choir school commencement in May, Mr. Hewitt was given a substantial purse, a tape-recorder and a framed scroll containing the names of the 175 members of his choirs and signed by the ministers and staff. A reception for him and his family followed the service.

Within his term at the Maplewood church, Mr. Hewitt organized a ministry of music program known throughout the East. His monthly musical vesper services brought to the community some outstanding concert and oratorio soloists for performance of major oratorios.

Mr. Hewitt has long been active in AGO circles, having been dean of the Metropolitan New Jersey Chapter and a member of the national council for three three-year terms. He holds the FTCL, the AAGO and ChM, is an honorary charter member of the Choral Conductors' Guild, and past-president of the New Jersey chapter of the Teachers of Singing, the Music Educators' Association of New Jersey and the Music Teachers' Association of Northern New Jersey.

FULBRIGHT GRANTS AGAIN AVAILABLE FOR MUSICIANS

United States government grants under the Fulbright-Hays Act will again be available to qualified graduate music students for the 1963-64 academic year. Young musicians will have the opportunity to study in one of 22 countries as part of the exchange program administered by the Institute of International Education.

Students now enrolled in college or university should consult campus Fulbright program advisers for further information. Others may secure information and forms from the counseling division of the Institute of International Education, 800 Second Ave., New York 17, N. Y. Requests must be post-marked by Oct. 15; completed applications must be submitted by Nov. 1.

ARTS FESTIVAL PROGRAMS ON FAMED WANAMAKER ORGAN

The famous organ in the John Wanamaker store was the scene of a series of five recitals June 9 through 16 in honor of the Philadelphia Arts Festival. Five prominent area organists were heard.

The programs by Robert Elmore (9), Robert A. Arnold (11), Dr. Catharine Morgan (12), Dr. Alexander McCurdy (13) and Dr. Harry Wilkinson (15) are listed in the recital section.

NOEHREN GIVING RECITALS IN GERMANY AND DENMARK

Robert Noehren is spending August and September in Europe and will play recitals in Germany and Denmark. He will include the great Variations and Fugue, opus 73, of Max Reger. He will return in the early autumn for American recital dates.

DAVID KOEHRING, who has been serving as assistant organist at Christ Church Cathedral, Indianapolis, has been awarded the seventh fellowship for Washington Cathedral's College of Church Musicians for the 1962-63 season.

THE DIAPASON

Established in 1909

(Trademark registered at U.S. Patent Office)

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

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Assistant Editor

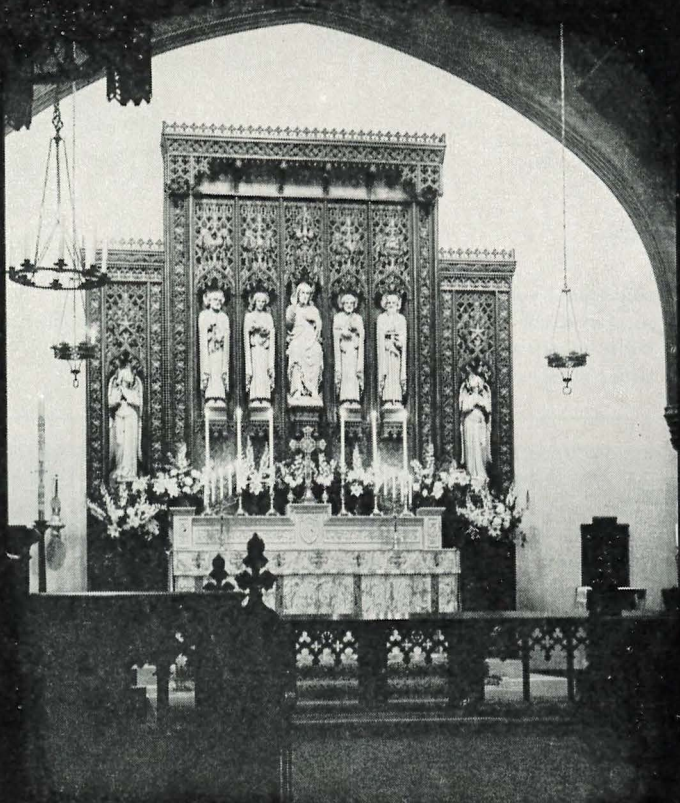
A Monthly News-Magazine Devoted to
the Organ and to Organists and
Church Music

SEPTEMBER 1962

FEATURES

Official Journal of the American Guild of Organists and of the Royal Canadian College of Organists	
Editorial and Business Office, Suite 817, 343 South Dearborn Street, Chicago 4, Ill. Telephone: HArrison 7-3149	
Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.	
Advertising rates on application.	
Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.	
Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago 4, Ill.	
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THE CHURCH OF ST. JOHN THE EVANGELIST HINGHAM, MASSACHUSETTS

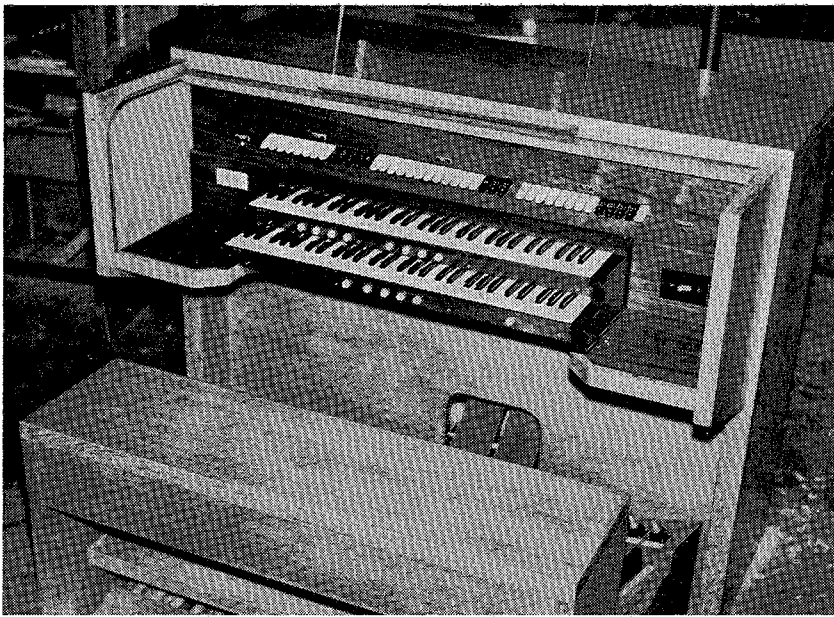


This lovely parish church in an historic environment is reminiscent of its English counterpart.

A two manual organ consisting of twenty-four ranks of pipes in four divisions complements the architecture visually and tonally.

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**NEW FIRM UNDERTAKES
FIRST LARGE PROJECT**

SANTA ANA CONGREGATIONAL

Abbott and Sieker Rebuild Old Hook-Hastings — Holzgraf Plays Opening Recital

The first large-scale project to be undertaken by the recently established firm of Abbott and Sieker, Los Angeles, was a complete rebuild of the old organ for the new sanctuary of the Congregational Church, Santa Ana.

The Hook-Hastings instrument, originally tubular-pneumatic, was in excellent condition, but the voicing was dull, and there were no stops higher than 4 ft. pitch. In the rebuilding, almost all pipes received some kind of revoicing treatment to produce livelier qualities, especially in the flutes. New principals and mixture were supplied for the great, and a new trumpet and additional used pipework for the swell. New primaries, a three-rank pitman

chest and console were built by the firm.

Lloyd Holzgraf, First Congregational Church, Los Angeles, played the dedicatory recital May 13.

- | | |
|----------------------|-------|
| | GREAT |
| Principal 8 ft. | |
| Flute 8 ft. | |
| Dulciana 8 ft. | |
| Octave 4 ft. | |
| Flute d'Amour 4 ft. | |
| Mixture 4 ranks | |
| Chimes | |
| | SWELL |
| Viola 8 ft. | |
| Voix Celeste 8 ft. | |
| Gedeckt 8 ft. | |
| Erzähler 8 ft. | |
| Octave 4 ft. | |
| Harmonic Flute 4 ft. | |
| Flautino 2 ft. | |
| Sesquialtera 2 ranks | |
| Trumpet 8 ft. | |
| Oboe 4 ft. | |
| | PEDAL |
| Bourdon 16 ft. | |
| Gedeckt 16 ft. | |
| Octave 8 ft. | |
| Gedeckt 8 ft. | |
| Choral Bass 4 ft. | |
| Principal 2 ft. | |
| Trumpet 16 ft. | |

**MUDLER-HUNTER ORGAN
FOR HADDON HEIGHTS, N. J.**

NEW ST. ROSE OF LIMA CHURCH

Paul C. Reilly is Architect for 1,100-seat Catholic Edifice in Philadelphia Area

The Mudler-Hunter Company of Philadelphia has installed a two-manual organ in the new edifice of St. Rose of Lima Roman Catholic Church, Haddon Heights, N.J. Architect for the new building which has a seating capacity of 1,100 was Paul C. Reilly of New York City. The new church replaces an old building which had less than half the seating capacity.

- | | |
|---------------------------------|-------|
| | GREAT |
| Principal 8 ft. 61 pipes | |
| Melodia 8 ft. 61 pipes | |
| Dulciana 8 ft. 61 pipes | |
| Octave 4 ft. 61 pipes | |
| Octave Quint 2 3/4 ft. 61 pipes | |
| Super Octave 2 ft. 61 pipes | |
| Mixture (prepared) | |
| Tremulant | |
| | SWELL |
| Bourdon 16 ft. 61 pipes | |
| Salicional 8 ft. 61 pipes | |
| Vox Celeste 8 ft. 49 pipes | |
| Gedeckt 8 ft. 12 pipes | |
| Flute Harmonic 4 ft. 61 pipes | |
| Geigen Octave 4 ft. 61 pipes | |
| Plein Jeu 3 ranks 183 pipes | |
| Trompette 8 ft. 61 pipes | |
| Oboe 8 ft. 61 pipes | |
| Clarion 4 ft. 12 pipes | |
| Tremulant | |
| | PEDAL |
| Bourdon 16 ft. 32 pipes | |
| Lieblich Gedeckt 16 ft. | |
| Octave 8 ft. 32 pipes | |
| Bourdon 8 ft. 12 pipes | |
| Flute 8 ft. | |
| Principal 4 ft. 12 pipes | |
| Super Octave 2 ft. 12 pipes | |
| Trumpet 8 ft. | |

**SEATTLE CHURCH HAS
BALCOM-VAUGHAN ORGAN**

DESIGN, RECITAL BY EUGENE NYE

Second Freestanding Instrument in Northwest Area — Dutch Pipe-work Employed

The Balcom and Vaughan Company, veteran Seattle builders, has installed the second free-standing organ in the Pacific Northwest in the West Seattle Congregational Church. Eugene M. Nye, who as tonal director for the firm was designer of the instrument, was also recitalist for the opening program April 1. The pipes were imported from J. Stinkens, Holland, and two Swiss Meidinger blowers were used.

- | | |
|-----------------------------------|-------|
| | GREAT |
| Prestant 8 ft. 61 pipes | |
| Roerfluit 8 ft. 61 pipes | |
| Octaaf 4 ft. 61 pipes | |
| Speelfluit 4 ft. 61 pipes | |
| Vlakfluit 2 ft. 61 pipes | |
| Mixtuur 4 ranks 244 pipes | |
| Trompet 8 ft. (prepared) | |
| | SWELL |
| Gedeckt 8 ft. 61 pipes | |
| Spitsgamba 8 ft. 61 pipes | |
| Spitsgamba Celeste 8 ft. 49 pipes | |
| Blokfluit 4 ft. 61 pipes | |
| Octaaf 2 ft. 61 pipes | |
| Quint 1 1/2 ft. 61 pipes | |
| Mixtuur 3 ranks (prepared) | |
| Dulzian 8 ft. 61 pipes | |
| Tremulant | |
| | PEDAL |
| Prestant 16 ft. 12 pipes | |
| Sub-Bass 16 ft. 32 pipes | |
| Sanft-Bass 16 ft. | |
| Quintadeen 8 ft. 32 pipes | |
| Flötenbass 8 ft. 12 pipes | |
| Woudfluit 4 ft. 12 pipes | |
| Ruispijp 2 ranks 64 pipes | |
| Dulzian 16 ft. 12 pipes | |
| Schalmey 4 ft. (prepared) | |



ORGAN MUSIC—RECENT PUBLICATIONS

ARNELL - Chorale Variations on "Ein feste Burg" (H551E)	\$1.50
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Prelude and Fugue No. 4 (D288)	2.00
BEETHOVEN - Organ Works (Altmann) (H1438)	2.50
BINGHAM - Ut queant laxis (P6289)	1.25
BOSSI - Concerto, Op. 100 (A). Organ Solo Part (P3597A)	5.00
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Vol 10: Purcell: 3 Voluntaries (H1659A)	2.00
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Vol 32: Walond: 3 Voluntaries (Set 2) (H1770b)	2.00
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For Mixed Voices

Shepherd's Carol	William Billings, arr. Copes	.25
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New Prince, New Pomp	Graham George	.20
Dost Thou in a Manger Lie?	Robert Graham	.25
Little Lord Jesus	Frances P. MacPhail	.20
Love Came Down at Christmas	Maurice Whitney	.20
The Oxen	Richard Warner	.20
Saint Joseph and the Angel	David H. Williams	.25
On This Day	L. N. Clérambault, arr. Pizarro	.25

For Youth, Intermediate and Treble Choirs

Go Tell it on the Mountains (S.A.B.)	arr. Mary Caldwell	.25
As Joseph was A-Walking (Unison)	Alice Jordan	.20
Sleep, Gentle Jesus (S.S.A.)	arr. Helen Lipscomb	.20
Japanese Christmas Carol (Unison)	arr. T. Charles Lee	.20

CANTATAS and SUITES

"A Christmas Reading"	Martin Shaw	1.25
A Carol Service for Chorus and Organ, with Congregational Hymns. The ten lessons (one before each carol) are taken from the Bible. Time of performance: 45 minutes.		
"Of Christ's Birth"	David H. Williams	1.25
A Suite of Carols for Soprano and Tenor (or Soprano) Solos, Chorus and Organ. Time of performance: 16 minutes.		
"This Child Behold"	Donald Cashmore	1.75
A Cantata for Soprano, Alto, Tenor and Bass Solos, Chorus and Organ. The text selected from the Bible and traditional sources. Time of performance: 25 minutes.		
"How Brightly Shines the Morning Star"	Johann Kuhnau	1.25
For Tenor Solo, mixed chorus and organ. Arranged with an English text by HORACE FISHBACK, III. Original accompaniment for Strings, two Horns and continuo available on rental. Time of performance: 20 minutes.		

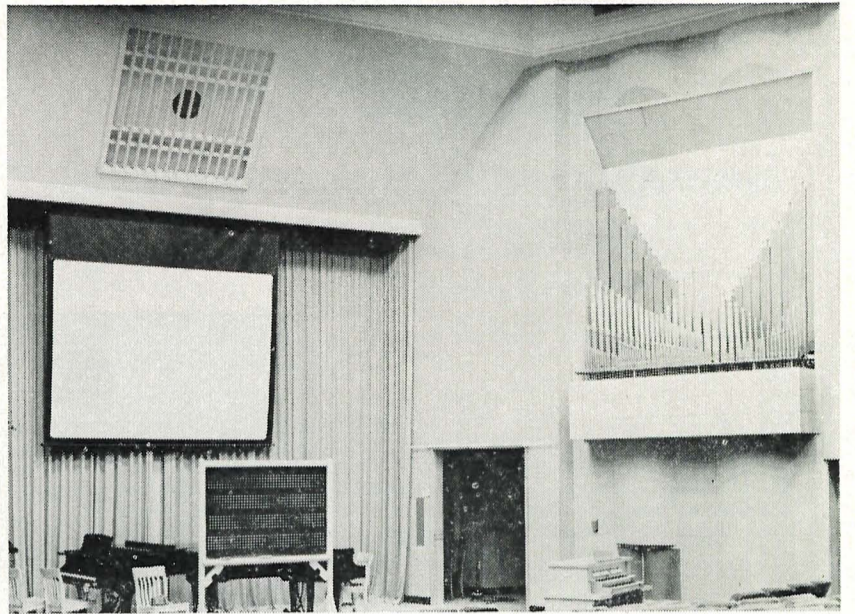
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KEEFER BUILDS BAROQUE ORGAN FOR UNIVERSITY

U OF WASHINGTON, SEATTLE

Architecture Department Co-operates on Installation — Federal Funds Made Available

G. Herald Keefe, Vancouver, B.C. was the designer and builder of the new Baroque organ in the school of music auditorium, University of Washington, Seattle. The instrument was built in connection with two National Defense Fellowships presently held by Malcolm Hamilton and Eugene Wilson. Part of the funds for the instrument were obtained from the Federal government. Flentrop pipes were used.

BOTTOM MANUAL (61 notes)

Quintadena 16 ft.
Principal 8 ft.
Gedeckt 8 ft.
Quintadena 8 ft.

Octave 4 ft.
Nazard 2 3/4 ft.
Rohrflöte 2 ft.
Superoctave 2 ft.
Cymbal 1/2 ft.
Krummhorn 8 ft.
Krummhorn 4 ft.

TOP MANUAL (61 notes)

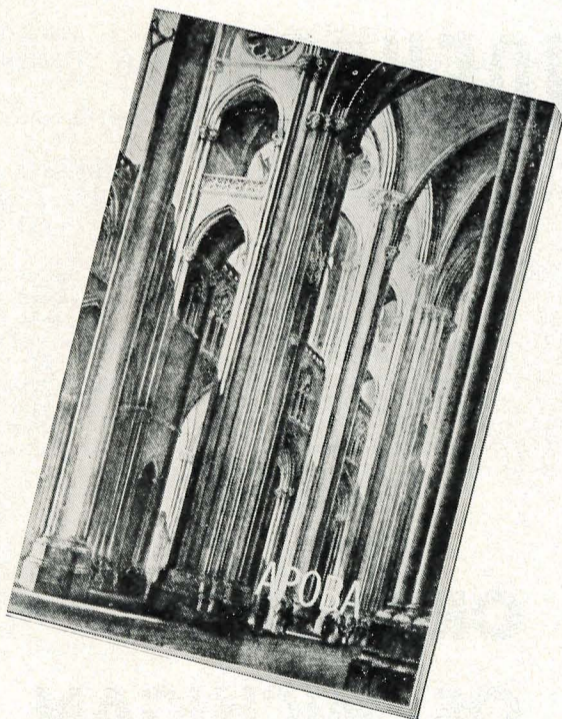
Gedeckt 8 ft.
Quintadena 8 ft.
Rohrflöte 4 ft.
Quintadena 4 ft.
Octave 2 ft.
Tierce 1-3/5 ft.
Larigot 1 1/2 ft.
Siffelöte 1 ft.
Krummhorn 8 ft.
Zimbelstern
Tremolo

PEDAL (32 notes)

Gedeckt 16 ft.
Gedeckt 8 ft.
Quintadena 8 ft.
Principal 4 ft.
Gedeckt 4 ft.
Mixture 2 ranks
Krummhorn 4 ft.
Rohrflöte 2 ft.

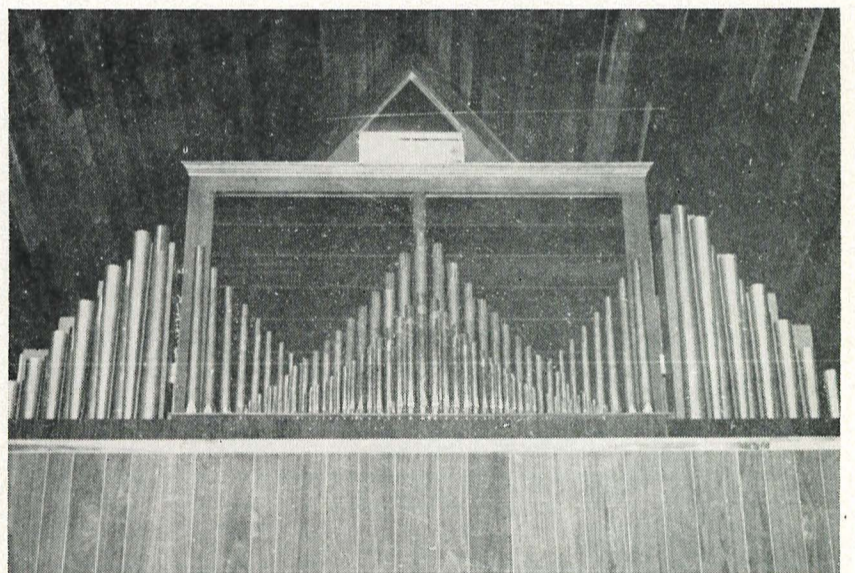
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SMALL TELLERS GOES TO NEW JERSEY CHURCH

FAITH LUTHERAN, MURRAY HILL

Limited Space Dictates Borrowing for Two-Manual Installation in Small Organ Loft

The new two-manual organ in the Faith Lutheran Church, Murray Hill, N.J., was completed in Lent and opened on Palm Sunday. The 824 pipes are disposed in 13 ranks, extended to 29 speaking stops. Great and pedal pipes are displayed functionally. William Clarke was consultant to the church and Howard S. Okie, Jr. represented Tellers in the negotiations and the design. Robert Pfister was in charge of the installation.

GREAT

Spitzprincipal 8 ft. 61 pipes
Gedeckt 8 ft. 61 notes
Gemshorn 8 ft. 61 notes

Prestant 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Grave Mixture 2 ranks 122 pipes

SWELL

Rohrbourdon 8 ft. 61 pipes
Viola 8 ft. 49 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Violina 4 ft. 12 pipes
Chimney Flute 4 ft. 12 pipes
Rohrnazard 2 3/4 ft. 61 notes
Octavin 2 ft. 12 pipes
Tierce 1-3/5 ft. 61 notes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Lieblich 16 ft. 32 notes
Quint 10 2/3 ft. 32 notes
Spitzprincipal 8 ft. 32 notes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft. 32 notes
Gemshorn 8 ft. 32 notes
Choral Bass 4 ft. 32 notes
Flautino 4 ft. 32 notes
Trompette 16 ft. 12 pipes
Trompette 8 ft. 32 notes

**JOHNSON REBUILDING
FOR FERGUS FALLS CHURCH**

BETHLEHEM LUTHERAN ORGAN

Minnesota Firm Will Install in
Balcony with New Console,
Blower and Chest Work

The Johnson Organ Company, Fergus Falls, Minn. under the management of Lance E. Johnson is rebuilding the organ at the Bethlehem Lutheran Church, Fergus Falls. Originally built in the early 1890s by M. P. Möller for a Pennsylvania church, it was purchased in 1951 for Bethlehem Church. In the last 10 years it has been extensively damaged by moisture.

The instrument will be installed in the balcony with new console, blower and chest work. Nine new ranks will be added. The great and pedal divisions will be unenclosed in front of and on either side of a large art glass window. The swell will be divided into two boxes to stand on either side of the window and other pipe work. A fiberglass sunshade will be hung over the great pipes.

The organ is scheduled for completion in October.

GREAT

- Diapason 8 ft. 61 pipes
- Dopple Flute 8 ft. 61 pipes
- Dulciana 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Flute Harmonic 4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Mixture 2 ranks 122 pipes
- Trumpet 8 ft. 61 pipes

SWELL

- Stopped Diapason 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Gemshorn 4 ft. 61 pipes
- Rohr Flute 4 ft. 61 pipes
- Flautina 2 ft. 61 pipes
- Sesquialtera 2 ranks 122 pipes
- Oboe 8 ft. 61 pipes
- Vox Humana 8 ft. 61 pipes

PEDAL

- Resultant 3 1/2 ft. 32 notes
- Diapason 16 ft. 12 pipes

- Bourdon 16 ft. 56 pipes
- Octave 8 ft. 32 notes
- Gedeckt 8 ft. 32 notes
- Gedeckt 4 ft. 32 notes
- Rauschquint 2 ranks 64 pipes
- Trombone 16 ft. 12 pipes
- Trumpet 8 ft. 32 notes
- Trumpet 4 ft. 32 notes

**LIST FULL HEILLER TOUR
FOR SEPTEMBER & OCTOBER**

Anton Heiller's schedule of recitals, lectures and master classes has been announced by Lillian Murtagh. He will return to Vienna Oct. 15. R = recital; L = lecture; M = masterclass:

- September
- 10 - Methuen, Mass. Memorial Music Hall R
 - 13 - Graystone Church, Indiana, Pa. R
 - 14, 15 - St. Andrew's Episcopal Church, Arlington, Va. R M
 - 17 - St. Bernard Church, Pittsburgh, Pa. R
 - 18 - Moody Bible Institute, Chicago R
 - 22 - Second Ponce de Leon Baptist, Atlanta, Ga. R
 - 24 - Oberlin, Ohio Conservatory R
 - 25 - First Presbyterian, Fort Wayne, Ind. R
 - 27 - St. Norbert Abbey, De Pere, Wis. R
 - 28 - Lawrence College, Appleton, Wis. L
 - 30 - Eastern Michigan University, Ypsilanti R
- October
- 1, 2 - University of Michigan, Ann Arbor M R
 - 3, 4 - Valparaiso, Ind. University M R
 - 5 - Louisville, Ky. AGO Chapter R
 - 7 - Cornell University, Ithaca, N. Y. R
 - 8 - First Presbyterian Church, Philadelphia, Pa. R
 - 9 - Union Seminary L, St. George's R, New York City
 - 12 - Bruton Parish Church, Williamsburgh, Va. R
 - 14 - Duke University, Durham, N. C. R

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ODE IN ANCIENT MODE by Frank T. Close
(Registrations for Pipe, Hammond and all Electronic Organs) (P3030)50

PRELUDE ON A HEBREW MELODY* by Carl F. Mueller
*Based on The Hymn Tune "Yigdal" (or "Leoni")
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SELECT NEW ANTHEMS (Mixed Voices with Piano or Organ)

- CM 7327—Be Still and Know that I am God — H. Morgan .25
- CM 7287—Breathe on Me, Breath of God — A. Lovelace .20
- CM 7270—I Give Thanks Unto Thee, O Lord — J. Pasquet .25
- CM 7320—My Music Is a Prayer — C. F. Mueller .25
- CM 7328—Sing Alleluia Forth — J. Marshall .25
- CM—7284—Send, We Beseech Thee — R. Hastings .20



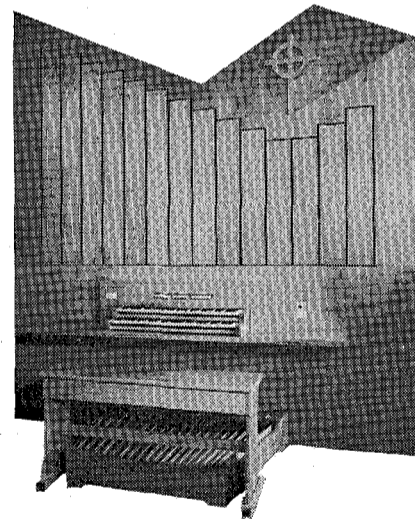
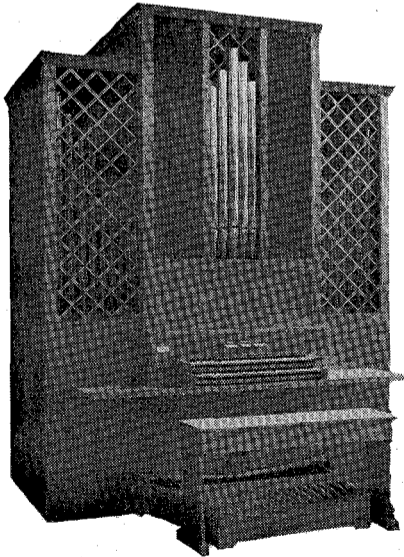
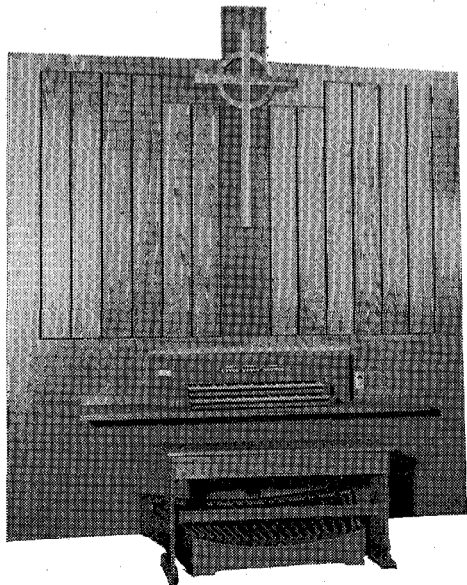
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TWO-MANUAL

One can hardly approach the subject of Tonal Design of two-manual organs without some reference to organbuilding and tonal design in general and present day tendencies in particular.

Today the approach seems to fall mainly into two categories, the Academic and the Liturgical, — and while these can be sub-divided, the former into the various schools of design as developed in the different European countries and the latter by a leaning towards the classic or the romantic, the ideas that motivate proponents can be roughly classified under one heading or the other.

The advocates of the Academic are a sincere and very vocal minority, working from a simple set of rules governing the design of the classic organ. They believe that this is the only right approach — any other is wrong and the result of ignorance and muddled thinking. This school of thought is devoted to the organ as a solo instrument, believing little if any worthwhile literature has been written for the organ since Bach. They insist that the organ must conform tonally and even mechanically to the instruments of that period for which the music was written.

It is interesting to note that while many in this group are fine recitalists, very few are outstanding church musicians, but then most of the principals of this school hold academic positions and have little interest in church music as it has grown up in this country.

The liturgically-minded have a broader and more tolerant attitude towards design and among this group are most of our eminent church musicians and recitalists. While appreciating many of the theories advanced by the advocates of the classic organ, they are convinced that it is not possible to make one type of instrument that serves all purposes. They believe it is essential for the scope of the organ to be wider if it is to properly function in the various denominations with their widely differing musical programs. The liturgical school advocates the organ being designed and custom built to suit the musical requirements of each individual church. It feels that the organ should be adequate for accompanimental purposes and the design should as far as possible take into consideration the best romantic literature, as well as the classical.

It has been said that in art the subject of concern should grow out of its environment and be an integral part of it. It would seem to the writer that this is the way the organ has developed in the different European countries and the organ in America should develop in precisely the same way.

The organ in England has evolved around the liturgy of the Church of England, one of its chief functions being the accompaniment of the men and boys' choirs, and while the English organ may not be outstanding in recital use, it is most impressive in the English Cathedral service.

The French organ is an entirely different concept, with the main organ located in the rear gallery and just a few ranks in the chancel to accompany the chant. Fitted to the Roman Catholic service its use is solo and service improvisation.

In the great Dutch churches, with their long period of reverberation, the organ in a fine exposed position, with resonance chambers built around each division, is yet another concept — its use solo and to accompany congregational singing.

And so one can point out that in each country the organ has grown through the ages around the musical requirements of the service and national traditions. It seems to be necessary to emphasize the fact that the great literature was written for the organ of the period — not the organ designed for the literature.

If one can restrict his thinking sufficiently, it is easy to understand the attitude of the classicist. Most informed people fully appreciate the importance of the classic literature and their personal choice would probably be an all straight classic organ — most likely with tracker action because it is such fun to play.

But is this sufficient? Are we to build organs only for our own pleasure? Some believe that the classic organ can be adequate to meet all requirements of any church usage. This is a fallacy — the truth is, that some by their skill can get by. This is not the same as the organ being adequate for its purpose.

Congregations raise money and purchase organs to be functional in their churches, chiefly to accompany the service. How much can this be ignored? Some organs have been installed in multiple choir churches, which not only do not adequately serve their supposed accompanimental function, but are limited only to the classic 17th- and 18th-century literature. It is just as futile to try to play César Franck on an instrument based on the all classic design as it is to play Bach on an ultra romantic organ designed for orchestral transcriptions.

In European Protestant or Roman Catholic churches the main organ has few accompanimental commitments and may well be designed as a solo instrument, but in this country the classic organ does not meet the varied accompanimental needs of the church. The question we face is how best to compromise between the solo and accompaniment. The problem is not so great in the larger organ, which if properly designed should meet all needs, but in the smaller organ, and the smaller the organ the greater the problem! Since the accompaniment of choirs and congregation is the primary purpose for which the organ is purchased, it should have the prior claim.

It is true that if we try to reconcile too many elements in the design of too small an organ, the result will be indistinguishable. However, a reasonable compromise within the scope of the organ is possible. We are told by some that the organ must be either romantic or classic and if we attempt a compromise we shall produce a monster. This is unadulterated nonsense and the truth of this statement is proved by the many fine organs, some of only moderate size, which have been built in recent years by our leading builders that successfully reconcile the needs of accompaniment and the romantic and classic literature.

In the same way it is said that there

DESIGN

by Richard J. Piper

(Vice-President and tonal director, Austin Organ Company)



can be no compromise in design, so it is claimed that romantic and classic voicing cannot be included in the same instrument. If some registers are nicked, all must be nicked, or if some are unnicked and voiced with a chiff, all must chiff.

There can be no doubt that in the past, organs in this country suffered from the pipework being over-nicked, but this is hardly a good reason for going to the other extreme with such extravagant statements that the chiff or transient attack noise, is more important than the tone of the note when sustained.

While some chiff in the speech of the principal choruses and the flutes is a definite aid to clarity and polyphonic playing, its importance can be over-emphasized. One of the chief assets of this type of voicing, which is carried out with the very minimum or no nicking, is not only the chiff, but the maximum harmonic development it yields, which in turn results in excellent blend and a vitality of tone.

But whatever the virtues of classic type voicing may be, chiff is undesirable for accompaniment. Romantic registers developed for accompaniment, should have little or no chiff. Not only does it impede the function of the stop, but too light nicking often leads to an unpleasant tone in this type of stop.

It is not a question "to nick or not to nick". It should be remembered that nicking is an important part of the voicer's art. Used with understanding and discretion it can be a valuable aid in assisting him to achieve the results for which he is striving. In this regard it can be said that nicking so light as to be almost undetectable, can achieve a desired result.

In this writer's opinion, romantic and classic voicing can and in some cases should be included in the same instrument. Principal choruses, flutes and registers inspired from the Baroque period should be given a classic treatment. The more romantic registers developed for accompaniment should be given a reasonable romantic treatment. In many cases the contrast causes each to enhance the other.

The pros and cons of the tracker organ continue to be debated in organ journals. Many exaggerated claims and dogmatic statements are made in its favor, but people who believe that the electro-pneumatic organ will be obsolete in a few years, are living in a small world of unreality.

There is much to be said for the tracker organ and much to be said against it. In favor is the beneficial effect of the slider chest on the speech of pipes and the feeling of intimacy many players enjoy so much. In some situations the tracker organ can be ideal, but these situations are very few and far between.

The flexibility offered by the electro-pneumatic organ cannot be dismissed as of no importance. We may deplore the divided installation, but in a number of cases it is unavoidable. The advantages of the detached console which make it possible to conduct and accompany at the same time, the convenient console controls that are possible — these are all features which are indispensable to the average American church and will not be easily abandoned.

The advocates of the tracker for all purposes would do well to examine the reasons leading builders abandoned this type of construction. It was not all heavy wind pressures and stupidity. The tracker organ had a number of inherent defects. It is claimed that many of these have been overcome. Time alone will tell if this is true.

It is true that leading continental builders are building a large percentage of tracker organs, but one cannot help suspecting that this might be due to the fact that electro-pneumatic actions as designed by our continental friends have for the most part been unreliable, inaccessible and generally unsatisfactory.

The Dutch practice of building a case or resonance chamber around each division of the organ is finding favor with the tracker enthusiast. These wooden boxes which follow the pipe line as closely as possible, are said to blend, amplify, and project the tone. It is an interesting theory, but unfortunately anything of this nature will not have an equal effect on pipes of all frequencies. Unwanted peaks will be produced on certain notes, which are a serious hindrance to good tonal finishing.

For many years builders in this country have been condemning organ chambers and demanding a good open position, especially for the unenclosed divisions. When this is gained, it seems illogical to build a box around three sides, with a lid and then to further impede tonal egress with a facade of the largest pipes across the front. An eminent English organ builder declares that the unnicked, open toe voicing yields results so rough and uneven that partial enclosure is essential. This may be a little unkind but is food for thought. The tonal finishing of most of the continental organs would be quite unacceptable in this country.

Along with this type of construction goes the practice of building the chests as small as possible by crowding the pipework. It has been pointed out as an advantage, that mechanical instruments take less space than electro-pneumatic. If this is true, then the reason is obvious — it has been achieved at the expense of proper spacing of the pipework. The space required by an instrument of given size is determined not so much by the type of mechanism, as by the proper placement of the pipes, together with ample speaking room. Crowding too much organ into too little space never was good organbuilding.

It is not the intention of these remarks to condemn the tracker, the classic, or any other type of organ — they are to be taken as a plea not to attempt to narrow the scope of the organ until it is no longer a fitting instrument for our churches, because if not for churches, for who else shall we build organs? They are a plea for a tolerant, common sense and practical outlook for the organ to be functional in the church. There is not just one, but many legitimate approaches to organbuilding and all can be correct in the right place. The English, French and Dutch organs may be ideally suited to those countries, but they are not necessarily ideally suited to this. We should endeavor to create our own tradition based on a functional outlook.

(Continued on page 38)

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Officers of the recently formed Mother Lode Chapter pose at the charter night dinner held June 19 at the First Methodist Church, Grass Valley, Cal. Seated, left to right, they are: Dorothy Simmons, secretary; Bernard Rockwood, treasurer; Ruth Rockwood, dean, and Donald Baggett, sub-dean.

Following dinner members held a session on organ and choral Christmas music in the chancel.

Major emphasis and purpose of the new chapter will be ministering to the musical needs and professional growth of musicians in the small churches of the neighboring rural communities of the California Gold Country.

Plans for the year were discussed and include a Guild service, a community-wide choral performance and guest organ recitalists.

RUTH P. ROCKWOOD

President's Column

Who are the leaders of the Guild? Are freshness of approach, productive creativity and experimental daring the criteria? If so, leaders of rare accomplishment may be found among those responsible for the Los Angeles County National Convention which, though necessarily causing sharp difference of opinion, succeeded for someone or other in everything presented in its name. Even Disneyland was not without its lesson—to be learned only intuitively—and the playing of a Harold Lloyd silent movie by Gaylord Carter should have made clear the musical reasons why Lynnwood Farnam attended such performances.

Things are accomplished by people, and names imply the un-named.

For the engineering of a convention that commenced in one city, and moved to two others in which, in each case, it established official residence for a day, credit must go to the general chairman, Gene Driskill, and his several assistants. For a brilliant conception of a series of unhackneyed and sometimes provocative programs, credit must mainly go to the program chairman, Clarence Mader, who, according to his committee associates, was the genius of the convention.

The purpose of this column is not so much to inform as to alert the members of the Guild to the significant developments now in progress at the Pacific Coast, to which the eyes and ears of the Guild may profitably be directed.

HAROLD HEEREMANS

Southern Arizona

The following officers were installed at a meeting of the Southern Arizona Chapter with Past-dean John McCoy officiating: DeRuth Sage Wright, dean; Camil Van Hulse, sub-dean; Roy Duran, secretary; Louise Patterson, treasurer; Sally Webb, registrar-historian; Lois Jean Myers, librarian; Bunny Davis and Russell Baughman, auditors; Carl Anderson, Mr. Baughman and Mr. McCoy, executive committee.

SALLY WEBB

Lakeland

The Lakeland, Fla., Chapter held its regular meeting July 17 at the Westminster Presbyterian Church. Hostess Patsy O'Neal played: Grand Jeu, DuMage; Fairest Lord Jesus, Matthews; Salvation Is Now Come to Earth, In Death's Strong Grasp, the Saviour Lay and Hark! a Voice Sayeth, Bach. Dean Robert Parrett played Trumpet Voluntary, Clarke and Matins, Willan. Plans were discussed for the October concert in observance of Guild Sunday with the following members participating: prelude—Thomas Brierly; offertory—Ruth Gould; postlude—Miss O'Neal; organ soloists—Mrs. S. F. Howard and Theodore Harre. The September meeting was announced and will be held at the Faith Lutheran Church with Ellen Kehl, hostess, in charge of the program. Refreshments and a social hour concluded the meeting.

MRS. S. F. HOWARD

Suffolk

The annual picnic of the Suffolk Chapter was held July 28 in the garden of the Thomas Richner home, Setauket, N. Y. Nancy Neal was elected treasurer to replace Kenneth Fowler who is moving and whose resignation was accepted with regret. A lively discussion ensued on suggestions for items in the 1962-63 program. Dr. Richner played the following recital: Sonata, Sowerby; Prelude and Fugue in G minor, Buxtehude; Grand Jeu, Du Mage; Sleepers Awake and My Heart Is Filled with Longing, Bach; Thou Art the Rock, Mulet. He followed this with Mozart numbers on the piano with a descriptive talk. G. Stratton Caryl, pupil of Dr. Richner, played Prelude and Fugue in D major, Bach.

ERNEST A. ANDREWS

Danville

The Danville, Va. Chapter held its final meeting of the year June 23 at the Virdan restaurant. Dean John Shelton presided over the business meeting which followed luncheon. After reporting on the successful junior choir festival he called for other reports. Officers elected are as follows: Robert Shaver, dean; Everett Amos, sub-dean; Agnes Compton, corresponding secretary; Christine Hicks, registrar; Virginia Greene, treasurer. At the conclusion of the meeting the chapter gave a farewell gift to Dean Shelton who is leaving the area to join the music faculty of the Southeast Missouri State College, Cape Girardeau, Mo.

CHRISTINE HICKS

Elmira

The Elmira, N.Y., Chapter met June 12 at the YWCA for a dinner meeting. Dean Constanzer noted an increase of six members over the last year and the addition of seven subscribing members. The following officers were elected: R. Leon Constanzer, dean; Richard Shaw, sub-dean; Mrs. R. W. Andrews, secretary; Mary Jane Brown, treasurer. The Bell Ringers of Park Church under the direction of the Rev. Oliver Francisco explained and demonstrated new English handbells. A quintet composed of Beverly Winner, soprano; Margaret Bieri, flutist; Mrs. David Carter, cellist; Mrs. Ward LaFrance, and Douglas Besemer, violinists, performed four selections of early Moravian music by Jeremiah Denke.

MRS. R. W. ANDREWS

Patapsco

The final meeting of the Patapsco Chapter's season was held June 2 at the home of Dean Celia McLeod, Baltimore, Md. Tentative plans for the next season were proposed. Suggestions for forming a workshop were brought forth by Norman Ross. The executive committee made recommendations concerning a future hymn sing. The meeting closed with refreshments.

FRANCES CHAMBERS WATKINS

Alamo

The Alamo Chapter sponsored Jerald Hamilton in recital July 10 at St. Mark's Church, San Antonio, Tex. Immediately following the program a reception was held in the St. Anthony hotel for chapter members and friends. Mr. Hamilton's program appears in the recital section.

DONNA MAE PERRY

New Hampshire

Sixteen members of the executive board of the New Hampshire Chapter met July 24 at the home of Dean Milton M. Johnson, Manchester to discuss the program for the coming year. Tentative plans were made for the pastor-organist dinner, a tri-chapter conclave with the Boston and Merrimack Valley chapters, programs on Catholic church music and youth choirs, a clinic on organ and choral music for the Lenten season, recitals and the annual dinner and election of officers. Dean Johnson appointed a year book committee and membership committee from various parts of the state. Refreshments were served by Mrs. Johnson.

DOROTHY J. FRENCH

Wilkes-Barre

The Wilkes-Barre, Ind. Chapter will sponsor Donald McDonald in recital Oct. 22 at St. Stephen's Episcopal Church.

LOUIE W. AYRE

Madison

The Madison, Wis., Chapter held its last meeting of the year May 28 with a picnic supper at the home of Ruth Pilger Andrews. The installation service began with the introduction of guests by Dean Betsy Farlow and the singing of two hymns. The Rev. Donovan Palmquist, chaplain, spoke briefly and installed the following officers: Paul Jones, dean; Norma Bruhn, sub-dean; Sally Sprecher, recording secretary; Emma Frey, registrar; Gertrude Becker, treasurer; Mrs. Andrews, historian; Carol McDonnell, executive committee member. The brief program consisted of organ-piano duets by Marian Winans, Sally Sprecher, Mrs. Andrews and Phyllis Wikoff.

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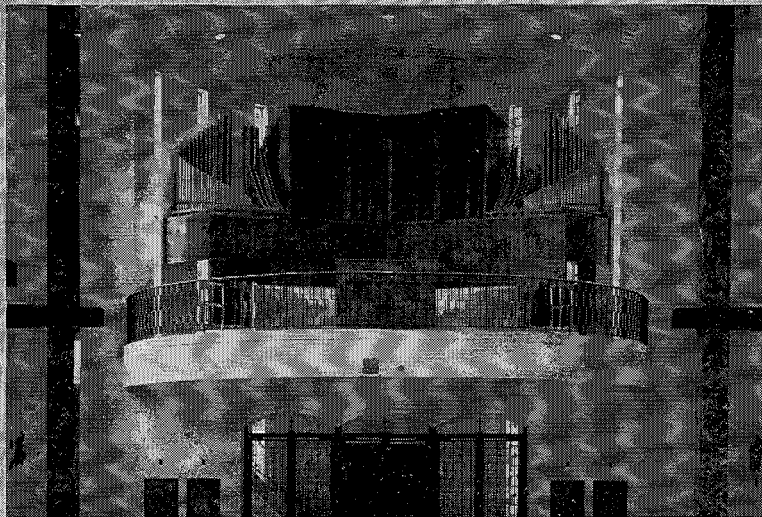
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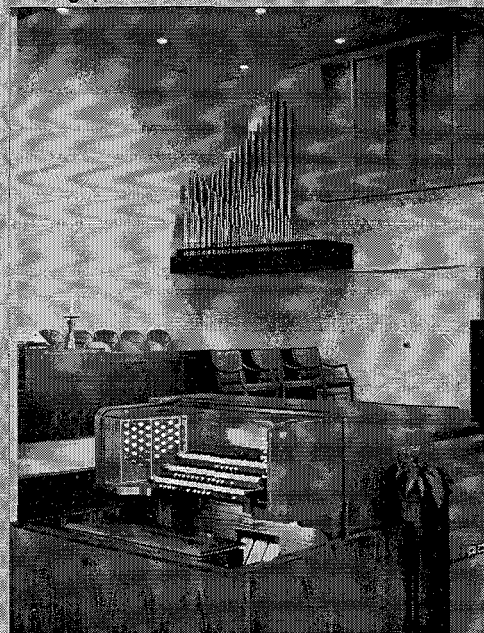
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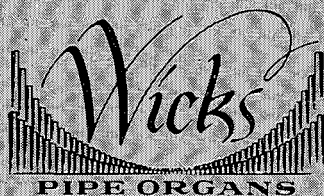
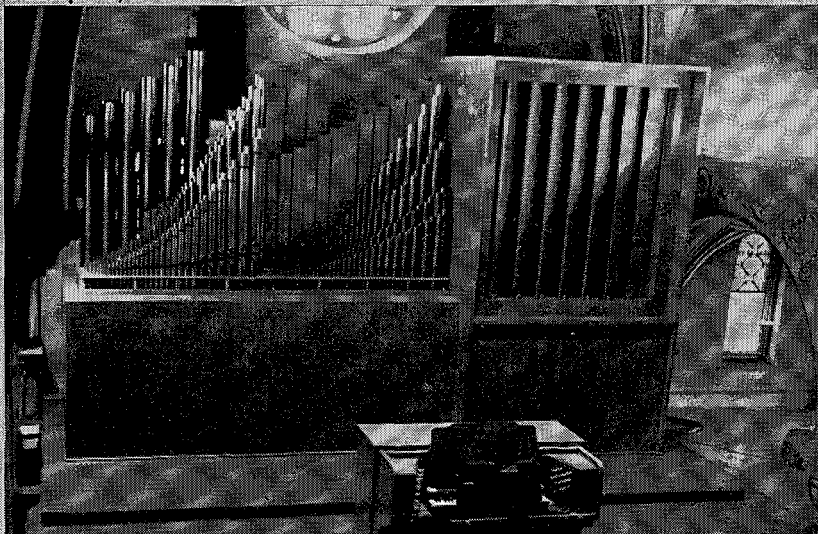
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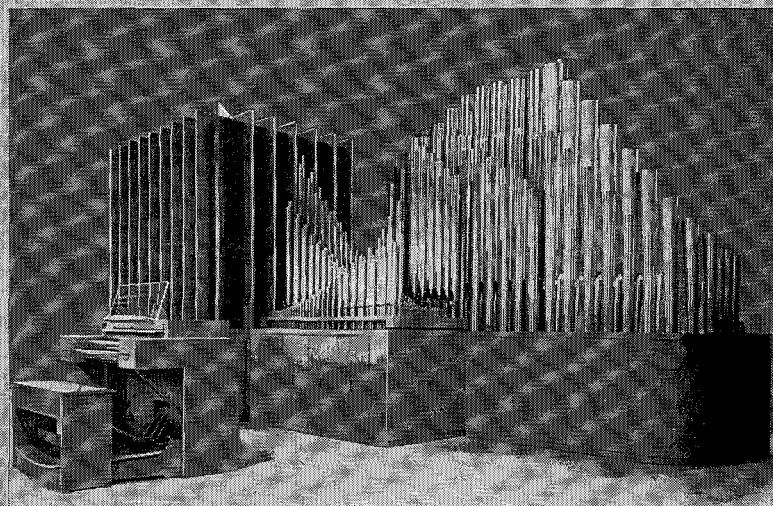
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All correspondence should be directed to the general secretary

No New FRCCOs for 1962: Eleven Win ARCCO

Eighteen candidates entered for Associateship and two for Fellowship for the 1962 examinations. The following have successfully completed the requirements:

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Glenn Barry Anderson, Winnipeg, Man.
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A. Ruth Lawrence, Burlington, Ont.
Clayton E. Lee, Winnipeg, Man.
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Exam Test Pieces — 1963

ASSOCIATESHIP

(Two pieces to be played, one each from A and B)

A — Bach, Prelude (only) in F minor, 3/4 time (any standard edition)

B — Stanford, No. 1, Six Preludes and Postludes, First Series, F major, 6/8 time (Stainer and Bell); Hindemith, Sonata 3, first movement only (Schott); Franck, Cantabile in B major, Three Pieces (Durand or original version, NOT Novello, edited Emery)

FELLOWSHIP

(Three pieces to be played, one each from A, B and C)

A — Bach, "Wedge" Prelude (only) in E minor (any standard edition)

B — Rheinberger, Introduction and Passacaglia, Sonata 8 in E minor (Novello); Stanford, Fantasia and Toccata in D minor (Stainer and Bell); Franck, Chorale 2 in B minor (Novello, Durand, etc.)

C — Messiaen, Le Verbe, No. 4, La Nativité (Durand); Willan, Prelude and Fugue in C minor (Novello)

F. C. SILVESTER
Registrar for Examinations

ATKINSON PLAYS CANADIAN ORGAN WORKS IN AUSTRALIA

Gordon Atkinson, London, Ont. has been visiting his parents at Cotswold, East Ivanhoe, Australia. He has been playing Canadian works on the six organ recitals he has given and reports that they have been well-received. Programs at Melbourne and at Launceston, Tasmania are included in the recital pages.

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Kingston, Ontario

BROADMOOR COMMUNITY CHURCH

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GREAT

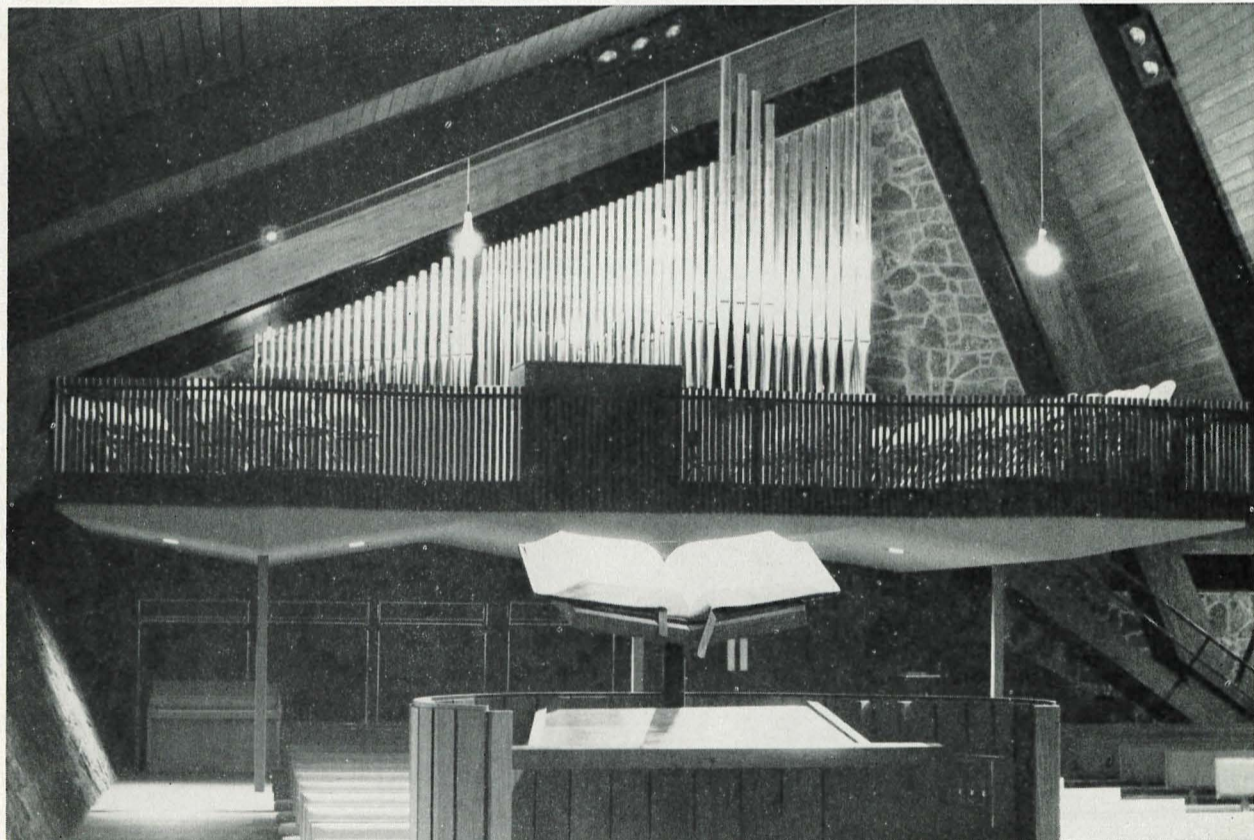
- 8' Principal
- 8' Rohrfloete
- 4' Octave
- 2' Blockfloete
- 1 1/3' Mixture IV
- 8' Trompete

POSITIV

- 8' Gedackt
- 4' Koppelfloete
- 2' Principal
- 1 1/3' Quintfloete
- 2 2/3' Sesquialtera II
- 1/2' Cymbal III
- 8' Krummhorn

PEDAL

- 16' Subbass
- 8' Principal
- 4' Nachthorn
- 16' Fagot
- 4' Schalmey



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**CHURCH IN WASHINGTON
DEDICATES NEW MÖLLER**

FEATURES AN ANTIPHONAL

**Trinity Episcopal in Capital Has One
Division in Chamber, Exposed
Section at Rear of Nave**

Trinity Episcopal Church, Washington, D. C. has recently dedicated a two-manual Möller organ with an antiphonal division. The swell division is enclosed in a chamber at one side of the chancel and the great division is exposed in front of the swell. The antiphonal division is exposed at the rear of the nave.

GREAT

Rohrflöte 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Mixture 2 ranks 122 pipes
Fagot 16 ft. 61 pipes

SWELL

Erzähler 16 ft. 12 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 54 pipes
Gedeckt 8 ft. 61 pipes

Spitzgamba 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Cornet 2 ranks 122 pipes
Tremulant

ANTIPHONAL ORGAN

Quintaton 16 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Grave Mixture 2 ranks 122 pipes

PEDAL

Bourdon 16 ft. 12 pipes
Erzähler 16 ft.
Geigen 8 ft. 32 pipes
Erzähler 8 ft.
Geigen 4 ft. 12 pipes
Erzähler 4 ft.
Fagot 16 ft.
Fagot 4 ft.

Books

The new fifth edition of Harold Gleason's widely used *Method of Organ Playing* represents an almost complete rewriting of the book making it both more valuable and more interesting. No organ teacher should fail to give the new edition careful study, whether or not he owns the previous editions.

Among matters of very special value are the pages on ornamentation and the short teaching pieces by contemporary Americans which constantly augment the well-chosen and extremely varied examples from many periods of the past. The value of the various appendixes (graded courses, specifications, music lists, bibliography and illustrations — only fair engravings!) will depend largely on who is putting the book to what uses. Most students will find them all helpful. (Appleton-Century-Crofts)

Sing with Spirit and Understanding is a history of the Hymn Society of America by William Watkins Reid. As such it will have interest for many of our readers. It can be obtained from the Society's headquarters at 475 Riverside Drive, New York 27, N. Y.

Though some of our subscribers are no doubt interested in operetta, Gertrude Hughes' *Composers of Operetta* can in no sense be said to be within the province of this journal. (St. Martin's Press.)



hanksgiving music

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For mixed chorus, 3 trumpets, and organ.
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the two-manual in South Africa

by S. J. Schoeman

(A director of the South African Organ Builders, Ltd., Silberton, South Africa)

In spite of South Africa's relatively small population she has a large number of churches. Although some congregations are financially forced to resort to substitutes, most of them prefer to possess an efficient and genuine, although sometimes small, pipe organ. In South Africa the policy of all church communities is the establishment of separate independent congregations each of which possesses its own church-building. The result of this policy is, therefore, that exceptionally large church-buildings are seldom erected in this country. The average church in South Africa can accommodate approximately 400 to 600 people. Also owing to the fact that this is a young and growing country, there is no general urge for the erection of monumental buildings. A suitable building erected at a low cost is preferred and indicates the type of organ to be installed. Although three-manual organs are to be found in a large number of churches, at least 70% of the existing pipe organs would be two-manual and pedal instruments.

The organs in this country are supplied by three organ-building firms, in addition to a few individual people who act as agents for other manufacturers. Up to 1948, all organs installed in South Africa were imported from overseas, Europe in particular, but also from America. Since devaluation took place in 1949, organs were no longer imported from America. The manufacture of pipe-organs in South Africa was started in 1948 and since that time approximately 600 or more organs have been built in this country. Although certain parts are acquired from overseas suppliers, the organs are locally built and a definite preference is observed for these locally made organs owing to the fact that especially woodwork have better lasting qualities. As South Africa is a country of vast expanses and is also extremely dry during certain times of the year, it has been found that organs from countries with a higher humidity are not durable.

During the first half of this century, organ-building was strongly affected by English influence. In other words, organs of a romantic character were installed in most churches. After the war, there was a definite transition in favour of the Baroque type. The result is that very often reference is made to the romantic or the Baroque (classical) organ, in other words, to the English or Continental type of pipe-organ. The matter has, however, not attained perfect clarity. Even today organs are supplied which give expression to both views but the majority of organs are perhaps a combination of both types, in other words, the real romantic register, as well as a few registers which are supposed to give the organ a classical character, is to be found in the organ.

It has long ago been realized that even though an organ is not a large one, it should preferably be a straight instrument. Owing to the fact that the amount of money available for an organ is often very limited, unit organs are of necessity largely installed. For both types of organs use has been generally made of the electro-pneumatic system.

In consequence of the fact that South Africa is thoroughly conscious of, and conversant with, the organ-building tendencies in other parts of the world, we are fully aware of the awakening in respect of the tracker-organ which originated in Europe. This has resulted in an ever increasing interest

in this type of organ in this country. One of the main factors opposing a large scale importation of the tracker organ into South Africa is the fact that in most churches the organist also acts as choirmaster and it is therefore always necessary for the console to be some distance away from the organ so that the organist can play the organ and at the same time conduct the choir. The result is therefore that although the interest in the tracker organ increases, it still very often happens that tracker organs, which were installed some decades ago, are electrified mainly to remove the console from the pipes.

It is gratifying that within the past 15 years the interest in the organ even among the general public has considerably increased. Not only have wireless services co-operated in this respect by broadcasting talks and recordings but also organ-building firms have delivered their contribution by arranging for concerts, by publications and information. The result is that, in addition to churches, increasing numbers of schools have installed pipe-organs in their halls, and even private people have erected them in their homes.

The following two specifications give an idea of the combination of two-manual and pedal-organs which are fairly generally installed in South Africa and which give an idea of the policy adopted here. Both were built by South African Organ Builders (Pty.) Ltd.

DUTCH REFORMED CHURCH St. Helena, Welkom

GREAT
Diapason 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3-5 ranks 269 pipes
Trumpet 8 ft. 61 pipes

SWELL
Bourdon 16 ft. 12 pipes
Gedeckt 8 ft. 73 pipes
Gamba 8 ft. 73 pipes
Nachthorn 4 ft. 73 pipes
Principal 4 ft. 73 pipes
Piccolo 2 ft. 73 pipes
Sesquialter 2 ranks 146 pipes
Scharff 3 ranks 219 pipes
Oboe 8 ft. 73 pipes
Tremulant

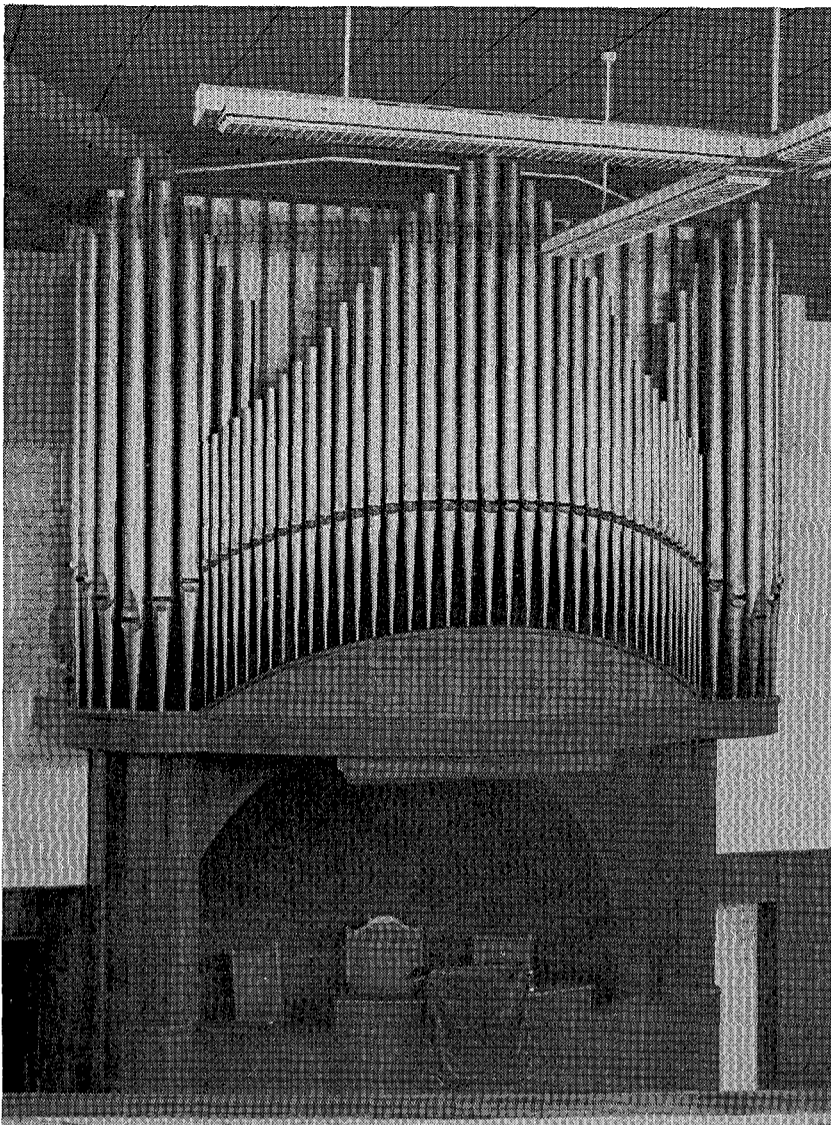
PEDAL
Open Bass 16 ft. 32 pipes
Sub Bass 16 ft. 32 pipes
Octave Bass 8 ft. 12 pipes
Gedeckt Bass 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Flute 4 ft. 12 pipes

DUTCH REFORMED CHURCH Louis Trichardt

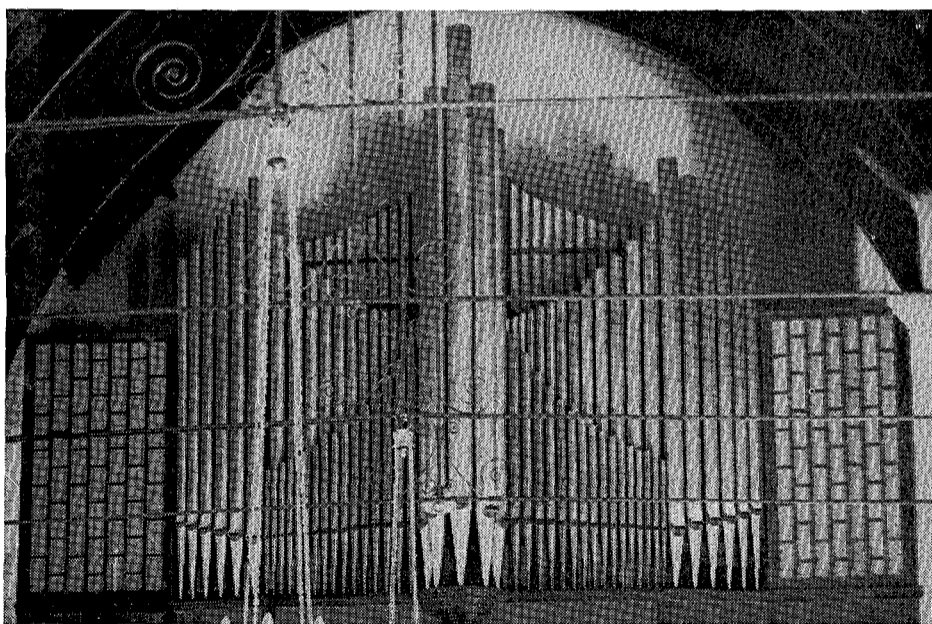
GREAT
Open Diapason 8 ft. 61 pipes
Rohr Flute 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Flach Flute 2 ft. 61 pipes
Mixture 3-4 ranks 232 pipes

SWELL
Quintadena 8 ft. 61 pipes
Baar Pype 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Quint 2½ ft. 61 pipes
Tert 1-3/5 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Tremulant

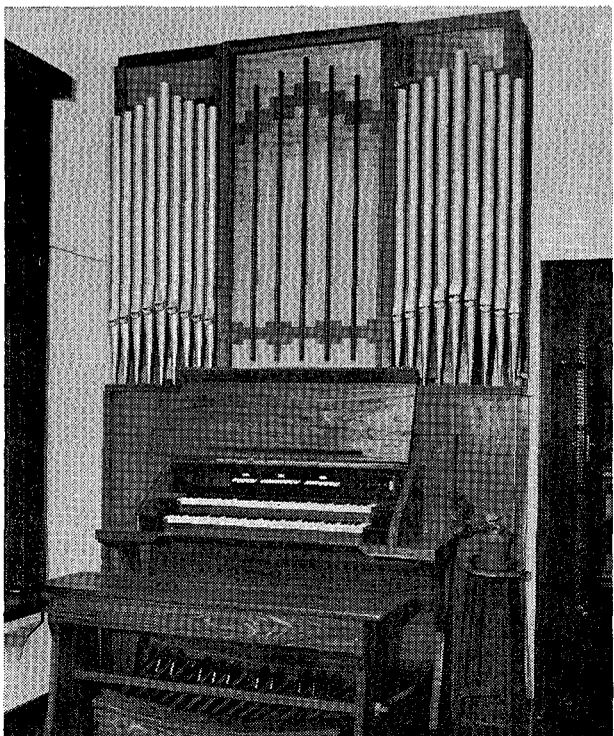
PEDAL
Sub Bass 16 ft. 32 pipes
Open Diapason 8 ft.
Flute 8 ft. 12 pipes
Pedal Flute 4 ft. 12 pipes
Basoon 16 ft. 12 pipes



Dutch Reformed Church, Pietersburg, North



Dutch Reformed Church, Dordsrecht



Residence organ
built by
South African
Organ Builders
for Pretoria home

An art is realized through the perception of its inherent limitations.

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L I M I T A T I O N S

An art is defined by its natural limitations.

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Elmer F. Blackmer has been appointed to the faculty of Wittenberg University, Springfield, Ohio. He will teach in Hamma Divinity School and in the university's school of music. A resumé of Mr. Blackmer's background appeared in the October 1961 issue.

**DULUTH CHURCH OPENS
NEW AEOLIAN-SKINNER**

GLEN AVON PRESBYTERIAN

Earl Barr Plays Opening Recital on
23-rank Instrument — Completes
15-Year Program

The Glen Avon Presbyterian Church, Duluth, Minn. opened a new two-manual Aeolian-Skinner organ with a recital Feb. 25 by Earl Barr, St. Paul. The installation and dedication marked the completion of a fifteen-year pro-

gram of remodeling and expansion of church facilities which cost \$350,000.

The 23-rank instrument is placed in an elevated position at the rear of the ample chancel and is in what actually amounts to an extension of the chancel itself. The drawknob console is located at the chancel front where the organist can balance registration and volume.

The seemingly small pedal division gives a good account of itself through special scaling and treatment of the contra bass unit and the unusual reed transfer which enables the swell reed chorus to be available only in the pedal if desired. These stops may be played from the great manual in addition to being affected normally by the couplers when the transfers are inactive.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Octave 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Tremulant

SWELL

Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 68 pipes
Rohrflöte 8 ft. 68 pipes
Spitzgeigen 4 ft. 68 pipes
Nazard 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Rohrschalmei 4 ft. 68 pipes
Tremulant
Chimes (prepared)

PEDAL

Contra Bass 16 ft. 32 pipes
Rohrbordun 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Flöte 4 ft.
Chimes

RALPH HUNTER, Mary Muldowney, Rachmael Weinstock and Dom Joseph Gajard were featured members of the staff of the annual summer session of the Pius X School of Liturgical Music on the campus of the Manhattanville College of the Sacred Heart, Purchase, N. Y.

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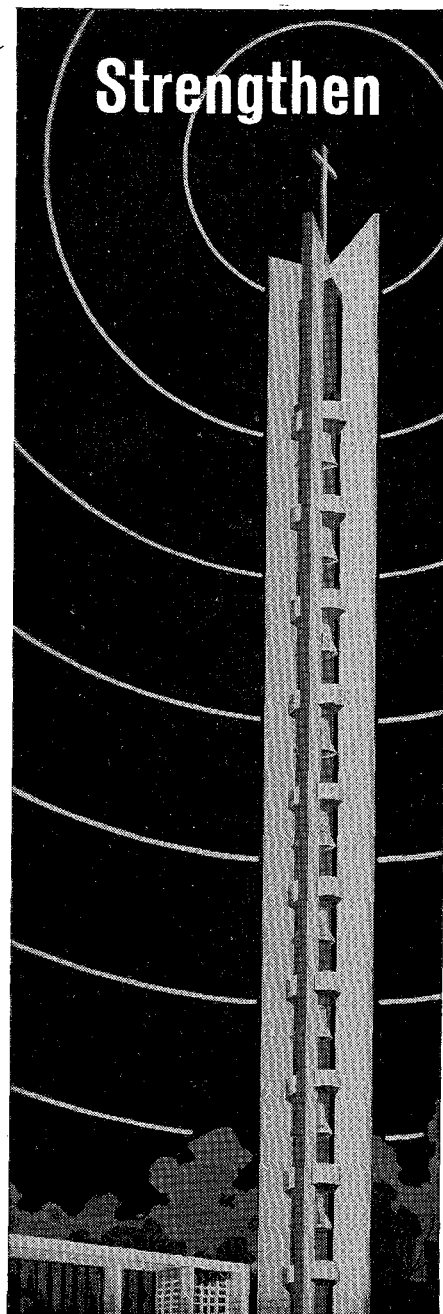
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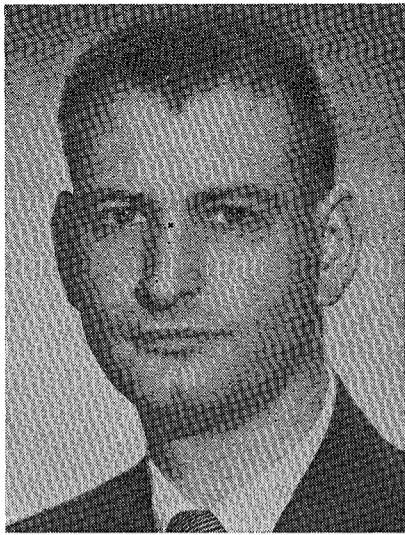
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**FIRST LUTHERAN, SPRINGFIELD
OHIO GETS NEW HOLTkamp**

The Holtkamp Organ Company was selected to build a sizable two-manual organ for the First Lutheran Church, Springfield, Ohio.



David W. McCormick, AAGO, becomes minister of music of the First Presbyterian Church, Tyler, Tex. in September, the first full-time minister of music in the church. He will direct and expand the three existing choirs.

Upon completion of bachelor and master of music work at the Westminster Choir College in 1950, Mr. McCormick became organist and associate director at the Highland Park Methodist Church, Dallas. In 1957 he became field work counselor for the School of Sacred Music at Union Theological Seminary, supervising master degree candidates in week-end churches as he completed residence requirements for the SMD degree. He studied harpsichord and organ with Gustav Leonhardt at the Amsterdam Conservatory in 1960-61 on a Fulbright grant. He has since served as organist-director at the New Utrecht Reformed Church, Brooklyn while completing his dissertation on Oliver Holden at Union Seminary.

Mr. McCormick's teachers have included David Craighead, Mary Krimmel, Alexander McCurdy, Nita Akin and Robert Baker in organ, Seth Bingham in theory and Elaine Brown and Earl Berg in conducting. He has taught organ and adult choral techniques at workshops in Texas and the East and has played recitals in the Southwest.

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 73 pipes

SWELL
Gambe 8 ft. 61 pipes
Dulciane 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Bourdon 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Oboe 8 ft. 73 pipes

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

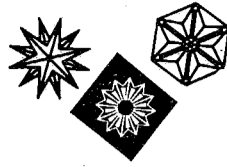
**ROCKHOLT APPOINTED DEAN
OF AUGUSTA, GA., COLLEGE**

Dr. Preston Rockholt, FAGO, has been appointed dean of Augusta College, a unit of the university system of Georgia. He will continue as head of fine arts temporarily, as organist and choir-master of St. Paul's Episcopal Church, and as an active recitalist.

**NIES-BERGER FLIES TO JOIN
SCHWEITZER IN LAMBARENE**

Edouard Nies-Berger flew July 1 to Lambarene, Republic of Gabon, Africa, to spend two months with Dr. Albert Schweitzer at his hospital. The two men will continue their collaboration on the edition of the Bach chorale preludes.

**new Christmas
Choral
music**



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THE SEVEN JOYS OF MARY—Taylor, Two-Part Chorus (10961)20
THE SHEPHERD'S CHORUS—Menotti-Stickles, SAB (Also published for SATB) (10955).....	.30
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SLEEP, LITTLE LORD—White, Two-Part Treble Chorus (10936)20
THE SPELLING OF CHRISTMAS—Sacco, SATB (Also published for SSA, SAB, TTBB) (10947)30
SONG OF THE GARO CHRISTIANS—Cain, SATB (10891).....	.25
STAR IN THE EAST—(arr. Niles-Sheppard) SSA (10897).....	.25
THERE'S A SONG IN THE AIR—Harrington (arr. Byles), Jr. & Sr. Choir (10905)25
THE TWELVE DAYS OF CHRISTMAS—Smith (arr. Gregg), SATB (10979)30

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First Scientist
Red Bank, N. J.

First Congregational
Rapid City, S. D.

St. James Cathedral
(Transept)
Chicago, Ill.

Trinity Episcopal
Portsmouth, Va.

Concordia Lutheran
Manchester, Conn.

Farmingdale Methodist
Farmingdale, L.I., N.Y.

Hopkins Center
Dartmouth College
Hanover, N. H.

Lutheran Church
Redondo Beach, Cal.

First Presbyterian
Middletown, N. Y.

First Unitarian
Hartford, Conn.

St. Francis de Sales R. C.
Newark, Ohio

Main St. Congregational
Manchester, N. H.

East Congregational (Unit)
Grand Rapids, Michigan

Trinity Methodist Chapel (Unit)
Tallahassee, Florida

First United Brethren
Elgin, Illinois

Colt's Neck Reformed (Unit)
Colt's Neck, N. J.

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as I was saying...



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- | | |
|---|--|
| SLEEP, LITTLE CHILD 25
by Jack Litten
Reflective lullaby in a gently contemporary style. | LULLABY, JESU 25
arr. Theron Kirk
A hauntingly beautiful Polish carol. |
| THE THREE KINGS 30
arr. Theron Kirk
This Flemish carol tells of the birth of Christ and has an unusual rhythmic accompanying figure in the lower voices. | COMPANIONS ALL SING LOUDLY 25
arr. Theron Kirk
The rhythmic vocal accompaniment to a soprano and alto solo in this Basque carol provides a welcome change of pace. |
| BEFORE THY CRADLE 20
J. S. Bach-arr. Gordon
A chorale which expresses in music and text the true spirit of Christmas. | NOEL (THE BABE IN BETHLEHEM'S MANGER LAID) 35
arr. Theron Kirk
A joyous English carol with optional accompaniment of two flutes and triangle that develops exciting momentum. |
| SING YE PRAISE TO THE NEW BORN KING 20
by Jack Litten
A sparkling new carol in a gently contemporary style contrasting joyous and reverent moods. | CHRIST IS BORN TODAY! 25
by Jack Litten
An exultant carol in the contemporary idiom with soprano solo and stanzial choral response. |
| GLORIA TIBI, DOMINE 30
by Philip Gordon
A beautiful 15th century English text in an appropriate model setting. | GLAD TIDINGS BRINGING 30
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REUTER BUILDS ORGAN
FOR WAYZATA, MINN.

IN REDEEMER LUTHERAN CHURCH

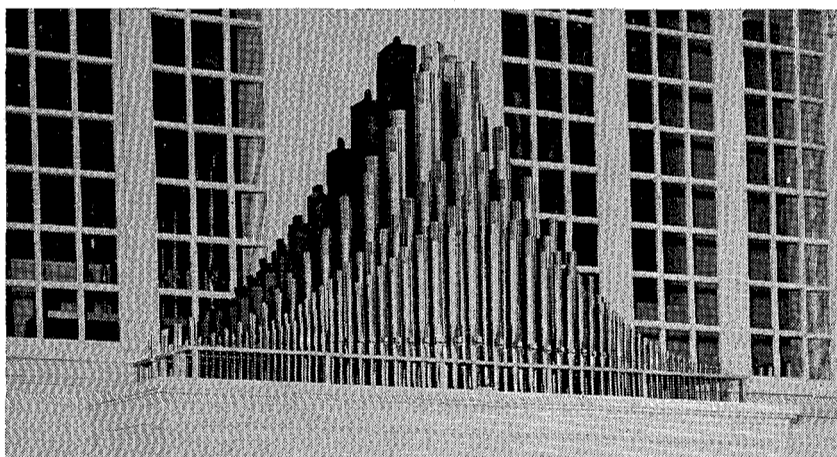
Balcony Location Is Ideal Setup for
Organ, Console and Choir —
Mitchell Finisher

A two-manual 18-rank instrument recently was installed by the Reuter Organ Company in the Redeemer Lutheran Church, Wayzata, Minnesota. The organ occupies an excellent location in the balcony from which the pipework can speak directly into the church in a free and unhindered manner. The pipework of the expressive swell and pedal is located in a swell box immediately behind that of the great organ which is unenclosed and exposed. The console and choir also are located in the balcony area, thus providing an ideal physical setup for the entire church music program.

Final negotiations for the instrument were handled by John Frykman, district representative for Reuter, and Mr. Frykman also installed the organ. The tonal finishing was done by Franklin

Mitchell, tonal director of the company, assisted by Eugene Ginder, technician for the firm.

- | | |
|--------------|---------------------------------|
| GREAT | Principal 8 ft. 61 pipes |
| | Bourdon 8 ft. 61 pipes |
| | Erzähler 8 ft. 61 pipes |
| | Octave 4 ft. 61 pipes |
| | Fifteenth 2 ft. 61 pipes |
| | Mixture 3 ranks 183 pipes |
| | Chimes (prepared) |
| SWELL | Rohrflöte 8 ft. 85 pipes |
| | Viola de Gambe 8 ft. 73 pipes |
| | Viola Celeste 8 ft. 66 pipes |
| | Principal 4 ft. 73 pipes |
| | Flute Harmonic 4 ft. 73 pipes |
| | Nasard 2 3/4 ft. 61 pipes |
| | Rohrflöte 2 ft. 61 notes |
| | Trompette 16 ft. 97 pipes |
| | French Trompette 8 ft. 73 notes |
| | Trompette 4 ft. 73 notes |
| | Tremolo |
| PEDAL | Contre Basse 16 ft. 32 pipes |
| | Rohrquintaten 16 ft. 12 pipes |
| | Octave 8 ft. 32 pipes |
| | Rohrflöte 8 ft. 32 notes |
| | Twelfth 5 1/4 ft. 7 pipes |
| | Choral Bass 4 ft. 32 pipes |
| | Rohrflöte 4 ft. 32 notes |
| | Super Octave 2 ft. 12 pipes |
| | Trompette 16 ft. 32 notes |
| | Trompette 8 ft. 32 notes |
| | Clarion 4 ft. 32 notes |



Another Schantz two-manual at the Linden Baptist Church, Columbus, Ohio.

SCHANTZ BUILDS 3RD
ORGAN FOR CHURCH

PRESBYTERIAN AT ORVILLE

Located Behind Communion Table —
Interesting Mechanical Features
Are Included

The Schantz Organ Company, Orville, Ohio, will build a new two-manual instrument for the Presbyterian Church in the town of Orville. The shallow chambers, located directly behind the communion table, will have large tone openings covered by a grille of open design which will allow direct passage of tone into the nave.

The console will be English drawknob type, with unison couplers only between swell and great and manuals and pedal. The mechanicals will include a "reeds-off" reversible to enable the organist to add or take off the reeds without moving the knobs and to eliminate reeds from the crescendo and sfzando.

This will be the third organ which Schantz has built for this church. The first (tracker) was installed in 1901. A new instrument with electro-penumatic action was installed in 1937.

- | | |
|--------------|--------------------------------|
| GREAT | Holzbordun 16 ft. 12 pipes |
| | Principal 8 ft. 61 pipes |
| | Rohrflöte 8 ft. 61 pipes |
| | Gemshorn 8 ft. 61 pipes |
| | Octave 4 ft. 61 pipes |
| | Blockflöte 2 ft. 61 pipes |
| | Quinte 1 1/2 ft. |
| | Mixture 4 ranks 244 pipes |
| | Fagot 8 ft. 61 pipes |
| | Chimes 21 bells |
| | Tremolo |
| SWELL | Nasonflöte 8 ft. 61 pipes |
| | Viola da Gamba 8 ft. 68 pipes |
| | Viola Celeste 8 ft. 56 pipes |
| | Nachthorn 4 ft. 61 pipes |
| | Nasat 2 3/4 ft. 49 pipes |
| | Prinzipal 2 ft. 73 pipes |
| | Tierce 1 3/5 ft. 49 pipes |
| | Hautbois 4 ft. 68 pipes |
| | Tremolo |
| PEDAL | Resultant 32 ft. |
| | Principal 16 ft. 32 pipes |
| | Holzbordun 16 ft. |
| | Gemshorn 16 ft. 12 pipes |
| | Octave 8 ft. 12 pipes |
| | Bordun 8 ft. |
| | Gemshorn 8 ft. |
| | Choralbass 4 ft. 12 pipes |
| | Rohrflöte 4 ft. |
| | Flöte 2 ft. |
| | Mixture 2 ranks 44 pipes |
| | Contra-Fagot 16 ft. (prepared) |

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It's new! We call it our Theatre Model! However, it's really designed for the home. An excellent complement of Tibias, Strings, and Reeds are included and, we must confess, even a few extra special gadgets in the Percussion family.

A far cry, one might say, from the Classic instrument which we recently exhibited at the A.G.O. Convention in Los Angeles. However, even though the end tonal result is remarkably different, there is a tonal refinement evident that was characteristic of many of the better theatre organs.



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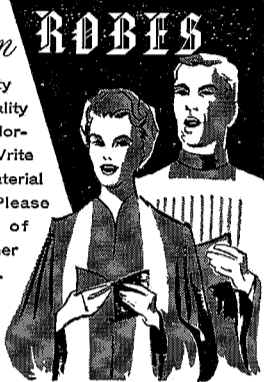
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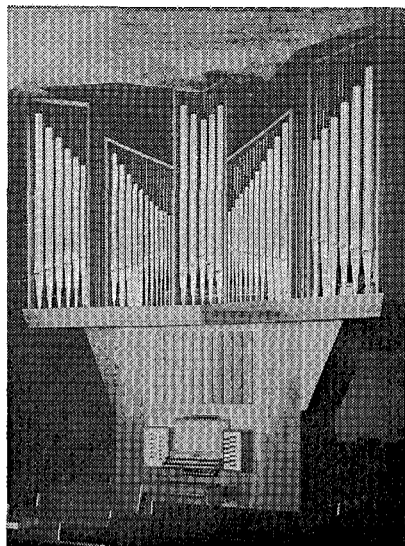


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NEW MECHANICAL ACTION CASAVANT FOR CHAPEL

IN SEMINAIRE DE JOLIETTE

Encased, Freestanding Instrument Follows Classic Plan — Has Expressive Recit

A new mechanical organ of two manuals, 24 stops, has been installed in the chapel of the Seminaire de Joliette, Joliette, Quebec, by Casavant Frères Limitée. The seminaire had originally signed a contract for an electro-pneumatic organ, also of two manuals, but decided to have the instrument built with mechanical action after hearing the organ at Eglise de L'Assomption in St. Hyacinthe. Discussion between the Rev. Fernand Lindsay, DSV, Norbert Du-fourque, French musicologist, and Lawrence Phelps, tonal director of Casavant, led to the revised stoplist and the final arrangement of the instrument.

The encased organ is freestanding on the floor of the chapel which seats about 400. There is a good deal of congregational singing in this college chapel

and also a small choir situated in front of the organ. The expressive recit is provided with hinged shutter frames which can be opened like doors, allowing the division to dialogue freely with the great. With the shutter frames closed the swell shades can be operated through a mechanical pedal in the normal fashion. The facade pipes and all principal toned pipes and mixtures are of polished tin. The case is of oak and the keyboards are covered in continental style, with ebony naturals and lemonwood sharps. A small blower is built into the organ.

GRAND ORGUE

Quintaton 16 ft.
Montre 8 ft.
Bourdon 8 ft.
Prestant 4 ft.
Flûte à Cheminée 4 ft.
Nazard 2 3/4 ft.
Flûte des Bois 2 ft.
Tierce 1-3/5 ft.
Fourniture 4 ranks
Trompette 8 ft.

RECIT

Bourdon 8 ft.
Principal 4 ft.
Flûte Conique 4 ft.
Doublette 2 ft.
Sifflet 1 ft.
Larigot 1 1/2 ft.
Cymbale 3 ranks
Cromorne 8 ft.

PEDALE

Soubasse 16 ft.
Montre 8 ft.
Basse de Chorale 4 ft.
Fourniture 4 ranks
Basson 16 ft.
Chalumeau 4 ft.

CHURCH IN CHICAGO REBUILDS INSTRUMENT

BETHANY METHODIST ADDS RANKS

William Delle Co-operates on New Design with E. Dean Tietz, Organist and Choirmaster

The Bethany Methodist Church, Chicago has revised its old semi-circular

chancel into a new formal open chancel. The William H. Delle company of Chicago has rebuilt the old organ which has been in constant use for some 40 years. Several new ranks were added as well as a new drawknob console from the W. H. Reiser company. E. Dean Tietz, organist-choirmaster of Bethany Church, worked with the builder on installation and the new specification. The instrument with new brilliance and clarity, was dedicated Dec. 31.

GREAT

Open Diapason 8 ft. 61 pipes
English Open Diapason 8 ft. 61 pipes
Doppel Flute 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Concert Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Flute Traverso 4 ft. 61 pipes
Tuba 8 ft. 61 pipes
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Mixture 3 ranks 183 pipes
Tremolo
Chimes

SWELL

Open Diapason 8 ft. 61 pipes
Stopped Diapason 8 ft. 85 pipes
Salicional 8 ft. 61 pipes
Vox Celeste 8 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Cornopean 8 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 notes
Piccolo 2 ft. 61 notes
Tremolo

PEDAL

Open Diapason 16 ft. 44 pipes
Bourdon 16 ft. 44 pipes
Lieblich Gedeckt 16 ft. 32 notes
Flute 8 ft. 32 notes
Principal 8 ft. 32 notes
Tuba 8 ft. 32 notes
Octave 8 ft. 32 notes

LEE LEAVES MORRISTOWN FOR POST AT COCOA, FLA.

Robert G. Lee has left his post at the Presbyterian Church, Morristown, N. J. to accept a position at St. Mark's Church, Cocoa, Fla. where he will teach in the parish school in addition to his duties as organist-choirmaster.

New Fall Anthems

to bring you the very best in religious music

GENERAL

APM-210 ALL PRAISE AND THANKS TO GOD by C. Buell Avey. A 17th century text and a choral melody (*Nun danket alle Gott*) is combined in a simple SAB anthem. Accompanied. 25¢

APM-212 PRAISE YE THE LORD by Eugene S. Butler. Text from Psalm 113. A joyous short anthem of praise, accompanied. SATB. Easy. 25¢

APM-213 FOUR ANTHEMS FOR TREBLE VOICES by R. Evan Copley. Texts: *O Lamb of God; Holy, Holy, Holy; God Is a Spirit; and Unto Thee Lift I Up Mine Eyes.* Two part (canon) writing for unchanged voices. Accompanied. Easy-Moderate. 35¢

APM-214 IMMORTAL LOVE by Philip R. Dietterich. Text by John G. Whittier. Setting for SATB voices, accompanied, original melody. Easy. 25¢

APM-217 ON HIS MIGHT by Jack C. Goode. Original music as a setting to a portion of the Thanksgiving Psalms, THE DEAD SEA SCROLLS. SATB. Accompanied. Difficult. 25¢

APM-218 SING TO THE LORD by Jack C. Goode. Praise anthem setting of Psalm 33:34, original music. Accompanied, SATB, Difficult. 25¢

APM-222 IMMORTAL, INVISIBLE by Ellen Jane Lorenz. Award-winning anthem, 1961 NaFOMM Composition Contest. Text and tune are found in most denominational hymnals. SATB. Accompanied, Easy-Moderate. 25¢

APM-223 O PRAISE THE LORD by Luise Mueller. A SMU Chapel Choir Service anthem. Text from Psalm 117, original music. SATB. Accompanied. Moderate. 30¢

APM-226 CHRISTIAN! DOST THOU SEE THEM (SATB) by Lloyd Pfautsch. 25¢

APM-234 CHRISTIAN! DOST THOU SEE THEM (Brass parts). Original setting for voices and organ and/or brass choir for an ancient Greek text. SATB, moderate. This is a companion piece to *I'll Praise My Maker*. \$1.25

APM-209 O FOR A CLOSER WALK WITH GOD by Everett Titcomb. (SA) 24¢

APM-237 O FOR A CLOSER WALK WITH GOD

(SATB). Two voice arrangements of the same anthem. A very easy anthem especially useful for the untrained small choir. Text by William Cowper. Accompanied. 24¢

APM-207 THE SPIRIT OF THE LORD (TTBB) by Everett Titcomb. A setting of Luke 4:15-19, especially composed for the Boston University Seminary Singers. Unaccompanied. Easy-moderate. 26¢

APM-208 THIS IS THE DAY THE LORD HATH MADE by Everett Titcomb. A short motet for mixed voices, based on Psalm 118. Original music. SATB. Accompanied. Easy. 24¢

APM-230 MOYST WITH ONE DROP OF THY BLOOD by Gordon Young. Text from early English sources. Original music. Suitable for Lent or general use. SATB. Accompanied. Easy. 25¢

APM-227 GARDEN HYMN by A. P. Van Iderstine. Text and tune from early American sources. Arranged for SATB voices. Unaccompanied. Easy-Moderate. 24¢

APM-215 LORD, OPEN THOU MY HEART by John Dressler. Devotional text by Johannes Olearius, (1671) set to the tune "Erhalt uns, Herr". SATB. Accompanied, Moderate. 24¢

ALL SAINTS

APM-225 A CANTICLE OF COMMEMORATION by Lloyd Pfautsch. (TTBB) 25¢

APM-224 A CANTICLE OF COMMEMORATION (SATB) 25¢

CHRISTMAS

APM-216 CAROL OF THE ADVENT by Philip R. Dietterich. Text and tune based on an old carol. SATB. Accompanied. Easy. 24¢

APM-219 THE CHILD JESUS by Robert Graham. Original text and tune based on the sequence of events at the Nativity. SATB. Accompanied. Moderate. 25¢

APM-220 AS WITH GLADNESS MEN OF OLD by Margrethe Hokanson. Familiar Ephiphany text with new musical setting. An award-winning anthem from the 1961 NaFOMM Anthem Contest. Optional trumpet part is included. SSATTB. Accompanied. Moderate. 25¢

APM-236 GOD WITH US by Lloyd Pfautsch. (Cantata) \$1

APM-238 GOD WITH US (Instrumental parts). Based on original music and folk tunes as a setting for scripture which tells the Christmas story. Soprano, Tenor, and Bass solos. Optional trumpet and flute parts. Accompanied. Easy \$1

APM-228 HEAR THE BELLS OF CHRISTMAS by Federal Lee Whittlesey. Christmas music for handbells and unison choir. Easy. 20¢

THANKSGIVING

APM-211 REMEMBER ALL THE PEOPLE by H. Leroy Baumgartner. Mission and Thanksgiving text by Percy Dearmer. Setting for combined choirs of adults, children, and youth. U-SATB. Accompanied. Moderate. 25¢

ORGAN

APM-221 PRELUDE ON "AMAZING GRACE" by Ellen Jane Lorenz. A very simple arrangement of a familiar early American hymn tune. Hammond and pipe organ registration. 50¢

APM-231 15 HARMONIZATIONS ON HYMN TUNES by Jane Marshall. Short, one stanza harmonizations of 15 familiar hymn tunes, including *Amazing Grace, Aurelia (The Church's One Foundation), Festal Song, Foundation*, and 11 others. Easy-Moderate. \$1

APM-232 FOUR PSALM PRELUDES by Robert J. Powell. Four musical interpretations of the "impression" of each of four Psalms, 23, 29, 117, 137. Easy-Moderate. Hammond and pipe organ registration. \$1.25

APM-229 THREE LITURGICAL PRELUDES by Gordon Young. Three meditative simple settings suitable for use as preludes or general service music. Easy. Hammond and pipe organ registration. \$1

APM-233 IN DULCI JUBILO by Harold Rohlig. Award-winning NaFOMM composition. Joyous setting of familiar carol "Good Christian Men Rejoice". Difficult. Hammond and pipe organ registration. 75¢

Published by

Abingdon Press

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Records

Again this month we received a considerable selection of records in our fields. This time the emphasis is a bit on the choral rather than the organ side. This is much to be desired, for the choir or chorus is of equal importance to most of our readers. When the choral records are expert performances of some of the very music they can use in their own situations, it perhaps takes precedence over organ virtuosity.

The singing of the Monastica Schola of St. John's Abbey at Collegeville, Minn. at the national convention in the Twin Cities in 1954 is still mentioned favorably as some of the most expert Gregorian chant most members had heard. So it will be of more than passing interest that a new stereo recording of the Chants for the Feast of Corpus Christi has been recorded by these same monks. Gerard Farrell, OSB, is director. This is a record for study purposes perhaps even more than for general listening. Liturgical Press issues it.

An excellent Columbia record available in mono and stereo is The Unknown Century of American Music, a second volume of arias, anthems and chorales of the American Moravians. Thor Johnson conducts the Moravian Festival chorus and orchestra. This very good, if seldom great, music is practical, useful music for many church uses and it gets careful and loving performances. The complete and just right jacket information is by Donald McCorkle and the two main soloists sing in a most enjoyable and appropriate style. Almost all of this now readily available music is suitable for service use in churches of many denominations.

The first four Bach cantatas in the Cantate label Bach Studio series of 12 reached us this month and can hardly be recommended too highly. One would expect a combination of German scholars, singers and instrumentalists to produce painstaking, scholarly records. But these are far beyond this — full of spirit and style and meaning. And these are four of

the most satisfactory of all the chorale cantatas, numbers 117 and 93 on the first record and 169 and 157 on the other. The singing is in German; all the jacket notes, texts etc. are in French and English as well. The cantatas are varied: one is for soprano solo, another for tenor and bass duet, both with chorus only on the final chorale; the other two use more chorus and several soloists. Aside from their use as models for our greatly increased performances of these works, the records can provide some extraordinarily pleasant listening through many playings.

Another Cantate disk of choral music is quite a different kind of singing. Netherland and German Motets of the 16th and 17th Centuries makes use of four separate German a cappella groups as well as a Dutch one. The composers are Lassus, Lechner, Eccard, Schein, Hammerschmidt and Kuhnau. One of the most interesting of the ten works heard seems to us Eccard's O Freude über Freud, for "a high and a low four-voiced choir" sung by the Windsbach Boy Choir which we admired so much at the 1961 Nuremberg Organ Week. (The choir was invited back for 1962.) This record, too, has uses as a model for a cappella groups and it, too, contains the ingredients for pleasant listening. Like the Bach cantatas, it is supplied with ample jacket and brochure notes in German, French and English. Aside from the opening and closing numbers in Latin, the singing is in German.

Cantate also sends an organ record of German music of our generation. One side is played by Michael Schneider on the organ at Christ Church in Recklinghausen. It is devoted to a large-scale partita by Johann Nepomuk David on the hymn Invincibly Strong Hero, St. Michael. Very crisp, clean playing of a logical piece of contemporary counterpoint makes an interesting side. The recitative is striking and the fugue following it very attractive.

On the reverse side Karl Wolfgang Senn plays the organ in Bern Münster. The music here is two pieces by the late Willy Burkhard. The first is a Chorale-Triptych representing Nativity,

Crucifixion and Resurrection and dating from the very end of Burkhard's life. This expressive, personal piece should be very popular with American players. Burkhard's short early Fantasie, opus 32, is more along the classical organ concerto style with a very good fugue. The notes of this jacket, in English and German, are brief and include no information about the organs played.

Victor's most recent organ record is Carl Weinrich's of four big Bach pieces — Toccata and Fugue in D minor, Prelude and Fugue in E flat, Dorian Toccata and Fugue and Toccata in E. The organ used is the Holtkamp in the General Theological Seminary, an instrument very satisfactory for Bach. This is better playing than we have heard Mr. Weinrich do in person for a long time and the organ is a better one than we have ever heard him play. His effective registration and his flair for the bravura, perhaps two of his best qualities, are much in evidence. We wish we could say that rhythmic unevenness was this time completely missing, but it rears its head from time to time, as in the lickety-split dive for the close of the St. Anne fugue and more insistently in the Dorian Toccata. A picture and the stoplist of the organ are included in the jacket notes designed for the musically intelligent lay listener. The engineering is first-rate. —FC

EXTENSIVE MUSIC LIBRARY PURCHASED BY SEMINARY

The library of Dr. Everett Helm, editor-in-chief of *Musical America*, has been purchased by the Southern Baptist Theological Seminary music library in Louisville, Ky. The library's 7,000-item collection contains more than 1,000 books, periodicals, 75 full conductor's scores, some 100 study and miniature scores, more than 200 pieces of rare music, more than 500 first and early editions, including the complete works of Haydn. Shipped from Germany, the collection will be ready for use beginning with the seminary's fall term.

Academy Choral Series

New — S.A.T.B.

Blessed Be the Lord (Psalm 28)	#2193	.25
	Joseph Roff	
Praise To The Lord (Trpt. obbl)	#2195	.25
	arr. Margrethe Hokanson	
I Will Praise Thee (a cap.)	#2196	.20
(Psalm 139)	L. Stanley Glarum	
Beloved, Let Us Love (a cap.)	#2197	.20
	Austin Lovelace	
Blessed Art Thou, O Lord (a cap.)	#2198	.20
	Jean Pasquet	
If With All Your Hearts	#2199	.25
	Jean Pasquet	
O God, The King of Glory	#2200	.25
	Robert J. Powell	
For The Mountains Shall Depart	#2201	.25
	Robert J. Powell	

New — Jr. Choir — S.A.

Following The Star (With Sop. Solo)	#5021	.20
	arr. Charles Black	
There's A Wideness in God's Mercy	#5022	.20
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Behold Now, Praise The Lord	#5023	.20
	Robert J. Powell	

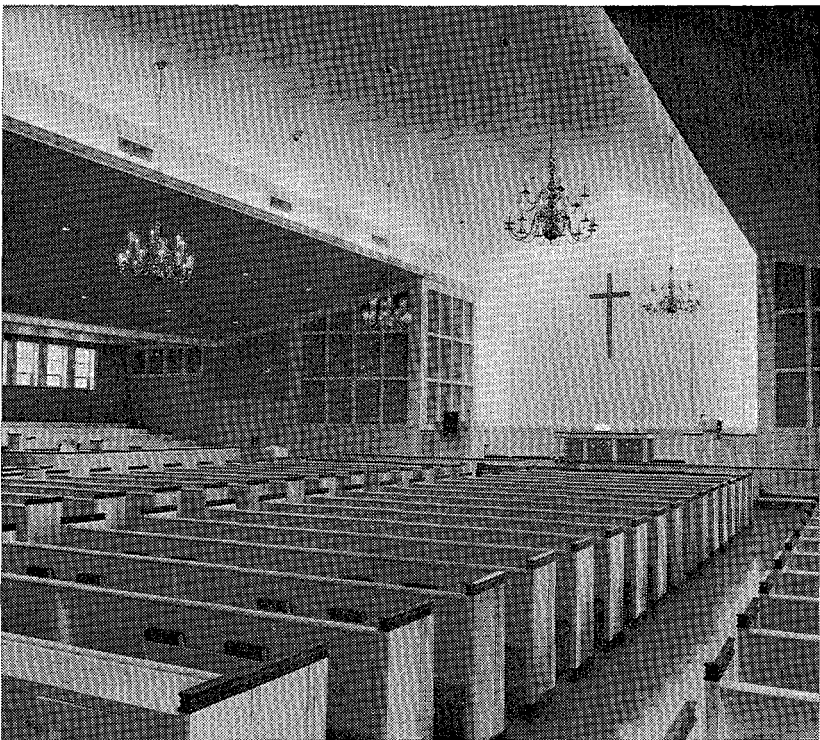
A sample copy of any title above sent on request to bona fide choir directors.

New — for Organ

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Delaware Organ Company, Inc.

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Your Inquiries Are Invited

Christ Methodist Church

SARATOGA AT HARLEM ROAD
SNYDER 26. NEW YORK

MINISTERS—

GLENN ALTY CRAFTS
RICHARD W. HARRINGTON



July 3, 1962

The Delaware Organ Company, Inc.
252 Fillmore Avenue
Tonawanda, New York

Att: Robert C. Colby

Dear Mr. Colby:

We at Christ Church are thrilled with the new Pipe Organ which you recently installed in our new church building. Its tone and performance are truly exceptional. It has a brilliance and color not often found in church organs and yet it possesses the "church quality" that congregations so deeply love. Our organist is satisfied in every way and we have heard nothing save the highest for the new instrument.

Our experience with you and Eugene Burmaster were of the highest order. It was a sincere pleasure to do business with you. The building and installation of our Delaware Organ was the happiest experience of our entire building project. We are grateful to you for making it so. It was a pleasure to work with such dedicated men. We are grateful for your wonderful cooperation with us in every way.

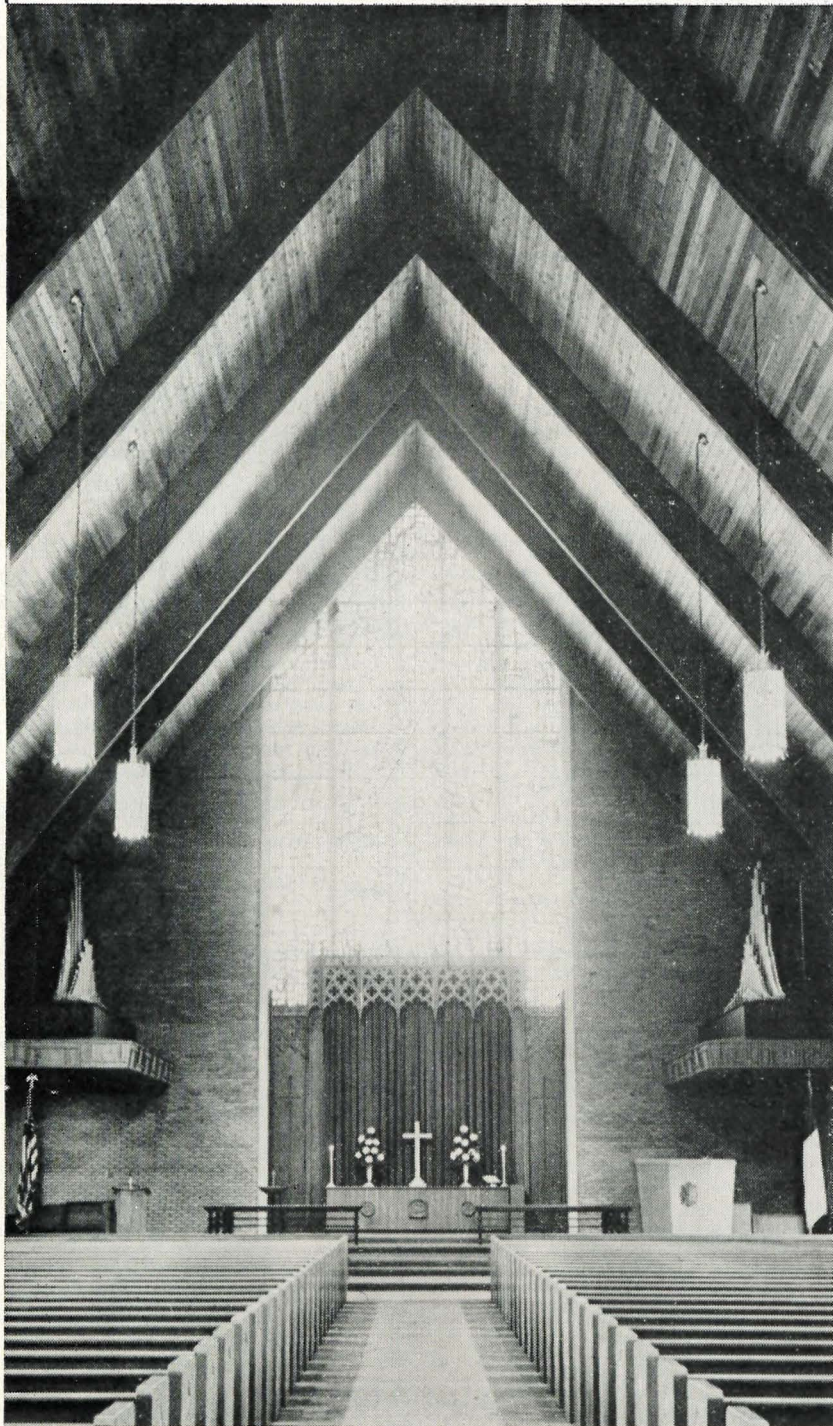
My best personal wishes always.

Very sincerely yours,

Glenn Alty Crafts

"The Organ should be completely in the open"

(APOBA Booklet)



Aldersgate Methodist Church
Abilene, Texas

Two Manual-16 ranks-Great unenclosed



Renowned for Pipe Organs Since 1875

New for Chorus

Christmas music is, of course, the dominant note in the new choral material which has reached us since the national convention. This is probably the ideal time for most directors to consider the additions he will make to his library for the mid-season holidays; most vacations are over, yet few music programs are under full sail so early. So almost every publisher this month bears down heavily in the Yule department.

From J. Fischer come: a Haydn Morgan arrangement of the Bearnais carol Come, Rouse Ye, Lads and Lasses; a Paul C. Van Dyke original setting of All My Heart This Night Rejoices with baritone solo; Howard McKinney's SAB rendering of the Kastalsky God Is With Us; Louise B. Clary's unison three-stanza The Stars Were Bright.

Not for Christmas from J. Fischer are: Royal Stanton's Walk in the Light, with some successful counterpoint and some high notes in sopranos; Kathryn Rawls' SA or unison Thy Word Is Like a Garden, for juniors; a McKinney SAB arrangement of the overworked Ippolitoff-Ivanoff Bless the Lord.

The Neil A. Kjos company is represented Christmas-wise with a rather ornate but not difficult Paul Christiansen arrangement of What Child Is This, with divided sopranos, and a fanfareish unaccompanied Gloria in Excelsis Deo by Robert McCowen, with division in all voices. Also unaccompanied and frequently divided into at least six parts is Jean Berger's extensive and dramatic setting of the 47th psalm, O Clap Your Hands.

The big Kjos publication of the month is issue of the choral parts of Handel's Solomon, carefully and completely edited by Max T. Krone to co-ordinate with the existing complete scores and the Beecham recording; this should help solve many problems. We regret that a better quality of paper was not used.

Bourne sends three by the indefatigable Joseph Roff, two simple originals, God Is Love and The Angel of the Lord, and Let Me Be with Thee on Jordan's Banks, set to the hymn-tune Germany; all are block harmony.

Mills presages Christmas with two SSA arrangements by Don Main, both from French sources: Rejoice, Holy Mary and To Our Little Town, the latter a cappella. The same publisher issues a David Foltz unaccompanied dramatic setting of the Prayer of St. Francis Assisi, with minimal division.

B. F. Wood is publisher of an SSA block-harmony Christmas anthem, Rejoice and Sing, by Louise Swan.

Psalms verses furnish texts for two snort, practical anthems by Irwin Fischer, Lord, Our Dwelling Place and In the Lord Put I My Trust (DeLuxe Music Shop, Chicago).

G. Schirmer's Christmas offerings include: Two arrangements by Gregg Smith, the familiar Twelve Days of Christmas and the lovely Spanish Pastores á Belén with Spanish and English words, and Herbert Grieb's The Angel's Song, from the French.

Schirmer has two suitable for Thanksgiving time — Harvest Carol arranged from Basque sources by V. Earle Copes and a lengthy Shout for Joy by Ardean Neighbor, with some division of voices and a big pianistic accompaniment. A hymn-anthem, Great God, What Do I See and Hear, is based by Herbert Grieb on a German chorale.

The remainder of Schirmer's stack consists of new editings or arrangements of standard material: Four Chorales from St. Paul and Trust Thou in God, prepared from Mendelssohn by Dale Barker; the Sanctus from Haydn's Harmony Mass and the Mozart Kyrie K 341 both edited by William Herrmann, and the Padilla double-choir Exsultate Justi in Domino edited by Roger Wagner.

Livingston Gearhart's A Christmas Singing Bee (Shawnee) contains carols and secular materials for SA or unison singing — community, school or home.

David H. Williams' The Junior Choir Sings (Summy Birchard) is largely original and not especially distinguished material. Multiple choir organizations which consume large quantities of material will doubtless find it useful.

Halsey Stevens' SAI award winning

setting of Psalm 31, In Te Domine Speravi (C. F. Peters) in free rhythm is good material for a choir large enough to divide voices; it has a contemporary sound but should present few problems to a good choir.

Donald D. Ketting's Choral Responses (Westminster Press) contains original material, abridgements and arrangements providing short musical response material for almost every usual need in the non-liturgical service.

Behold the Star by Rob Roy Peery (Lorenz) is a long Christmas cantata making use of both familiar and unfamiliar carols. A reader and soloist from each voice range are required. The choral writing is not difficult, being largely in block harmony. Hammond registration is provided and a teaching record is available.

Marion Vree has arranged the familiar Dvorak Biblical song, God Is My Shepherd, for SSA with optional oboe or flute (Presser). Rob Roy Peery has made two SAB arrangements; one is a kind of hymn-anthem, My Jesus, Lord I Thee Adore on the Dykes tune Melita (most widely known as the Navy Hymn). The text which Mr. Peery fits to the Ave Maria sometimes attributed to Arcadelt emphasizes a squareness which fitting this tune into a rigid 4/4 always creates.

Mercury's Christmas contribution is Nowell by Anthony Shilko, an unaccompanied piece with a big ending — not for the timid. Ronald Arnatt's I Waited Patiently for the Lord for two boy choirs is original and well-made, but, we think, for groups of more than average musicianship and independence. We would guess that such an organization as the Hunter College Choir, for which it was written would be the only probable programmer of such a piece as Donald Lybbert's Austro Terris Influyente; for SSA with piano, in Latin and with a new time signature for each measure except one of page 1, we suggest it only for women's college groups with plenty of rehearsal time. Leo Tellep's galloping unaccompanied Praise Ye the Name of the Lord offers only the problem of division of voices.

In Mercury's Green Lake series are two for Christmas: Glory! All Glory in the Heavens, a Besançon carol arranged by Lucille Gehring, and a narrative The Winds at Bethlehem by Emmy Brady Rogers. George Lynn's Jesus, the Bread of Life is suggested for Palm Sunday communion and Juanita Thomas' Day by Day, Dear Lord has general uses.

The Mark Foster company, Sacramento, Cal. has two short treble bits by Lassus, an SSA Adoramus Te and an SA Serve Bone, and a free arrangement from Purcell by Ray Stroud, Hear the Pray'r We Raise. Paul Hopkins' Service Responses, Set 1, seem to us to display some very awkward prosody not in any way helped by the poor harmonic texture.

Associated Music Publishers' New York Pro Musica series has issued some distinguished Noah Greenberg editings of older music, usually for highly specialized a cappella singing. This month sees three Melchior Franck Settings from the Song of Songs, one for SSATB, two for SSATTB. No director of a good enough choir can afford to ignore these. Also unaccompanied are a small, not easy SSA Intreat Me Not to Leave Thee by Joseph Kantor and TTBB Darkness Fell on the Earth by John J. Danye.

Carl Fischer's new list has only two small Christmas pieces, both by Emma Lou Diemer, SATB I Stand Beside the Manger Stall and SSA A Christmas Carol; both have an individual harmonic idiom. Fischer's little volume Sing We to God edited by Walter Ehret would be useful principally for high school age choirs. Adjustments for range, abridgements and the preponderance for SAB over SATB inclusions seem to indicate this. A variety of sources was tapped for this volume.

In Carl Fischer's new general list are: a small Gordon Young When Shadows Gather on Our Way, with much unison; a John Leo Lewis Guide Me, O Thou Great Jehovah, with an interesting metrical experiment; Robert Graham's easy block harmony A Prayer for Strength; Ruth Anderson's useful Awake, My Soul; Emily Ervin's Fear Not, O Lord, not entirely free from clichés; a pair from Jean Pasquet: lyric Come Holy Ghost, with tenor solo, and martial I Give Thanks unto



Conrad Grimes has been appointed organist-choirmaster of the First Presbyterian Church, Winnipeg, Man., beginning his duties Aug. 1. The church has contracted with Rudolph von Beckerath of Hamberg, Germany, for a large two-manual mechanical action organ to be installed in the rear gallery in 1963.

Mr. Grimes received his undergraduate organ training at Stetson University, DeLand, Fla. with Paul Jenkins. His graduate work at the University of Oklahoma included organ study with Mildred Andrews; his predoctoral study at the University of Michigan has been under Marilyn Mason, Louise Cuyler and Hans T. David.

There; a rangy Haydn Morgan Be Still and Know That I am God, with much division; Virgil T. Ford's I Can Do All Things Through Christ, a conventional rouser; Herbert Grieb's bright Sing unto the Lord; two by Carl Mueller, My Music Is a Prayer and, for Christmas, Softly the Night Is Sleeping.

For other voicings Carl Fischer brings us Glen Darst's general purpose SAB God of Love and Jane Marshall's little two-part children's song Make a Joyful Noise.

Two Fischer issues for which we have neither understanding nor sympathy are Irving Cooper's near-"pop" God Gave Us Song and William Simon's tampering, keywise and otherwise, with the old Tertius Noble Souls of the Righteous; Dr. Noble is far preferable.

From standard sources Carl Fischer brings us: Shout of Joy, Ye Ransomed Band, from Bach's Cantata 30, and SSA arrangements by Ernest Read of Surely and the Hallelujah Chorus from Handel's Messiah and The Heavens Are Telling from Haydn's Creation. Maybe there is some need somewhere for such as these.

Another of those chorale concertatos by Paul Bunjes has reached us from Concordia, this one Built on the Rock the Church Doth Stand. Those who have seen or used the half dozen earlier ones will be familiar with the form; those who haven't should have a look at a device which might be useful to them. Alec Wyton's Set 1 of SSA or TTB Benedictus es Domine and Jubilate will find much use in boy choir situations in liturgical denominations. Robert Wetzler's Blessed City, Heavenly Salem is a five-stanza processional hymn with a tune from Purcell.

H. W. Gray's list is largely for the Christmas season: Maurice C. Whitney's simple Love Came Down at Christmas; David H. Williams' unaccompanied St. Joseph and the Angel, the Vermont AGO Chapter's 1961 prize anthem; V. Earle Copes' Shepherd's Carol arranged from Billings; T. Charles Lee's arrangement of a Japanese Christmas Carol; Alice Jordan's original unison As Joseph Was A-Walking, and Graham George's anthem, New Prince, New Pomp on a Robert Southwell poem, not nearly so forbidding as its title Others from Gray are W. Lawrence Curry's hymn-anthem, Sing Praise to God, on the 16th-century Mit Freuden zart tune, and John Leo Lewis' Lead On, O King Eternal, on an original tune with unison and block harmony. Handbell addicts will be interested in Helen M. Runkle's Two Songs arranged for handbells and youth choir, and Two Early 18th-century Dances, for handbells and alto recorder; the material is highly familiar. —FC

PELS SENDS EXAMPLE OF SMALL INSTRUMENT

IN CHURCH IN TOWN OF LAREN

De Bruyn Is Consultant for Two-Manual Design — Electro-Pneumatic Action Used

B. Pels and Son of Alkmaar, Holland, is the builder of a new two-manual organ in the Parish Church of the Good Shepherd, Laren, North Holland. Dr. P. J. Bruyn was consultant on the design. The action is electro-pneumatic.

HOOFDWERK

Prestant 8 ft.
Baarpijp 8 ft.
Bourdon 8 ft.
Octaaf 4 ft.
Koppelfluit 4 ft.
Octaaf 2 ft.
Mixture 4 - 6 ranks
Trompet 8 ft.

ZWELWERK

Prestant 8 ft.
Baarpijp 8 ft.
Roergedekt 8 ft.
Prestant 4 ft.
Fluit 4 ft.
Zwegel 2 ft.
Larigot 1 1/2 ft.
Sifflet 1 ft.
Sc squialter 2 ranks
Dulciaan 8 ft.

PEDAAL

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

CHURCH MAKES READY FOR LARGER ALLEN

FIRST UNITED, QUAKERTOWN

Three-Manual Console Paves Way for Enlarged Installation — Voicing Adjustments Planned

The plan of action at the First United Church of Christ, Quakertown, Pa. is ultimately to have a large three-manual Advanced Custom Allen instrument. Therefore, a console was supplied to accommodate such future plans.

The initial installation will consist of swell, great and pedal. Upon addition of a choir division the original divisions will be revoiced to balance the tonal scheme. On a temporary basis the choir expression affects the great, allowing it to serve for accompaniment purposes. The great flutes will be voiced more toward the "positiv" effect with chiff added. This great voicing will be smoothed out when the choir division is added, to achieve contrast and proper function.

GREAT

Principal 8 ft.
Bourdon 8 ft.
Gemshorn 8 ft.
Dulciana 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
Spitzflöte 4 ft.
Quint 2 2/3 ft.
Super Octave 2 ft.
Blockflöte 2 ft.
Grave Mixture 2 ranks
Chimes

SWELL

Geigen Diapason 8 ft.
Viole de Gamba 8 ft.
Viole Celeste 8 ft.
Flute 8 ft.
Echo Viole 8 ft.
Echo Viole Celeste 8 ft.
Flute Dolce 8 ft.
Flute Celeste 8 ft.
Octave Geigen 4 ft.
Gemshorn 4 ft.
Nachthorn 4 ft.
Doublette 2 ft.
Spillflöte 2 ft.
Larigot 1 1/2 ft.
Plein Jeu 3 ranks
Trumpet 8 ft.
Hautbois 8 ft.
Vox Humana 8 ft.
Tremulant

PEDAL

Contra Bass 32 ft.
Bourdon 16 ft.
Diapason 16 ft.
Lieblich Gedackt 16 ft.
Principal 8 ft.
Flute 8 ft.
Choral Bass 4 ft.
Flute Dolce 4 ft.
Bombarde 16 ft.
Trompette 8 ft.
Clarion 4 ft.

Organ Music

Many, perhaps most, delegates to the international national convention brought back with them a copy of the AGO Prelude Book published under the aegis of the tri-chapters. They also had opportunity to hear four of the preludes played before the official Guild service in a good performance by a man who had to pinch hit at the last moment. We believe most organists will find use for at least some of these twelve pieces in services, for chapter events, even for some kinds of recitals. We further hope that many members who did not go conventioning will want to add their encouragement and support to a brave and imaginative enterprise. If the publication makes out financially, other such ventures will be tried from time to time, with a resulting increase of interest in the organ by American composers. The price now is \$4.50 (you were warned

it would be higher after the convention!) and the sole selling representative is Avant Music 2859 Holt Ave., Los Angeles 34, Cal.

The rest of this month's organ music makes a very thin stack indeed. Everett Titcomb's Advent and Christmas, two short pieces, (Carl Fischer) are good additions to the voluntary supply for the seasons; both are well-made and based on traditional thematic material. Frank T. Close's Ode in Ancient Mode uses some familiar devices; it is easy to play and has Hammond registration.

Twelve Chorale-Preludes on Great Hymns by John Dressler (J. Fischer) are short, rather simple settings of extremely familiar standard hymns in the usual keys in which they appear in hymnals. They could thus in some cases be used in direct connection with the actual singing of the hymn, as short postludes echoing an earlier singing or in various other ways — FC

Christmas Choral Series

A new choral series consisting of 12 selections, all original compositions except three. All are for mixed voices, SATB, in medium arrangements. Selections are: A Carol of Christmas, Dean; Christ Was Born in Bethlehem, arr. Hooper; Christmas Morning (with optional trumpet descant), Appleby; Christmas Pastoral, Appleby; Let All Mortal Flesh Keep Silence, arr. Graham; Sing Carols Gay, Laverty; The Song of Christmas (Flute or Violin obbligato optional part for Junior Choir), Yang; Come to Bethlehem, Heggenbart; Forth We Go to Bethlehem, arr. Ehret; How Far Is It to Bethlehem? Powell; Love Came Down at Christmas, Young; The Star of Jacob, Bartlett. Each, 25¢

Christmas Chorale (Recording)

A recording of the 12 titles of the Christmas Choral series, sung by the Broadman Chorale. 12-inch, 33 1/3 rpm. Monophonic. \$3.98

Special Combination Offer—Recording plus single copies of each anthem in the Christmas Choral Series. \$5.98

Dawn of Redeeming Grace

by Robert Graham

A new Christmas cantata which church choirs large or small can present. Arranged for mixed voices; features soprano, alto, and tenor solos. Narration with instrumental background adds to the continuity of the over-all work. Approximately 45 minutes in length. \$1.25

Dawn of Redeeming Grace (Recording)

Recorded by the 47-voice Ridgecrest Music Conference Cantata Choir under the direction of Warren M. Angell. Soloists are Audrey Nossaman, soprano; Claude Rhea, tenor; and Shirley Duncan, alto. Narration adds to the continuity of the over-all work. Organ accompaniment. 12-inch, 33 1/3 rpm. Monophonic. \$3.98

Lo! A Star

by Robert and Jeana Graham

This is an original Christmas cantata for children in unison and two-part style. The accompaniment is imaginative, yet simple enough for the church organist and pianist to learn without difficulty. The ten lovely, descriptive songs relate events leading up to the appearance of the star proclaiming Jesus' birth—The Proclamation, The Carpenter, The Donkey, The City, The Stable, The Star, The Shepherds, The Wisemen, The Manger, and The Gift. Approximately 14 minutes performance time. \$1.00

Lo! A Star (Recording)

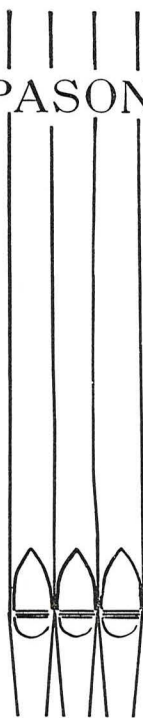
This delightful recording of the Christmas Cantata for children is performed well by a Junior-age choir. One 7-inch, 33 1/3 rpm. record. Stock ready, November. \$1.49

BROADMAN PRESS
Nashville 3, Tennessee



THE DIAPASON

EDITORIALS



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

A Liberal Education

Mark Twain had a few words to say on "the sumptuous variety among New England weather" but somehow we wonder, after these weeks of work, whether there has ever been a more sumptuous variety of anything than we find among the dozens of organ plans in this our fourth annual two-manual issue. We are proud of all the American and foreign organ builders who made this wide variety possible.

The pictures give a striking idea of the wide range of preference in architectural design but the stoplists are even more varied. The words "conservative" or "radical" or even "traditional" are not very useful anymore, for some designs based most studiously on historical tradition, both as to voicing and as to mechanism, seem to some organists "extreme" or "unreasonable" or "way out." And how much agreement will you find even as to which of these are "good design" and which are not? The "good", of course, are the ones which follow the convictions you believe in.

From a five-rank unit to a 32-rank straight tracker covers — well, not a "multitude of sins," certainly, but at least a lot of ground. And note the increase in new residence organs and the interesting new instruments for smaller colleges.

If one or two examples in the issue do not seem to you to represent the best or even very good organ building, allow us to quote one of our college music teachers: "I try never to miss a recital. I thoroughly enjoy all the good ones. But it's the bad ones I really learn from."

Young Ideas

It has been said that the vitality of any culture is in direct ratio to the part its young people play in it. The advice and counsel of age and experience are invaluable but only to the extent that they enable the young to assume their heritage and responsibility as early as possible.

From such glittering generalities, let's get back where we belong — in our own special field of church and college musicians, the pliers of the mighty

pipe and of the vested voices.

First, let's point out that the average age of the stars of the international national must have been the youngest of any convention in history (barring a student group convention!). Not one of our distinguished foreign visitors came near the traditional "life begins" age of 40. Luigi Tagliavini, a rare breath of fresh air, is but 32. And for all his international eminence, Anton Heiller is barely 38. And so it goes through the entire list.

Then check recent appointments reported in THE DIAPASON. At a mere 24, Simon Preston has replaced the late Osborne Peasgood at Westminster Abbey; at 22, Robert Lind succeeds Dr. Leo Sowerby at Chicago's St. James Cathedral. Neither of these is an isolated example.

We remarked the failure of the Nuremberg fathers last year to make use of the enthusiasm and energy of their remarkable young people in staging International Organ Week. This year, we hear, there was a marked improvement.

And so it goes. Where youth is welcomed and encouraged, its vitality and creativeness infuses new life into old and speeds progress. Where youth is ignored or "contained", super-conservatism may invite eventual rebellion.

As our mother used to say: "If our new generation isn't any smarter than our old, what's this old world coming to, anyway?"

"All Your Changes, All Your Swells"

Readers of this journal must surely be convinced by now that change is not impossible in our pages, that ears hearabouts are open to criticism and suggestion. Our mailbags bulge more and more these days with letters from our readers, most of them friendly and understanding, some of them sympathetic or questioning, a few sarcastic or bitter.

We select for the limited space we can give to the "letters to the editor" columns the letters most likely to provoke thought, to stir controversy, to jar the readers from ruts. Sometimes we miss our guess completely. For example, a letter in February questioned the wisdom of publishing *The AGO Quarterly*. Not one letter pro or con resulted from the one we published; yet this subject came up with almost embarrassing frequency at the recent convention.

In our gradually evolving changes of format, we believe we have improved the readability of the AGO news pages and the recital pages. A recent addition of a brief index has elicited favorable response as has a more imaginative presentation of special articles.

One frequent request is for more advance information. We are willing to try for that too, with a calendar column. For this we will need to know only *what* (recital, choral concert, workshop), *where* (church or college, city, state), *when* (date only) and *who* (player or conductor). To be included in the December calendar, for example, we will have to know these few facts not later than Nov. 5. The actual recital program can be sent later for inclusion in the recital pages. The preliminary information may be sent as far ahead as convenient; we will file it in the proper month's folder. A listing of a season's plans can thus now be sent in at the beginning; we will undertake selecting the event belonging in each month's calendar.

The success or failure of such an experiment will depend on how useful our readers find it. If there is wide co-operation it can grow into a dependable monthly feature. Or it can expire quietly in its early infancy.

Unofficially

You would think that by now we would be completely fed up on conventions, after that "international national" issue delivered last month and with the RCCO convention taking place the very week the presses were rolling out this two-manual issue.

But no! The midwinter conclave at Oklahoma City is already moving high above the horizon and not too far behind it are the 15 biennial regional conventions.

History repeats itself: just two years ago our curiosity and impatience betrayed us and we decided not to await the traditional, official listing of these conventions which usually reaches us at the very end of autumn; we did some research and a report on our own. So many readers approved an earlier opportunity to plan, that we decided to do the same thing again.

Several host chapters for 1963 meetings have already sent us their announcements, a few simply including them in monthly chapter reports. A couple or three regional chairmen filled us in at breakfast in Los Angeles. So it took only a few letters to enable us to fill in the gaps and to offer our readers the earliest even incomplete list of regional conventions in our history. We trust this "unofficialing" of ours will prove as popular with the rank-and-file as it did two years ago.

Here, then, are eleven of those regionals, their chairmen and, when available, their dates — all tentative and unofficial, of course. We will point out corrections and make additions as they arrive.

Regions not represented here have so far not answered our queries. Prospective host chapters in these regions might well start kindling fires under their regional chairmen.

But doesn't it all make an imposing list?

Columbus, Ohio Frank Johnson June 10-12
Shreveport, La. Norman Z. Fisher June 10-13
Boise, Idaho Mrs. C. Griffith Bratt June 11-13
Rochester, Minn. Dorr Thomas June 17-19
Hartford, Conn. Albert Russell June 23-26
Bethlehem, Pa. William Whitehead June 23-26
Nashville, Tenn. Scott Withrow June 24-28
Springfield, Vt. Harriet Slack Richardson last week June
San Jose, Cal. Charles L. Sayers
Hastings, Neb. Mrs. Warren Scharf
Baltimore, Md. John T. Hoffman

Kraft Eminence in Church Music Lauded

The date of the passing of Dr. Edwin Arthur Kraft, dean of Cleveland church musicians and a leading American recitalist for more than half a century, was July 15, the day of the month when THE DIAPASON routinely must send its completely designed pages to its printer. Because of Dr. Kraft's eminence, we remade and rearranged pages in order to include his picture and a brief report of his death.

We are well aware that Dr. Kraft deserved more space. Now that full newspaper and personal accounts have reached us we wish to expand our report:

Dr. Kraft died just outside the Fairmount Presbyterian Church, immediately after he had played the organ informally (The Ride of the Valkyries!). He had come to the church to listen to a former student play the service — typical of his lifelong interest in his students.

A memorial service at Trinity Cathedral July 18 included the playing by Nellie Louise Schreiner and Nancy Hodge of two groups of chorale preludes by Bach and Brahms. Dr. Harry Gay, Dr. Kraft's successor at the Cathedral, played a memorial organ recital there July 22 in which he included the Bach O Gott, Du frommer Gott variations, the Liszt Weinen, Klagen, Psalm

Looking Back into the Past

Fifty years ago the September 1912 issue contained these matters of interest —

The organ in the city hall of Portland, Maine was dedicated Aug. 22; Macfarlane, Kinder and Woodman played the first recital series

The NAO convention in Ocean Grove, N. J. Aug. 5-10 drew 300, the largest gathering of American organists up to that time. The Hope-Jones organ was the center of attention. Frederick Schlieder's paper on improvisation was one of the highlights. President Clarence Eddy pleaded for reforms in church organ playing

Builders were advertising for pipe builders and maintenance men (this month's classified pages do likewise)

A recital series by T. Tertius Noble, organist of York Minster, was announced by G. Schirmer for September

The Estey Company sold an organ to Kaiser Wilhelm of Germany

The Widor-Schweitzer edition of Bach's organ works for G. Schirmer made its debut with Volume 1 appearing in July

Twenty-five years ago these events made news in the September 1937 issue —

Ernest White was appointed organist at the Church of St. Mary the Virgin, New York City

Attendance at the summer session of the Guilman Organ School was the largest in its history

An international congress of sacred music in Paris offered the following recitalists: Bonnet, Dupré, Jacob, Tournemire, Marchal, Lanquetuit, Peeters and Paillot; S. Lewis Elmer was in attendance and was made an official member of the congress

Leslie P. Spelman became professor of organ and theory at the University of Redlands, Cal. succeeding Arthur Poister

Ten years ago the following occurrences were brought to readers' attention in the issue of September 1952 —

Harry B. Jepson, distinguished Yale organist for many years, died Aug. 23 at the age of 82

Jacob B. Estey, head of the Brattleboro, Vt. organ building firm, died Aug. 15 from a heart attack suffered at a Red Sox-Yankee baseball game

Appointments announced included: Richard Peek to Covenant Presbyterian Church, Charlotte, N. C.; George Markey to Old First Church, Newark, N. J., and Arthur Birkby to Westminster College, New Wilmington, Pa.

Prelude 2 of Howells, Trumpet Tune, Purcell, and Aberysthy, Gordon Young.

We should like to quote paragraphs from an expressive eulogy by Philip Porter in the *Cleveland Plain Dealer*:

"Here was a man who spent his whole life, from 14 on, playing the organ in churches, glorifying God faithfully for 50 years in a magnificent cathedral with reverberating paeans from diapason and trumpet, painfully, patiently training angelic anthems out of boy sopranos in three rehearsals a week and two services on Sunday.

"He was a genius at the console and in his palmy days could romp over it like a gymnast, as if he had four feet on the pedals and six hands on the four keyboards, pulling out stops like crazy. He enjoyed all kinds of music, sacred and profane, but most of all, he liked to blast the big numbers with much brass, so different from his own gentle nature.

"He was a perfectionist, but no prima donna. Though he had to be stern and insistent with his choir boys, he was no top sergeant. And scores of them, as they grew to manhood, loved him like a father and later like a brother. I was one of the lucky ones who knew him for 50 years."

ROBERT BAKER TO PLAY TWO OCTOBER DEDICATIONS

Robert Baker will play dedicatory recitals Oct. 7 on the new four-manual Möller at the Evangelical Lutheran Church of the Holy Trinity, Lancaster, Pa. and Oct. 14 on the new three-manual Austin at the First Presbyterian Church, Ridgewood, N. J. He will make a short tour of the west and the Pacific Coast in November.

Letters to the Editor

Closing The Wedding Season

Toledo, Ohio, July 8, 1962

To the Editor:

Dr. Selden's letter, published in the July issue, deserves some further comment, as she brings forward the very issue that is of prime importance in this discussion of wedding music. In fact, the issue is important to all church music and deserves the thought of all persons involved, organist and layman alike.

The fact that a composition seems "right" for the occasion has been and always will be a factor in the choice of music for worship. The church organist must always carefully weigh those factors that make music "right" before he employs any composition, for, after all, that composition and the manner in which it is presented is the worship of the organist as well as an aid to the worship of all who hear.

It is true that many chorales and possibly many of the chants ascribed to St. Gregory, and others, are of secular origin, however, the music of these chorales and chants is of little, if any, value without the accompanying text. It would, perhaps, be as illogical for the organist to have his congregation hum the tune of O Sacred Head as it was for Cosima Wagner to have the Lohengrin music employed as a processional for her wedding. The use of Gerhardt's text with Hassler's music makes this hymn "right." (There is a hymnal now in use that sets these magnificent words to the tune of Stand Up, Stand Up for Jesus. This is hardly "right," is it not?)

Now, we could add Wagner's text to his march and have the choir or congregation sing the whole thing as the bride comes down the aisle. It would be a bit embarrassing, I would venture, and it would also hardly be "right." Even if we go directly to a study of the source, would any Wagner musicologist accept this march as Wagner's best music? Is anything other than the best fit for the sacred service?

Another fine point is brought forward by Dr. Selden. She states that the lack of the presence of one musical composition gave "a distinct let-down to the whole service." Should music be so powerful in the church? If the church organ were to break down just prior to a wedding, should that sacred service be a "let-down" because no music was heard? I hope that no organist would admit his answer to be "yes."

Music is not just music in the sacred service. Music is present as an aid to worship. The bride (and the entire congregation for that matter) should be carefully counseled as to the purpose and practice of music in the church. In this age of sane reality (thank heaven) of the major mistakes that have become the poorest traditions of the church I am for the bride gaining the knowledge that would make HER choice of music for HER wedding day a choice of the best music possible for that sacred service. The marches of Wagner, Mendelssohn and, yes, Verdi, hardly fit this category.

A recent statement published by *The Liturgical Arts Quarterly* (February 1962) by Father Benedict A. Ehmman (Pastor of St. Michael's Church, Rochester, N.Y.) states the case excellently: "Churchmen, more than a few, have been indifferent to music. But never the Church. . . Symphonies and operas, orchestral suites and tone poems, secular instrumental music of all kinds, ballroom music, ballads and lyrics — all these triumphs and trophies of the musical art must be laid aside at the doorway of liturgy, not in any phillistine or puritanical spirit, but genially and generously, as understanding the sacrifice to be made when entry is granted into the holy of holies."

Sincerely,

WILLIAM J. GRAVESMILL

Durham, N.C., July 18, 1962

To the Editor:

In Mrs. Selden's letter in the issue of July, 1962 there are several points which I cannot let go without voicing my opinion upon them.

The point so often missed in the solemnization of matrimony is that this is a public service of the church (whatever the brand of Christianity). The ministers (musical and clerical) of the church are responsible for the details of this service, as for any other. If in a certain congregation the ministers do not approve of a kind of music, then that is their business. It is equally wrong, and of the worst kind of snobbery, to ban the use of Wagner and Mendelssohn marches for the procession and retiring procession respectively, and then to substitute something by a lesser composer who has given his piece of "non-music" a "religious" title. And, on the other hand, one ought not to have to advertise his superior taste by letting the people know just who were the composers.

Music is not at all essential to a wedding, any more than flowers are. The essentials of the ceremony are the true ministers of the ceremony, the bride and groom, an officiant, and the witnesses. If it is held in the House of God then it goes almost without saying that the best is only good enough. It seems slightly inconsistent to spend a large sum of money on the costumes and flowers, only to accompany this with inferior music. If a page of Wagner must be used, then let it be better than what too many people are used to hearing from



ORGAN BY DELAWARE IN FULTON, N.Y., CHURCH

WILL O. HEADLEE PLAYS OPENER

All Saints Episcopal Has Divided Installation in Balcony for New Instrument

The Delaware Organ Company, Tonawanda, N.Y., has completed its new installation in All Saints' Episcopal Church, Fulton, N.Y. Six ranks of the original Estey organ were revoiced to blend into the new ensemble and incorporated into the new instrument. It is installed in the balcony, the swell over the stairway on the right, the great and pedal on the left. The pipework is installed behind tone-transparent screens in the casework.

Low pressure voicing is used and a steady wind supply is insured by the use of twin blowers. Several of the flue ranks are voiced to speak with a restrained chuff.

Both the specification and the casework were designed by Robert Colby and Gene Burmaster of the Delaware com-

pany. The opening recital was played by Will O. Headlee, Syracuse University.

GREAT

Principal 8 ft. 61 pipes
Hohl Flute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohr Flute 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3 ranks 171 pipes

SWELL

Gedeckt 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Harmonic Flute 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Tertian 2 ranks 98 pipes
Trumpet 8 ft. 61 pipes
Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Quint 5 1/2 ft. 32 notes
Choral Bass 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Quint 2 3/4 ft. 32 notes
Super Octave 2 ft. 12 pipes
Flute 2 ft. 12 pipes

Myna Birds Again?

Pasadena, Cal., Aug. 3, 1962 —

To the Editor:

Some of us who sat (or stood!) enchanted by a lovely and superbly done choral program at the recent national convention were a bit annoyed by what was, to my mind at least, the unnecessary amount of casual comment interjected between selections by the conductor.

At this event there was more than an adequate number of well-prepared programs distributed to everyone, which were as informative as most formal programs are. The setting was beautiful, the acoustics refreshingly good, but the casual conversation marred an otherwise beautiful presentation for me.

True, this is the age when "Ike", "Dick", "FDR" and "JFK" are the names with which we address our leaders. How far, though, can we push this same kind of informality in the church without an anachronism which may well not harmonize with the 16th century polyphony? Perhaps this is a characteristic of a particular area. I am aware that all Hollywood usually call each other by first name. But even Hollywood encounters resistance to this occasionally as was reported when Ethel Barrymore objected to being greeted with a "Good morning, Ethel" by a new cast member on her first day of work.

What worries me is that if this informal manner be pushed to ridiculous extremes, our chancels will resound at performances with references to the Fugues of Johann, the Oratorios of GFH and the Masses of Flor. Sincerely,

ROBERT PARE

In Agreement

Boulder, Colo., Aug. 7, 1962 —

To the Editor:

Accepting Mr. Rockholt's challenge, I want to add my approval of what he says about banality in our complacent profession.

That old notion of soft preludes has been disapproved by real organists for many years. Unfortunately there are many ill-informed pretenders. What was said about changing keys in congregational hymns is a pernicious style evidently borrowed from popular music. It is purely secular with no place in a church ever. The so-called "classic" type of organ produces inevitably "dullness" and a lack of variety in tonal color. To restore practices of the early days before Bach in a musical instrument is too absurd to condone in this century. The quality of church choral music for church is a disgrace to the gullibility and ignorance of our church musicians. Salaries for organists are always a source of complaint. Actually most organists are overpaid for the work they do. Fads are eagerly pounced upon by the large majority who simply don't know any better. Training is too largely in note playing, rarely toward musicianship. However, few will heed this discussion.

ROWLAND W. DUNHAM

Lohengrin; and if the Mendelssohn must also be used, then let the organist practice and play it at the orchestral tempo, just to see what it sounds like!

So far as the literary association of certain music is concerned, and the implied meaning of being sacred or non-sacred, let me quote Canon West's superb article from the April, 1962 issue of the *A.G.O. Quarterly*: ". . . in the strictest possible sense there is no such thing as religious architecture, religious art, or religious music; there is only architecture, art, and music at the service of religion."

Thus it is not simply the question of what people want or what is familiar or unfamiliar, but of what is good and suitable.

DAVID PIZARRO

July 8, 1962

To the Editor:

Here is yet another example of the sort of thing we all know goes on far too frequently. The below, with identities omitted, appeared in a neighborhood paper. The person who played the organ, a graduate incidentally of two music schools, spent from 5 to 10 times as much time preparing for this particular wedding than for many others, because the bride wished to have good, different, and even some baroque music played for a pre-wedding recital. This was wonderful, as we were spared the usual "things." Organist was glad for the opportunity to get out of the usual rut. But no matter how good the recital, the "background music" rates the only mention.

(name withheld by request)

Miss _____ and Mr. _____ were married on _____ at the _____ Church with the Rev. _____ officiating. The bride is the daughter of _____. The groom is the son of _____. Miss _____, classmate of the bride served as maid-of-honor and bridesmaids were _____. The groom was attended by _____, and ushers were _____.

A reception was held in the Church social hall following the ceremony during which background piano music was furnished by Miss _____, graduate of _____ Conservatory of Music.

After a wedding trip through Europe, the couple will reside in _____.

In Balance

Santa Rosa, Cal., July 11, 1962

To the Editor:

May we hear more from Louis L. Balogh? (See *The Contemporary Functionals*, July 1962).

Here is a man who has that wonderful quality — BALANCE, an element of which we need much more in both men and instruments.

Yours sincerely,

JACK M. BETHARDS

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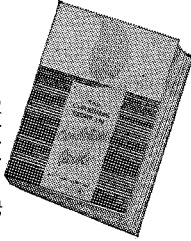
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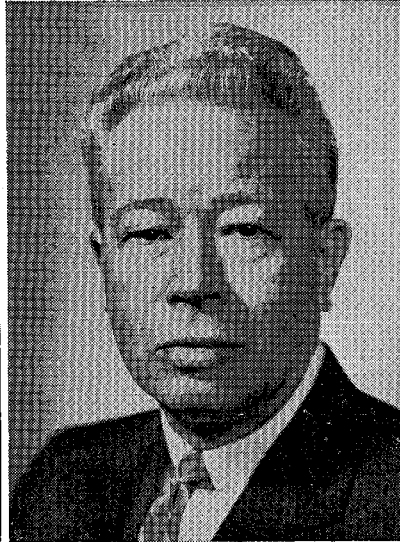
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NUNC DIMITTIS



Ray Berry, distinguished editor and publisher of THE AMERICAN ORGANIST, died Aug. 11 after a long period of ill-health. He was in his 57th year.

Charles Raymond Berry was born Jan. 9, 1906 at Sioux Falls, S.D. where he began his organ study at the age of 13. He was a spotlight organ soloist in Chicago theaters from 1925-29 and after the decline of the theater organ became active in radio as organist, announcer and station manager.

He returned to serious organ study in the 30s, graduating from the Eastman School of Music, Rochester, with the coveted performer's certificate in organ. He later joined his teacher, Harold Gleason, on the organ faculty of the school.

In 1950 he settled in Colorado Springs, founding the local AGO chapter and serving as its dean and embarking in successful recital activity. He was called to the Fort Street Presbyterian Church in 1953 where he served until he purchased THE AMERICAN ORGANIST in 1955.

Mr. Berry was a life-long student of acoustics and has lectured widely on the subject before many groups and conventions, including the 1961 RCCO meeting in St. Catharines.

Mrs. Berry, a stepson and grandchildren survive him.

VETERAN DETROIT ORGANIST RETIRED 15 YEARS, PASSES

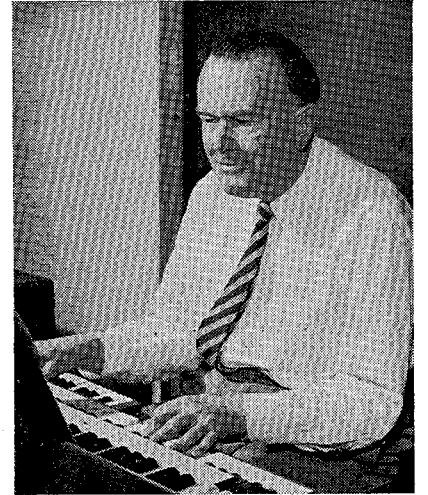
John L. Edwards, for more than 40 years organist and choirmaster of St. John's Episcopal Church, Detroit, and organist emeritus for the last 15 years, died July 17 at his home in Grosse Pointe, Mich. at the age of 85. The funeral service was held July 19 at St. John's.

Mr. Edwards was born in Cardiff, Wales, and came to this country at about the age of 7. His early training was with Dr. W. B. Gilbert, Trinity Chapel, New York; he attended "prep" school where selected boys sang at daily services. Later he went to Cleveland, studying there with C. L.

Clemens, E. Riner and J. H. Auger of Trinity College, Toronto. He was organist of Grace Church, Cleveland for seven years before going to St. John's in 1905. In 1910 he studied with Widor.

Mr. Edwards was an inspiring teacher, composer, specialist in boy choirs and one of the founders of the then Michigan AGO Chapter.

Surviving are his widow, a son, a daughter and a brother.



Quentin Morvaren MacLean, one of the best-known organists in Canada and England, died July 9 in St. Michael's Hospital, Toronto. He was 66. To popular audiences he will be remembered as a theatre and broadcasting organist. Organists will think of him also as a composer, arranger, conductor and classical organist.

Born in London, Mr. MacLean came from a musical family. At 11 he was admitted to the Vienna Conservatory of Music. When he was 16 he went to Leipzig to study under Karl Straube and Max Reger. On a holiday in 1914 he was arrested and spent three weeks in solitary confinement in Leipzig. Later interned in a prison camp he first met Sir Ernest MacMillan.

When Mr. MacLean returned to England he became assistant organist to Sir Richard Terry at Westminster Cathedral. Playing background music to a Lowell Thomas film prompted him to start his career as a theatre organist and he became England's best — at the Regal in Brighton, Shepherd's Bush Pavilion, the Trocadero.

He was one of four organists to play at the opening of the BBC organ in 1936. He gave the first performance of the Hindemith organ concerto with Sir Henry Wood conducting, followed by a recital of test pieces for RCO exam candidates.

Mr. MacLean came to Toronto in 1939, playing at Shea's Theatre for eight years and at the Victoria for two. From 1941 until a short time ago, he broadcast on several CBC programs.

He was organist at the Holy Rosary Catholic Church, Toronto, for 20 years. A book he recently completed, Organ Tone and Terminology, is being published in Chicago. He was a member of the Toronto RCCO Centre. —WARREN GERARD

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The Gress-Miles Company will complete a small organ in 1963 for St. Paul's Episcopal Church, Spring Valley, N. Y. The instrument, similar to several other small organs the company has designed and built, illustrates thinking regarding the ideal basic organ for the liturgical church. Such an instrument must necessarily depend on intrinsic beauty of pure organ tone rather than on dynamic extremes or subtle romantic shadings. Such an instrument can be especially satisfying for performance of more intimate works as well as for accompaniment of the liturgical service.

The organ will be housed in a free-standing walnut case of traditional form, with built-in keydesk. Burnished tin pipes of the oberwerk 4-ft. principal will form the facade and the brustwerk will have doors which may be opened and closed by the organist, making the division useful as an echo or accompaniment manual in addition to its usual function.

OBERWERK

Rohrflöte 8 ft. 58 pipes
Principal 4 ft. 58 pipes
Octave 2 ft. 58 pipes
Mixture 3-4 ranks 220 pipes
Dulzian 8 ft. 58 pipes

BRUSTWERK

Lieblich Gedeckt 8 ft. 46 pipes
Rohrflöte 4 ft. 58 pipes
Spitzflöte 2 ft. 58 pipes
Nasat 1 1/2 ft. 58 pipes
Octave 1 ft. 58 pipes
Tremulant

PEDAL

Subbass 16 ft. 68 pipes
Koppelpedeck 8 ft. 32 notes
Koppelflöte 4 ft. 32 notes
Koppelflöte 2 ft. 32 notes
Dulzian 16 ft. 12 pipes
Dulzian 8 ft. 32 notes
Dulzian 4 ft. 32 notes

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New Instrument at the First Christian Church Equipped with Electric Action, Slider Chests

A two-manual organ of traditional design was dedicated July 1 at the First Christian Church, Flora, Ind. Dr. George Y. Wilson, Indiana University, played a program representative of various periods of organ literature.

The Holloway Corporation's slider chests were outfitted with all-electric key action. A new tremulant was devised on the principle of actuating a large winker for modulation of tone. Diodes on action magnets eliminate pallet slap and minimize contact arcing.

GREAT

Principal 8 ft. 61 pipes
Hohlflute 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Chimes 21 bells

SWELL

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Rohr Flute 4 ft. 61 pipes
Nasat 3 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Oboe 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Lieblich 16 ft. 32 notes
Nachthorn 4 ft. 32 pipes



Dr. Robert Sutherland Lord, professor of music and college organist at Davidson, N.C. College for six years, has been appointed to a similar post at the University of Pittsburgh effective Sept 1. He will divide his duties between undergraduate and graduate studies. He has resigned his position at St. Peter's Episcopal Church, Charlotte.

Dr. Lord is sub-dean of the Charlotte AGO Chapter and was the founder and adviser to the Davidson College GSG. He established an annual sacred music convocation at Davidson with clergy, organists and choirmasters, students and laymen attending.

Dr. Lord is a member of the American Musicological Society, the Hymn Society, the Church Service Society and the American Association of University Professors. Originally from Marblehead, Mass. he has held church music posts in Bridgeport and New Haven, Conn. He received an AB from Dartmouth College cum laude and served as Senior Fellow and Reynolds Fellow there. His MA and PhD degrees are from Yale University. His organ study has been with Maurice F. Longhurst, George Faxon, H. Frank Bozyan and Clarence Watters in this country and with Marchal and Langlais in Paris.



James M. Hart has been appointed minister of music at the First Presbyterian Church, Ann Arbor, Mich. He leaves a similar post at the First Presbyterian Church, Winston-Salem, N.C. after a 12-year tenure in which he developed five choirs totalling more than 150 singers.

Mr. Hart served as dean of the Winston-Salem AGO Chapter, lectured for Symphony Guild study groups, conducted and was consultant for summer seminars at Salem College, Montreat, Lynchburg, Va. and the University of Alabama.

Mr. Hart and his soprano wife went to North Carolina from eight years in the New York City area. He is a graduate of the Westminster Choir College and has also served St. Paul's Methodist, Houston, Tex., Church of the Good Shepherd, Brooklyn, and Christ Episcopal, Roslyn, N.Y.

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Robert B. King has returned from a year in Paris on a Fulbright grant to become organist-choirmaster of the First Presbyterian Church, Burlington, N.C., at the same time to begin doctoral study at the University of North Carolina. He won his bachelor degree in 1959 from Furman University where his organ teacher was W. L. Smith, DSM, FAGO. Further study at Union Seminary, where his organ work was with Searle Wright and Vernon de Tar, preceded his Paris study with Langlais, Duruflé and Bonfils. He won the 1962 Prix de Virtuosité from the Paris Schola Cantorum.



Mrs. J. Virgil Posey retired Aug. 1 after completing 40 years as organist for the Calvary Baptist Church, Jackson, Miss. The church honored her at a reception July 29 attended by more than 1,000 guests and awarded her a check of \$600 as a token of appreciation.

Mrs. Posey received her masters degree from the Chicago Musical College. She helped to organize the Jackson AGO Chapter and served as its dean for two terms.



Gene R. Jansen, Worthington, Minn., a June graduate of Wartburg College, Waverly, Iowa, has received a German Government grant under the auspices of the Institute of International Education to study organ with Helmut Walcha of the Hochschule für Musik, Frankfurt am Main, Germany. He studied organ at Wartburg College with Dr. Warren Schmidt and Dr. E. A. Hovdesven and prior to that with Gunther Muelichen, Crailsheim, Germany, and Mrs. Herman Minnema, Kalamazoo, Mich.

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Small Unit Organ in Dutchess County
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A small organ built by the Church Organ Company, Nixon, N.J., completed last November in Our Savior Lutheran Church, Fishkill, N.Y., was designed primarily as a service organ with classic overtones. The absence of an enclosure of any type has had the effect of enlivening the tonal quality by permitting the pipes to speak in all directions. The sharp angle of the church roof, as well as the roof material, has contributed to the reverberation period. The instrument features a detached, desk-type console. Both console and organ itself are mounted on casters to permit various arrangements of choir and organ in the rear balcony location. The organist is Paul Nepf.

ANALYSIS

1. Gedeckt 16 ft. 97 pipes
2. Principal 4 ft. 73 pipes
3. Gemshorn 4 ft. 68 pipes
4. Mixture 2 ranks (1½ ft. and 1 ft.) 122 pipes
5. Trompette 8 ft. 73 pipes

GREAT

- Principal 8 ft. 2
- Gedeckt 8 ft. 1
- Principal 4 ft. 2
- Gemshorn 4 ft. 3
- Gemshorn 2½ ft. 3
- Principal 2 ft. 2
- Mixture 2 ranks 4
- Trompette 8 ft. 5
- Trompette 4 ft. 5

SWELL

- Gedeckt 8 ft. 1
- Gemshorn 4 ft. 3
- Gedeckt 4 ft. 1
- Nazard 2½ ft. 1
- Piccolo 2 ft. 1
- Trompette 8 ft. 5
- Tremulant

PEDAL

- Gedeckt Bass 16 ft. 1
- Gedeckt 8 ft. 1
- Principal 4 ft. 2
- Gedeckt 4 ft. 1
- Mixture 2 ranks 4
- Trompette 8 ft. 5
- Trompette 4 ft. 5

**BEIBER IS INSTALLED
IN MCFARLAND, CAL.**

FOR CHURCH OF THE BRETHERN

Ralph Travis, La Verne College, Plays
Dedicatory Recital — Mrs. Earl
Holderman Is Organist

The Beiber Organ Company, Beecher, Ill., was the builder of the two-manual organ in the Church of the Brethren, McFarland, Cal. Ralph R. Travis, La Verne College, played the opening recital Jan. 28. The metal pipework of the instrument was imported from the Netherlands and the design and type of voicing may be described as "American Classic."

Mrs. Earl Holderman is the regular organist of the church.

GREAT

- Diapason 8 ft. 61 pipes (prepared)
- Rohrflöte 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Gemshorn 4 ft. 61 pipes
- Nazard 2½ ft. 61 pipes
- Hohl Flöte 2 ft. 12 pipes
- Nazard 1½ ft.
- Mixture 3-4 ranks 196 notes
- Fagott 8 ft. 61 pipes
- Chimes 20 tubes

SWELL

- Rohrflöte 8 ft. 61 notes
- Gamba 8 ft. (prepared)
- Gamba Celeste 8 ft. (prepared)
- Hohl Flöte 4 ft. 61 pipes
- Principal 2 ft. 12 pipes
- Piccolo 2 ft. 24 pipes
- Tierce 1-3/5 ft. 30 pipes
- Fagott 4 ft. 12 pipes
- Tremolo

PEDAL

- Bourdon 16 ft. 12 pipes
- Gemshorn 8 ft. 12 pipes
- Zinc 2 ranks 64 notes
- Major Bass 4 ft. 32 notes
- Gemshorn 4 ft. 32 notes
- Fagott 8 ft. 32 notes
- Fagott 4 ft. 32 notes



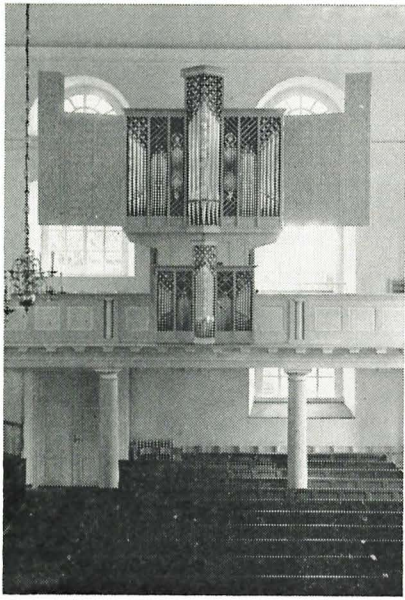
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RUCKSPOSITIV
 Quintadena 8 ft.
 Gedackt 8 ft.
 Prinzipal 4 ft.
 Rohrflöte 4 ft.
 Gemshorn 2 ft.
 Quinte 1 1/3 ft.
 Sesquialtera
 Scharf 2 - 3 ranks
 Dulzian 16 ft.

PEDAL
 Subbass 16 ft.
 Oktave 8 ft.
 Oktave 4 ft.
 Mixtur
 Posaune 16 ft.
 Trompete 8 ft.
 Schalmei 4 ft.

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FIRST METHODIST CHURCH

Small Two-Manual to Be Erected
 for Congregation in Town of
 State University

Felix F. Schoenstein and Sons, San Francisco, are constructing a two-manual organ for the First Methodist Church, Moscow, Idaho.

Among other new two-manuals on which Schoenstein is engaged are organs for the Convent of the Sacred Heart, Honolulu, Hawaii, Santa Rosa Church, Cambria, Cal., and St. Paul of the Shipwreck Church, San Francisco.

GREAT
 Gemshorn 8 ft.
 Koppelflöte 8 ft. 68 pipes
 Prinzipal 4 ft. 56 pipes
 Copula 4 ft.
 Oktave 4 ft.
 Quinte 2 1/2 ft. 56 pipes
 Oktave 2 ft. 46 pipes
 Nachthorn 2 ft. 37 pipes
 Super Oktave 1 ft.
 Super Quinte 1 1/3 ft.
 Krummhorn 8 ft.

SWELL
 Gemshorn 8 ft. 68 pipes
 Unda Maris 8 ft. 49 pipes
 Gedackt 8 ft. 61 pipes
 Oktave 4 ft.
 Copula 4 ft.
 Nazard 2 1/2 ft.



Jack Olander has returned from several months in Sweden. As a guest of the Church of Sweden, he was able to study its church music program. This exchange arrangement is sponsored by the Lutheran World Federation and enables Americans to come in contact with organ builders, composers, teachers and church musicians.

Mr. Olander is organist-choir director at the Calvary Lutheran Church, Chicago. He is a student of Barrett Spach at the Northwestern University school of music. He plans to report on his trip in future issues of THE DIAPASON.

Nachthorn 2 ft.
 Siffelöte 1 ft.
 Krummhorn 8 ft. 68 pipes

PEDAL
 Gedackt 16 ft. 32 pipes
 Quintaten 8 ft. 12 pipes
 Gemshorn 8 ft.
 Choral Bass 4 ft.
 Nachthorn 4 ft. 12 pipes
 Quinte 2 1/2 ft.
 Blockflöte 2 ft. 12 pipes
 Krummhorn 16 ft. 12 pipes
 Krummhorn 8 ft.
 Chalmei 4 ft.

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CHRIST EPISCOPAL CHURCH

Design Was Made by Henry P. Cross,
 AAGO, Organist-Choirmaster,
 W. H. and J. F. Odell

The J. S. and C. S. Odell Company will install in the fall months a two-manual organ built for Christ Church, Episcopal, Sharon, Conn. The present instrument which has served the church since 1906 is a small two-manual Odell tubular-pneumatic. It is being completely rebuilt at the Odell plant and incorporated in the new scheme. The old display pipes will be replaced by smaller ranks displayed in a functional manner. The new all electric console will be installed in the opposite side of the chancel from the pipework and a new arrangement for choir seating is planned.

The specification was written by Henry P. Cross, AAGO, organist and choir-director, and William H. Odell and J. Franklin Odell of the building firm.

GREAT
 Open Diapason 8 ft. 61 pipes
 Gedackt 8 ft. 61 pipes
 Dulciana 8 ft. 61 pipes
 Prinzipal 4 ft. 61 pipes
 Quintaten 4 ft. 61 pipes
 Trompette 8 ft.
 Clarion 4 ft.

SWELL
 Salicional 8 ft. 61 pipes
 Vox Celestis 8 ft. 49 pipes
 Hohl Flute 8 ft. 61 pipes
 Rohr Flute 4 ft. 61 pipes
 Grave Mixture 2 ranks 122 pipes
 Trompette 8 ft. 61 pipes
 Clarion 4 ft. 12 pipes
 Tremulant

PEDAL
 Bourdon 16 ft. 32 pipes
 Diapason 8 ft.
 Bourdon 8 ft. 12 pipes
 Flute 4 ft. 12 pipes
 Posaune 16 ft. (prepared)
 Trompette 8 ft.
 Clarion 4 ft.

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 Contemporary Design

The youthful firm of Ahrend and Brunzema of Loga bei Leer, East Friesland, Germany, continues to build striking and highly individual small organs in Northern Europe, following classic principles. Here is a recent installation in the East Friesland town of Aurich with mechanical action.

HAUPTWERK
 Quintaton 16 ft.
 Prinzipal 8 ft.
 Hohlflöte 8 ft.
 Oktave 4 ft.
 Spitzflöte 4 ft.
 Oktave 2 ft.
 Quinte 2 1/2 ft.
 Mixtur 4 ranks
 Trompete 8 ft.



Chapel
 First Presbyterian Church
 Montgomery, Alabama

Harald Rohlig, Consultant

I Gedackt 8'
 Prinzipal 4'
 Blockflöte 2'
 Mixture III 1-1/3'

II Quintade 8'
 Rohrflöte 4'
 Quint 1-1/3'
 Prinzipal 1'

P Subbass 16'

Slider chests, electric action
 Low pressure classic voicing

KNEY AND BRIGHT

Pipe Organ Builders

LONDON, ONTARIO

Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass.—Santuario Maria Auxiliadora, San Juan, Puerto Rico, July 1: Concerto 2 in B flat major, Handel; Concerto 3 in G major, Soler; Balletto del Granduca Variations, Sweelinck; Awake! A Voice Saith, Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Andante, K 616, Mozart; Litanies, Alain; Pastorale in E major, Franck; Finale, Symphony 1, Vienne.

Gordon Phillips, FRCO, ARCM, London, Eng. — All Hallows Barking by the Tower, June 7 and 14: Sonata 1 in F minor, Mendelssohn; Was Gott tut, das ist wohlgetan partitara, Pachelbel; Voluntary in D, Boyce; Voluntary in E minor, Stanley; Pièce Héroïque and Grande Pièce Symphonique, Franck; Prelude and Fugue in E minor, Kees; Komm, Heiliger Geist fantasie, Bach; Three Pieces, Bridge, June 21 and 28: Grand Choeur Dialogue, Gigout; Canzone in B flat and Prelude, Fugue and Chaconne, Buxtehude; Meditation in C sharp minor, Ropartz; Sonata 3, Hindemith; Canzone in A minor and Finale in E flat, Guilman; Tiento, Langlais; Chorale in E major, Franck; Three Sketches, Gibbs; Prelude and Fugue in B major, Dupré.

Students of Ramona Beard, Tallahassee, Fla. — Opperman Music hall, Florida State University, July 16, certificate recital: Joan Gillespie — In dir ist Freude and Gigue Fugue, Bach; Pièce Héroïque, Franck; Sonata da Chiesa, Andriessen. Helen Largent — Canzonetta, Buxtehude; Prelude and Fugue in A minor, Bach; Le Banquet Celeste and Desseins Eternels, Messiaen; Chorale in A minor, Franck.

Gale Enger, Oklahoma City, Okla. — First Presbyterian Church, June 24: Toccata in E minor, Pachelbel; Durch Adams Fall, Homilius; Prelude and Fugue in G minor, Buxtehude; Antiphon 3, Dupré; Choral, Jongen; Divertissement, Vienne; Prayer from Christ Ascending Toward His Father, Messiaen; Te Deum, Langlais; Psalm 94 Sonata, Reubke.

Mary Ruth Hartman, Bloomington, Ind.—Christ Church Cathedral, Indianapolis, Aug. 31: Was Gott tut das ist wohlgetan partitara, Pachelbel; Noël sur les flutes, Daquin; Prelude and Fugue in E minor, Buxtehude; Morgenglanz der Ewigkeit and Ein feste Burg, Walcha.

Robert A. Arnold, West Chester, Pa. — John Wanamaker's, Philadelphia, June 11: Sinfonia, Cantata 29, Bach; Finale, Concerto 1, Handel; Flute Solo, Arne; Sketch in F minor and Canon in B minor, Schumann; Finale, Symphony 1, Vienne.

Luke Grubb, Bloomington, Ind.—Christ Church Cathedral, Indianapolis, Aug. 10: Prelude and Fugue in C major, Bohm; Canzonetta in G major, Buxtehude; Movement 2, Sonata 1, Hindemith; Toccata in F major, Bach; Toccata, Jongen.

Dr. Alexander McCurdy, Philadelphia, Pa.—John Wanamaker's, June 13: The Rising of the Sun, Jacob; Rigaudon, Campra; Our Father Who Art in Heaven, Now Blessed Be Thou Christ Jesus, Christ Lay in the Bonds of Death, I Call Unto Thee, O God Have Mercy and In Thee Is Joy, Bach; Sketch in D flat, Schumann; O World I E'en Must Leave Thee, Brahms; Two Antiphons, Dupré.

Robert A. Schilling, AAGO, Indianapolis, Ind. — First Methodist Church, Evanston, Ill., for the NAFOMM north central regional institute, July 17: Rondo in G, Bull; A Mighty Fortress Is Our God, Praetorius; Balletto del Granduca, Sweelinck; By the Waters of Babylon and To Jordan's Stream Came Christ Our Lord, Bach; Prelude and Fugue in A minor, C. Wesley, Jr.; Air and Gavotte in F, S. Wesley; Introduction and Fugue in C sharp minor, S. S. Wesley; Symphony 4, Widor. Christ Church Cathedral, Indianapolis, Aug. 24. The Wesleys as above plus Passacaglia in D minor, Buxtehude; Lord Jesus Christ, Be Present Now, Bach; Andante con moto, Böely; Sortie in F, Franck; Was Gott tut das ist wohlgetan partitara, Pachelbel; Noël for flutes, Daquin; Prelude and Fugue in E minor, Buxtehude; Morgenglanz der Ewigkeit and Ein feste Burg, Walcha.

Herbert Irvine, Lynn, Mass. — Portland, Maine, City Hall, July 19: Musette en Rondeau, Rameau; Rigaudon, Campra; Allegro, ma non Presto, Concerto in B flat, Handel; Siciliano and Toccata and Fugue in D minor, Bach; Aria, Buxtehude-Nevins; Allegretto, Sonata 3 and Andante, Violin Concerto, Mendelssohn; Grand Choeur in D, MacMaster; Andante Cantabile, Cesti; Duetto en Forme de Canon, Renaud.

Gordon Beaver, Columbia, S. C.—St. David's Lutheran Church, West Columbia, July 29: Dialogue and Muzette, Chabrier; A Mighty Fortress Is Our God, Pachelbel; My Soul Doth Magnify the Lord and Wake, Awake for Night Is Flying, Bach; Prelude and Fugue in D major, Buxtehude; Adagio, Fiocco; Flute Solo, Arne; Aria con Variazione, Martini; Tiento and Improvisation, Medieval Suite, Langlais; Toccata, Gigout.

John B. Haney, Richmond, Va. — St. Stephen's Episcopal Church, July 18: Christ Has Risen, I Call to Thee and Toccata in F, Bach; Jesus Is My Sure Defense and Praise to the Lord, Reger; Praeludium, Kodaly; Allegro, Symphony 6, Widor; Jesu dulcis memoria, Davies; Rhapsody on Breton Themes, Saint-Saëns; Variations on a Noël, Dupré.

Edward A. Wallace, New York—Brenton Parish Church, Williamsburg, Va., Aug. 12: Trumpet Voluntary and A Tune for the Flutes, Stanley; Cantabile, Franck; Finale, Symphony 2, Widor; Reverie, Bonnet; Toccata, Gigout; Durch Adams Fall, Homilius; Fugue in B minor, Bach.

Jerald Hamilton, Austin, Tex.—St. Mark's Church, San Antonio, for the Alamo AGO Chapter, July 10: Toccata and Fugue in F major, Buxtehude; Eccosa, Wagenaar; The Musical Clocks, Haydn; Passacaglia and Fugue in G minor, Bach; Scherzo-Fantasia, McKinley; Theme with Variations, Kent Kennan; Fantasie in F minor, K. 594, Mozart; Variations on a Noël, Dupré.

John Fay, Portland, Maine—City Hall, July 10: The Heavens Declare, Marcello; Adagio for a Glass Harmonica, Mozart; Concerto 2 in B flat, Handel; Kommst du nun, Bach; Chorale in A minor, Franck; Andante cantabile and Scherzo, Symphony 4, Widor; Canyon Walls, Clokey; Roulade, Bingham; Dreams, McAmis; Finale, Symphony 1, Vienne. July 17: Allegro, Concerto in A minor, Vivaldi-Bach; Firework Music, Handel; Come, Saviour of the Gentiles and In Thee Is Joy, Bach; Stella Matutina, Dallier; Sonata in G minor, Becker; Harmonies du Soir, Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt.

Fred Haley, Oklahoma City, Okla.—Hedges memorial chapel, Pine Mountain, Ky. Settlement School, July 17 and 19: Included: Sonata in F minor, Mendelssohn; Prelude, Fugue and Variation, Franck; Divertissement and Carillon, Vienne; Jesus I Shall Ne'er Forsake partitara, Walther; Greensleeves and Brother James, Wright; In Thee Is Gladness, In Quiet Joy, Prelude and Fugue in D major, Passacaglia and Fugue in C minor and Praise to the Lord, Bach; Prelude, Fugue and Chaconne, Buxtehude; O Sacred Head, Now Wounded, Kirnberger; Aria Pastorella, Rathgeber.

Charles Everhart, Indianapolis, Ind.—Christ Church Cathedral, Aug. 17: Prelude and Fugue in G major, Bach; Con moto maestoso, Sonata 3, Mendelssohn; Gelobet seist du, Jesu Christ, Herzliebster Jesu, so trete, Walcha; Les Rameaux, Langlais.

Richard Grant, Brookline, Mass. — Methuen, Mass., Music Hall, July 11: Pageant, Sowerby; Suite in E major, Titcomb; Adagio and Toccata, Nancy Faxon; Fantasie in G minor, Teleman; Concerto 2 in A minor, Vivaldi-Bach; Sketch in D flat, Schumann; Pastorale, Roger-Ducasse; Musette and Adeste Fideles, Dupré.

Charles L. Durr, Forsyth, Ga. — First Methodist Church, July 15: Miles Lanes, Whitney; Psalm 19, Marcello; Flute Tune, Arne; Fugue in C major (Jig), Buxtehude; Deck Thyself My Soul with Gladness, Bach; Fantaisie in C major, Franck; Still Waters, Weaver; Toccata, Symphony 5, Widor.

Ivar Sjöström, Andover, Mass. — Methuen, Mass., Music Hall, Aug. 15: Chorale in E major, Franck; Concerto in D for Harpsichord, Haydn; Passacaglia and Fugue in C minor, Bach. Madeleine Gaylor, harpsichordist, assisted.

Robert Owen, Bronxville, N.Y. — Christ Church, June 19 for the school of sacred music, Union Theological Seminary alumni association workshop: Meinen Jesu lass' ich nicht, Walther; Benedictus and Offertoire sur les grands jeux, Couperin; Mein junges Leben hat ein End variations, Sweelinck; Prelude and Fugue in G minor, Buxtehude; Mit Freuden zart, Pepping; Es sunxen drei Engel, Micheelsen; Reverie and Divertissement, Vienne; Wachet auf, Nun freut euch, Liebster Jesu and Passacaglia and Fugue, Bach.

Robert Stanley Swain students, Springfield, Mass. — South Congregational Church, June 17: Lawrence Buddington, Jr. — Prelude and Fugue in E minor (Cathedral), Bach; Mrs. Natale Cirillo — The Old Year Hath Passed Away and The Day Is So Full of Joy, Bach; Donald Butt — Prelude in B minor, Bach; Erdix Capen — Come, God, Creator, Holy Ghost, The Blessed Christ Is Risen Today and We All Believe in One God, Today, Bach; Mrs. W. Arthur Wyatt — Prelude and Fugue in A minor, Bach; David Margeson — Passacaglia in C minor, Bach; Mrs. Charles Manzi — Carillon de Westminster, Vienne; Mrs. J. Earl Chevalier — Incantation for a Saint's Day, Langlais; Jacqueline Bouchard — Te Deum, Langlais.

John Doney, West Hartford, Conn. — Portland, Maine, City Hall, July 18: Prelude and Fugue in E major, Lübeck; Elevation, Couperin; Rejoice Beloved Christians, We All Believe in One God, Father and Passacaglia and Fugue in C minor, Bach; A Lovely Rose Is Blooming and Blessed Are Ye Faithful Souls, Brahms; Chorale in B minor, Franck; Pastorale, Milhaud; Langsam, Clute; Toccata, Monnikendam.

Robert A. Pereda, LTCL, Vero Beach, Fla. — Christ Church, Cooperstown, N. Y., July 22: Toccata and Fugue in D minor, Bach; Pieces for a Musical Clock, Haydn; Prelude on the Ave Verum, Mozart; Ton y Botel, Purvis; Beside the Still Waters, Lovelace; In Springtime, Kinder; Berceuse, Pereda; Bishop's Promenade, Coke-Jephcott; Weihachten, 1914, Reger; Carillon de Westminster, Vienne.

Patricia Close, Wichita, Kans.—First Presbyterian Church, Prichard, July 24, student of Dorothy Addy: A Telemann Suite, Telemann-Whitney; Sleepers Wake! and Prelude in C minor, Bach; Pastorale, Franck; Maestoso in C sharp minor, Vienne; Sounds of Nightfall, Karg-Elert; Variations on an American Hymn Tune, Young.

Irving Bartley, FAGO, Durham, N.H.—Portland, Maine, City Hall, July 11: Presto, Concerto in G, Ernst-Bach; Prelude in B minor, Bach; Chaconne in E minor, Buxtehude; Symphony 1, Maquaire; Cantabile, Clokey; Scherzo, Opus 2, Duruflé; Rhosymedre, Vaughan Williams; Nocturne and Marche Grotesque, Purvis; Tu es petra, Mulet.

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OAKLAND, CALIFORNIA

Programs of Organ Recitals of the Month

Robert Elmore, Bethlehem, Pa.—John Wanamaker's, Philadelphia, June 9: In dulci jubilo, Jesu, Joy of Man's Desiring and Prelude and Fugue in A minor, Bach; What Offering Shall I Bring to You?, Elmore; Prelude and Fugue on B-A-C-H, Liszt.

Joseph Ritchie, Elizabethton, Tenn.—Appalachian State Teachers College, Boone, N. C., July 10: Toccata, Muffat; Fantasia, Pachelbel; Prelude and Fugue in G minor, Buxtehude; Savior of the Heathen, Come and Toccata and Fugue in D minor, Bach; Fantasia, Purvis; Prelude, Fugue and Variation, Franck; Scherzetto, Vierne; Ein feste Burg paraphrase, Whitford; Chinoiserie, Swinnen; Pavane and Rhythms, Elmore. Munsey Memorial Methodist Church, Johnson City, Tenn., July 29: All Through the Night, Ritchie; Prelude, Fugue and Chaconne and We Pray Now to the Holy Spirit, Buxtehude; Fugue in G minor (the lesser), Come Sweetest Death and Prelude and Fugue in D major, Bach; Sonata 2, Mendelssohn; Cantabile, Franck; March in D major, Guilman; Le Banquet Céleste, Messiaen; Canzona, Langlais; American Hymn Tune variations, Young.

David C. Johnson, Cambridge, Mass.—Portland, Maine, City Hall, July 20: Chaconne in G minor, Couperin; Prelude and Fugue in D major, Bach; Concerto in F major (The Cuckoo and the Nightingale), Handel; Solemn Melody, Davies; Wherefore Troublest Thou, My Soul? variations, Scheidt; O Sacred Head, Now Wounded and My Faithful Heart Rejoices, Brahms; Voluntary in G, Walond; Wondrous Love variations, Barber; Fugue in C (Jig), Buxtehude; Cortège and Litany, Dupré.

H. Winthrop Martin, Syracuse, N.Y.—Methuen, Mass., Music Hall, Aug. 8: Agincourt Hymn, Dunstable; Introduction and Toccata, Walond; If Thou but Suffer God to Guide Thee, Bach and Walther; Toccata and Fugue in D minor, Bach; Concerto 5 in F, Handel; Chant de Paix, Langlais; Veni Creator variations, Durulfé; Sarabande, Bingham; Scherzo, Titcomb; Modal Trumpet, Karam.

Charles C. Bonte, New York City—Kingsley Manor chapel, Los Angeles, July 5: Allegro Maestoso and Adagio, Sonata 3, Guilman; Toccata, Miniature Suite, Rogers; Romanza, Reiff; Fantasia, Seifert; Carillon, Young; Sketches from the City, Nevin; Toccata in C minor, Halsey.

George Butler, Braintree, Mass.—Methuen, Mass., Music Hall, Aug. 1: Suite, opus 5, Durulfé; Prelude and Fugue in A minor, Trio Sonata 4 in E minor and Toccata in F, Bach; Symphony 2 in C sharp minor, Dupré.

Lewis Bruun, Princeton, N.J.—Portland, Maine, City Hall, July 12: Symphony 6, Widor; Variations on a Noël, Dupré; Confirmation in Chicago and Scherzo-Cats, Langlais; Carillon de Westminster, Vierne.

Alexander Boggs Ryan, Kalamazoo, Mich.—Methuen, Mass., Music Hall, July 18: Prelude and Fugue in G minor, Buxtehude; Basse et Dessus de Trompette, Clérambault; Recit de Tierce en Taille, Grigny; Sonata in A major, Mendelssohn; Fugue in E flat (St. Anne), Bach; Le Banquet Céleste, Messiaen; Clair de Lune and Carillon de Westminster, Vierne; Wachet Auf fantasie and Fugue, Reger. Portland, Maine, City Hall, July 13: Above plus Agincourt Hymn, Dunstable. Kanley chapel, Western Michigan University, Kalamazoo, July 10, faculty recital: Vierne as above.

Alec Wyton, FRCO, New York City — St. John the Divine Cathedral, June 17: Prelude and Fugue in B minor, Bach; My Young Life Hath an End variations, Sweelinck; Carillon, Murrill. June 24: Prelude and Fugue in G minor, Buxtehude; Voluntary in E minor, Stanley; The Celestial Banquet, Messiaen; Preludes in G and C, Schroeder. July 1: Prelude, Fugue and Chaconne in D minor, Pachelbel; In Praise of Merbecke suite, Wyton; Jesus Christ, Our Lord and Saviour, Bach. July 8: Concerto 2 in B flat, Handel; Preludes, Fanfares and March for the Liturgical Year, Wyton.

George Y. Wilson, Bloomington, Ind.—First Christian Church, Flora, July 7, dedication of new Holloway organ: Psalm 19, Marcello; Anna Magdalena's March, Toccata and Fugue in D minor and O Come, Thou Saviour of the Gentiles, Bach; Rondo for Flute Stops, Rinck; Now Pray We to the Holy Spirit, Buxtehude; Concerto 13 (Cuckoo and the Nightingale), Handel; Pastorale, Franck; The Nativity, Langlais; Carillon de Westminster, Vierne.

Ellen Hammond and Kaye Letbetter, Aiken, S. C.—Home of Mrs. R. C. Milham, July 3: Toccata in F, Buxtehude; Aria, Handel; Jesus My Friend and I Call to Thee, Lord Jesus Christ, Bach; A Mighty Fortress, Whitford; God in Heaven, Look Down on Me and The Cross, Our True and Only Hope, Penick; Jesus and the Children, Lovelace; Chorale and Minuet, Boëllmann.

Ray S. MacDonald, FAGO, Burlingame, Cal.—Trinity Presbyterian Church, San Francisco, July 15: Toccata and Fugue in D minor, Bach; Andante Cantabile, Symphony 4, Widor; The Squirrel, Weaver; Hymn of the Nuns, Lefebure-Wely; March for a Festival, Whitmer; Dawn, Jenkins; The Angelus, Stein; In Summer, Stebbins; Finale, Sonata 5, Guilman.

Dr. Catharine Morgan, Norristown, Pa.—John Wanamaker's, Philadelphia, June 12: Fantasia and Fugue in G minor and Adagio, Toccata, Adagio and Fugue in C major, Bach; Praise to the Lord, Karg-Elert; Finale in B flat, Franck.

John Fenstermaker, Indianapolis, Ind.—Christ Church Cathedral, Aug. 3: Mass for the Parishes, Couperin.

Ronald Arnatt, St. Louis, Mo.—St. David's chapel, Thompson Retreat and Conference Center, June 3: Toccata in A minor, Paduana Lacrimae on a theme of John Dowland, Sweelinck; Salzburg chorale partita, Pachelbel; Prelude and Fugue in A minor, Allemande, Courante, Sarabande and Gigue, Suite and Chaconne Let all Together Praise Our God, Lübeck; Andante for a small mechanical organ, K 616, Mozart; Five Small Preludes, Opus 51, Nielsen; Berceuse and Carillon, Vierne.

Kent Hill, Rochester, N.Y.—St. Thomas' Church, Thomasville, Ga., June 17: Cadek hall, University of Alabama, University, Ala., June 24; and First Reformed Church, Syracuse, N.Y., July 11 for the OHS national convention, included the following: Prelude and Fugue in D major, Bach; Passacaglia, Hill; Kyrie Fons Bonitatis fantasia, Neely Bruce; Chorale, Symphony 2, Vierne; God Among Us, Messiaen; Diferencias sobre el canto llano del Caballero, Cabezon; Tiento de Quarto Tono, de Araujo; Medio Registro Alto de Primer Tono, Peraza; Concerto 3 in G major for two organs, Soler; Wondrous Love variations, Barber.

Gordon Atkinson, London, Ont.—The Scots Church, Melbourne, Australia July 13 and St. John's Church, Launceston, Tasmania, July 16: Prelude, Fugue and Chaconne in C major, Buxtehude; Pieces for the Musical Clocks, Haydn; Fantasia and Fugue in G minor, Bach; Prelude on a Second Mode Melody of Tallis, Clark; Allegro Gioioso, Cook; Westminster, Cabena; Litanies, Alain; Antiphon 3, Dupré; Cantilene, Langlais; Toccata, Symphony 5, Widor.

Jack Fisher, Boston, Mass.—Methuen, Mass., Music Hall, July 25: Five Antiphons, Dupré; Nine Chorale Preludes and Prelude and Fugue in A minor, Brahms; Diferencias Sobre la Gallarda Milanosa and Cancion Religiosa, Cabezon; Obra de Octavo Tono Alto, Heredia; Variations on a Theme by Jannequin, Alain; Francaise and Dialogue sur les Mixtures, Langlais; Final, Franck.

John Wayne Van Sant, Ocean City, N. J.—Holy Trinity Episcopal Church, July 8: Prelude and Fugue in E minor, Jesu, Joy of Man's Desiring and O Sacred Head, Sore Wounded, Bach; The Heavens Declare the Glory of God, Marcello; Brother James, Wright; Alleluia, Bossi. Nona Born, soprano, shared the program.

Peter Dennison, Sydney, Australia — Town Hall, June 17: Passacaglia in C minor, Bach; Praise the Lord, O My Soul, Karg-Elert; Chorale Prelude, Brahms; Last Movement, Sonata 3, Rheinberger.

J. Forsyth-Grant, Sydney, Australia — Town Hall, June 24: Toccata and Fugue in D minor, Bach; Movements 4 and 5, Symphony 5, Widor; Toccata and Grand Choeur, Dubois.

Marion Boron, Cambridge, Mass.—Christ Church, July 27: The Art of Fugue, Bach.

Douglas Ian Duncan, San Diego, Cal.—Spreckels' outdoor organ pavilion, Balboa Park, July 2: Come, O Creator Spirit Blest, Praise God Ye Christians and Passacaglia, Buxtehude; O Sacred Head, Kuhnau; Prelude and Fugue in F minor, Bach; Pastorale, Romance and Maestoso, MacDowell; Andante Cantabile and Finale, Symphony 4, Widor. July 9: Pavanna, Byrd; Praeludium, Tudor; Lord Christ, the Only Son of God, Buxtehude; Air, Purcell; See the Lord of Light and Life, When Jesus Hung Upon the Cross and We Thank Thee, Lord Jesus, Bach; Andantino, Franck; Bryn Calfaría and Rhosymedre, Vaughan Williams; In Memoriam, Peeters; Poem Eroica, Weatherly. July 16: Fugue, D'Angelbert; Pastorale, Zipoli; Now Thank We All Our God, Kaufmann; A Mighty Fortress Is Our God, Walther; Prelude and Fugue in C major, Prelude and Fugue in D minor, Prelude and Fugue in E minor, Prelude and Fugue in F major, Bach; Marche Religieuse, Guilman; Vision, Rheinberger; Cortège, D'Evry; July 23: Prelude and Fugue in E minor, Bruhns; Come Now, Savior of the Gentiles, Vetter; Lentelemente, Marchand; All Praise to Thee, Lord Jesus Christ, Buttstedt; O Man Thy Sin Be-moan, Christ Lay in the Bonds of Death and Jesu, Joy of Man's Desiring, Bach; Suite in C, Russell; Aria, Peeters; Marche Funebre, Guilman. July 30: Balletto del Granduca, Sweelinck; Echo Voluntary in D, James; Our Father Who Are in Heaven, Lord, Hear the Voice of My Complaint and Fantasia in A minor, Bach; Prelude in G major, Mendelssohn; Scherzo in F, Parry; Night Soliloquy, Maekelberghe; Come, Oh, Come, Thou Quickening Spirit and A Mighty Fortress Is Our God, Peeters.

David English, Aiken, S. C.—Home of Mrs. R. C. Milham, July 9: Agincourt Hymn, Dunstable; As Jesus Stood Beside the Cross, Scheidt; From Heaven Above to Earth I Come, Pachelbel; Prelude, Fugue and Chaconne, Buxtehude; Communion, Purvis; Toccata, Farnam.

Harry Wilkinson, FAGO, Philadelphia—John Wanamaker's, June 15: Rigaudon, Campra; Toccata for the Flutes, Stanley; Noël Grand Jeu et Duo and Le Coucou, Daquin; Toccata in D minor (Dorian) and Air, Suite in D, Bach; Bourrée, Whyte; Concerto 5, Handel.

Rosemary Clarke, Dubuque, Iowa — Old Chapel hall, University of Dubuque, June 28: Now Thank We All Our God, Karg-Elert; Fantasia, Krieger; Prelude and Fugue, Bruhns; Donkey Dance, Elmore; Veni Emmanuel fantasy, Saxton. Ruth Mahmoud, pianist, assisted.

David Crawford Stills, Atlanta, Ga. — West Hunter Street Baptist Church, June 24: Psalm 19, Marcello; Largo, Handel; Litanies, Alain; Rhapsody on Negro Spirituals, Diggle; Suite Gothique, Boëllmann.

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Flor Peeters arrives Oct. 3 for his seventh American tour. His first recital will be Oct. 5 at Davidson, N. C. College with a master class Oct. 6. Other master classes are listed for: Knoxville, Tenn. Oct. 20; New Orleans Oct. 31; Seward, Neb. Nov. 3; Provo, Utah Nov. 12, and Wheaton, Ill. Nov. 24. His recital Oct. 22 will be the dedicatory for the new three-manual Möller in St. James Church, Pittsburgh. The tour will close Nov. 27 in New York's Central Presbyterian Church.

Mr. Peeters' October schedule:

- 5, 6 — Davidson, N.C. College
 - 7 — Furman University, Greenville, S. C.
 - 10 — Brown University, Providence, R. I.
 - 14 — Trinity Methodist, Newport News, Va.
 - 15 — St. Matthew's Cathedral, Washington, D. C.
 - 16 — Cathedral of Mary Our Queen, Baltimore
 - 17 — Montclair, N. J. State College
 - 19, 20 — Sequoyah Hills Presbyterian, Knoxville, Tenn.
 - 21 — Fisk University, Nashville, Tenn.
 - 22 — St. James Church, Pittsburgh, Pa.
 - 24 — Central Methodist, Detroit, Mich.
 - 26 — Concordia Seminary, St. Louis, Mo.
 - 28 — St. Mark's Episcopal, Shreveport, La.
 - 29 — Calvary Baptist, Jackson, Miss.
 - 31 — St. Patrick's Church, New Orleans, La.
- His November schedule:
- 3, 4 — Concordia Teachers College, Seward, Neb.
 - 6 — Stanford University, Pal Alto, Cal.
 - 7 — First Congregational, Long Beach, Cal.
 - 9 — First Methodist, Glendale, Cal.
 - 11 — Rocky Mountain AGO Chapter, Denver
 - 12 — Brigham Young University, Provo, Utah
 - 14 — First Congregational, Portland, Ore.
 - 16 — St. Norbert Abbey, De Pere, Wis.
 - 18 — Capitol Drive Lutheran Church, Milwaukee, Wis.
 - 19 — Grace and Holy Trinity Cathedral, Kansas City, Mo.
 - 21 — Dowd Memorial Chapel, Boys Town, Neb.
 - 23, 24 — Wheaton, Ill. College
 - 25 — Keneseth Israel Temple, Philadelphia, Pa.
 - 27 — Central Presbyterian, New York City

RUSSELL GILBERT RETIRES TO PRESSER TEACHER HOME

Russell Snively Gilbert has retired to the Presser Home for Retired Music Teachers in Philadelphia. He was active for many years in New Jersey and New York City. He was president of the Union-Essex NAO Chapter and dean of the Northern New Jersey AGO Chapter.

Music teachers, including choir directors, who have taught for 25 years may apply for residence in the Presser Home. Mr. Gilbert hopes some organists may apply.

NEW SCHLICHER TRACKER GOES TO OLD LANDMARK

TRINITY'S ST. PAUL'S CHAPEL

Oldest Public Building on Manhattan Island Being Restored as a National Memorial

The Schlicker Organ Company of Buffalo has been awarded a contract for a large new two-manual and pedal tracker organ for St. Paul's Chapel, Trinity Parish, New York City. The chapel is the oldest public building on Manhattan Island, having been erected in 1766. It has been designated as a national memorial.

The organ will be installed in conjunction with a renovation program throughout the chapel, which will restore it, as nearly as possible, to its original state. The instrument will be installed within the present case with eighty-five per cent tin speaking pipes replacing the display pipes.

The present organ, a three-manual five-division instrument, extends well beyond the confines of the case. The specification was designed by Herman L. Schlicker in co-operation with Robert Arnold, associate organist of Trinity Parish and John Upham, organist of St. Paul's Chapel.

HAUPTWERK

- Quintadena 16 ft. 58 pipes
- Principal 8 ft. 58 pipes
- Rohrgedeckt 8 ft. 58 pipes
- Octave 4 ft. 58 pipes
- Spitzflöte 4 ft. 58 pipes
- Quint 2 1/2 ft. 58 pipes
- Octave 2 ft. 58 pipes
- Terz 1 1/2 ft. 46 pipes
- Mixture 5 ranks 278 pipes
- Trompette 8 ft. 58 pipes

POSITIV

- Holzgedeckt 8 ft. 58 pipes
- Principal 4 ft. 58 pipes
- Rohrhörn 4 ft. 58 pipes
- Gemshörn 2 ft. 58 pipes
- Klein-Nasat 1 1/2 ft. 58 pipes
- Siffelöte 1 ft. 58 pipes
- Scharf 3 ranks 174 pipes
- Krummhörn 8 ft. 58 pipes
- Tremolo

PEDAL

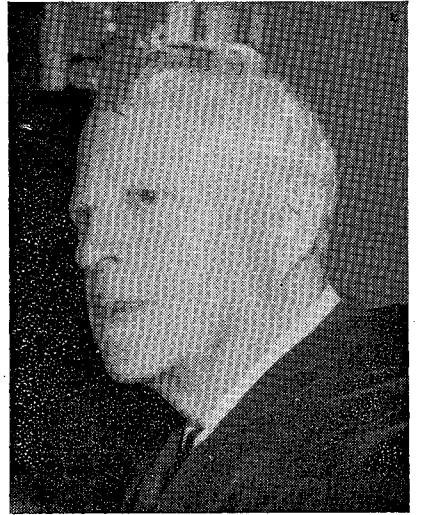
- Subbass 16 ft. 30 pipes
- Principal 8 ft. 30 pipes
- Flachflöte 8 ft. 30 pipes
- Choralbass 4 ft. 30 pipes
- Nachthorn 2 ft. 30 pipes
- Mixture 3 ranks 90 pipes
- Fagott 16 ft. 30 pipes
- Schalmei 4 ft. 30 pipes

ZBORAY BECOMES ORGANIST FOR DC LUTHERAN CHURCH

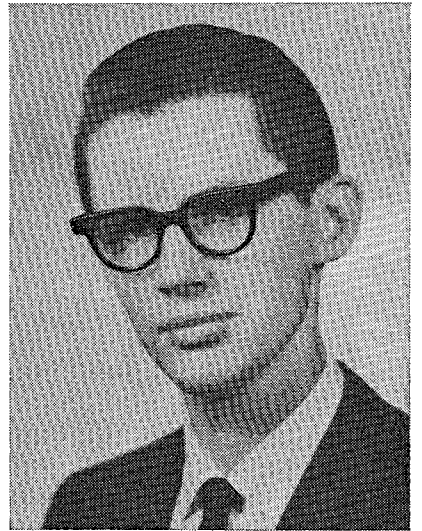
Robert R. Zboray has been appointed organist at the Lutheran Church of the Reformation, Washington, D. C. to begin in mid-September. He comes from St. Michael's Episcopal Church, Arlington, Va. and has also served St. George's Episcopal Church, Arlington and St. John's Episcopal, York, Pa. While in York he was music director for the York Little Theater and a member of the music committee at the York County Historical Society as the last Tannenberg organ was restored.

A student of Paul Callaway and Richard W. Dirksen, Mr. Zboray has given many recitals in the Washington area including the Washington Cathedral series. The choir at Reformation Church, where Jule Zabawa is minister of music, has been heard on Columbia Records, on the National Gallery concert series and on the ABC network.

AMONG TELLERS two-manuals recently contracted are: Trinity United Church of Christ, Palmyra, Pa.; Conshohocken, Pa. Baptist; All Souls Unitarian, New London, Conn.; and St. Luke's Methodist, Bryn Mawr, Pa.



Dr. H. Francis Miles was honored upon completion of 50 years as minister of music of the Walton, N.Y. Congregational Church. A member of the Binghamton AGO Chapter, Dr. Miles has spent many years as a public school music teacher. Yankton, S. D. College conferred the honorary doctor of music degree on him in 1957.



Robert Kent Nelson succeeds Wallace M. Dunn Sept. 1 as organist of the East Heights Methodist Church, Wichita, Kans. and for the Wichita Choral Society. He will begin graduate work at the University of Wichita. He graduated in June from Wheaton College in Illinois with a major in organ. His organ study has been with Jack C. Goode and Mr. Dunn.



Ronald W. Wickey, 20, has been appointed organist-choirmaster at the Redeemer Lutheran Church, Old Westbury, L.I., N.Y. effective Sept. 1. He leaves St. Mary's Church, Carle Place, N.Y. where in a six-year period he organized four choirs with 85 voices. He is a junior at Hofstra College, Hempstead, N.Y. and has studied organ with Charles F. Boehm and Norman Hollett. He is director of the Carle Place children's chorus and the Carle Place choral club for adults.

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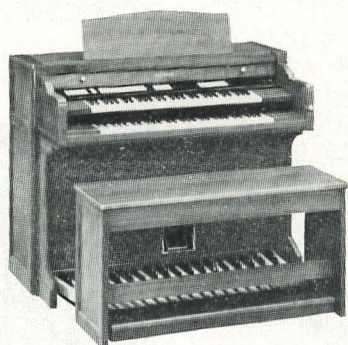
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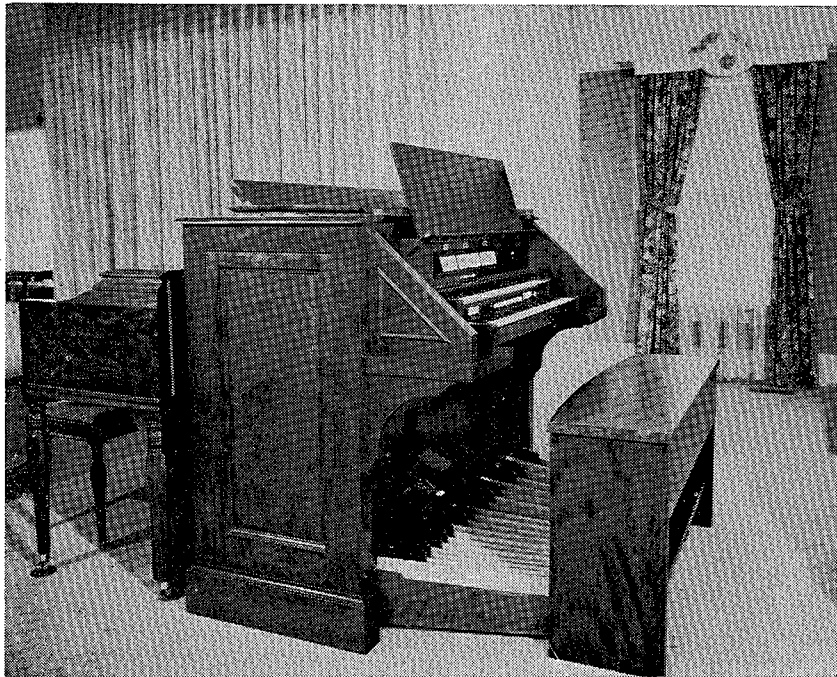
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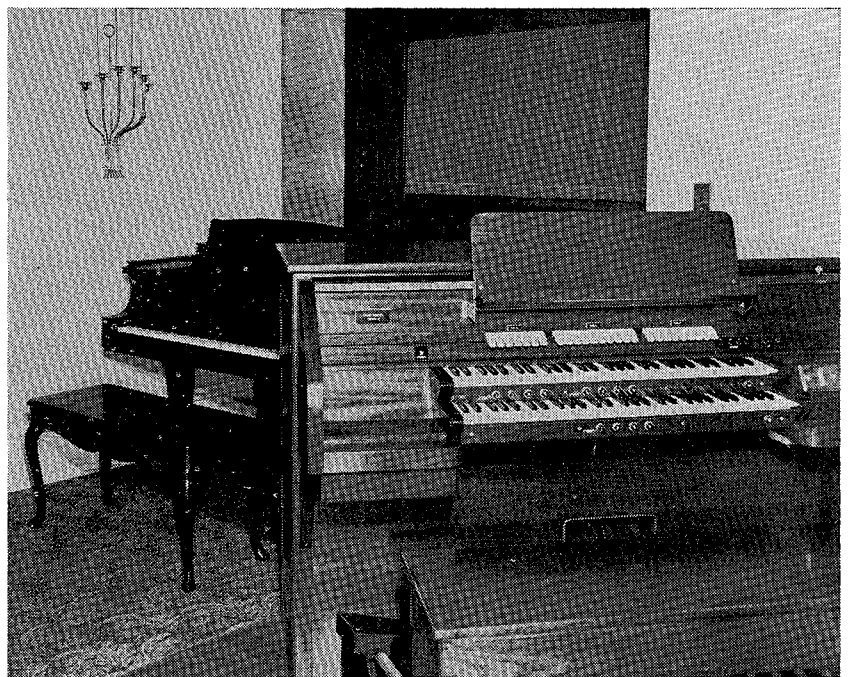
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Aeolian-Skinner in the home of Mrs. James Eley, Eureka, Cal.



Installation of Church Organ Company instrument in the home of M. Elbert Prettleaf, Lewistown, Pa.

Last year in our September two-manual issue we asked: are "residence organs — making a comeback?" With the decline of the spacious mansion on the great estate, with the cheapness and portability of electronic substitutes, and especially with the wide variety of new amusements available, our question apparently could be readily answered in the negative. But this year's two-manual descriptions seem instead to answer a resounding "yes".

Let's see where this rebirth lies and where it differs from the old residence pipe organ fashion a half a century ago.

The pipe organs in the mansions of the rich were, above all, status symbols, like yachts and titled sons-in-law. New status symbols have long since replaced these — more democratic ones, perhaps, but still as before essentially highly venerated show-pieces. The electronic spinet has to a certain extent been a low-calorie status symbol; not designed for permanence, it has often moved out after its gloss has tarnished to make room for a new-design stereo.

Yet the small residence pipe-organ seems to be returning. Who is buying it? Is it a symbol?

For collectors of theatre pipe organs, the possession of a larger or more famous "mighty Wurlitzer" is a status symbol of the first water.

But as for careful buyers of modern, carefully-designed, legitimate pipe organs, these new possessions are first of all *musical instruments* and they are being bought by *people who can play them*. Some of them are for practice and for teaching in home studios. These

are often limited tonally but they almost invariably incorporate the beliefs and even the prejudices of their owners. Some start out small and grow far beyond their owners' original dreams. (The Hunter Mead organ in Pasadena is certainly Exhibit A here.) This tendency of a house organ to make designers and builders of its owners is a dangerous one and prospective buyers should take warning.

Almost all the new residence pipe organs are being *played*. Often, and usually by their owners. This is a good omen, we think, which makes an affirmative answer to last year's question seem honest and hopeful.

An excellent example of a small classic practice organ is that in the home of Paul Jenkins in Deland, Fla. At the time Hugo von Beckerath was building the three-manual tracker for Stetson University (April issue) he also built a small tracker for the personal use of its organ department head.

MANUAL 1
Holzgedackt 8 ft. 56 pipes
Prinzpial 2 ft. 56 pipes

MANUAL 2
Quintadena 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes

PEDAL
Subbass 16 ft. 32 pipes
Nachthorn 4 ft. 32 pipes

Another but much larger mechanical action instrument is the Rieger formerly at Atlantic Christian College, Wilkeson, N. C. which Roy H. Carey, Jr. has installed in his home at Carlsbad, N. M. The restoration and installation of the instrument was in charge of Winifried Albiez and Donald Willing played the opening recital at Mr. Carey's home.

GREAT
Quintadena 16 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prestant 4 ft. 61 pipes
Nazard 2½ ft. 37 pipes
Gemshorn 2 ft. 61 pipes
Mixtur 1½ ft. 37 pipes
Mixture 3 ranks 181 pipes

POSITIV
Gedeckt 8 ft. 61 pipes
Holzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes

gan is a small unit instrument in which a few long ranks serve at several pitches; this treatment presupposes electric action. An example of this is the organ built by the Church Organ Company for the Lewistown, Pa. residence of M. Elbert Prettleaf.

ANALYSIS
1. Bourdon-Gedeckt-Rohrflöte 16 ft. 97 pipes
2. Principal 8 ft. 85 pipes
3. Viola 8 ft. 68 pipes
4. Viola Celeste 8 ft. 49 pipes
5. Mixture 3 - 4 ranks 221 pipes

HOUSE ORGANS

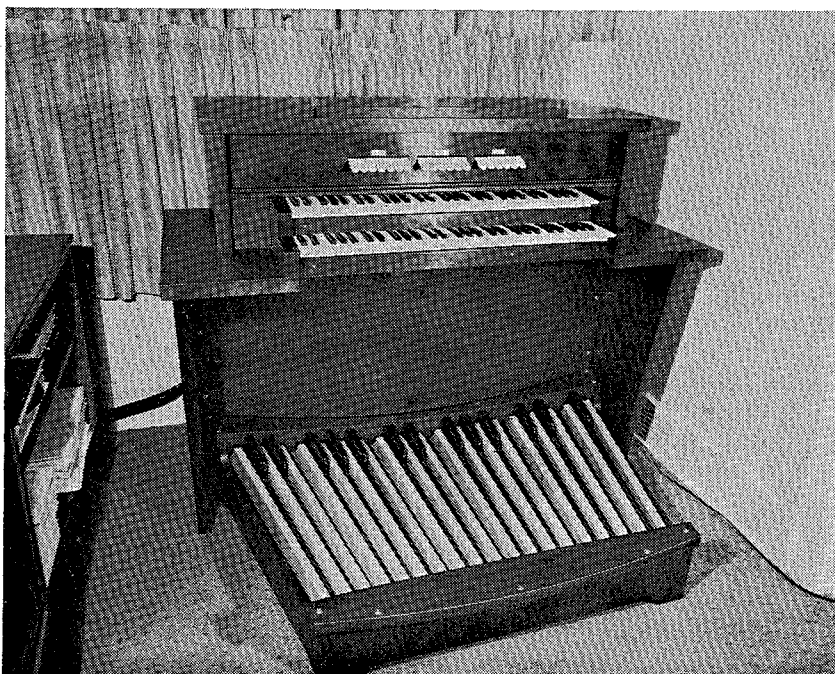
Siffelute 1 ft. 61 pipes
Cymbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Subbass 16 ft. 12 pipes
Gedeckt 8 ft. 12 pipes
Gedeckflöte 4 ft. 32 pipes
Loch Gedeckt 2 ft. 32 pipes
Rauschpfeife 2 ranks 64 pipes
Regal 8 ft. 32 pipes

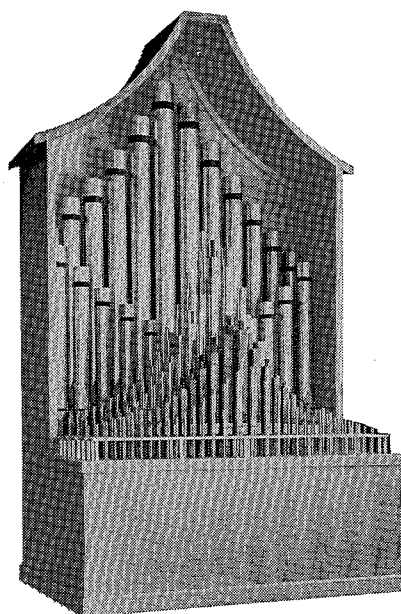
Much more often today's house or-

GREAT
Principal 8 ft. 2
Rohrflöte 8 ft. 1
Viola 8 ft. 2, 3
Principal 4 ft. 2
Rohflöte 4 ft. 1
Twelfth 2½ ft. 3
Fifteenth 2 ft. 2
Fourniture 3 - 4 ranks 5
SWELL
Contra Violo 16 ft. 3
Rohflöte 8 ft. 1
(Continued on page 36)

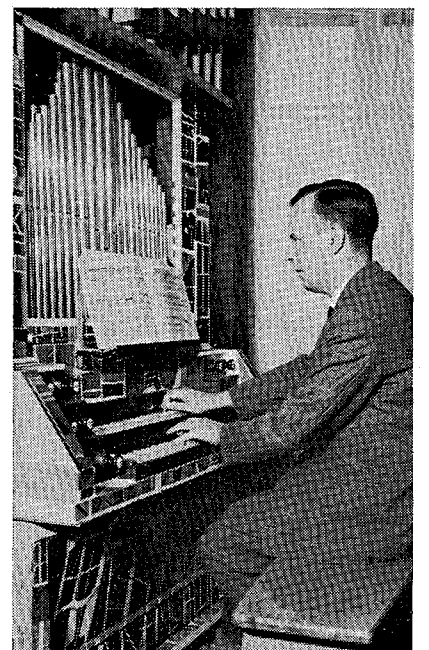
The six-rank organ in the Charles Hoke home, South Bend, Ind.

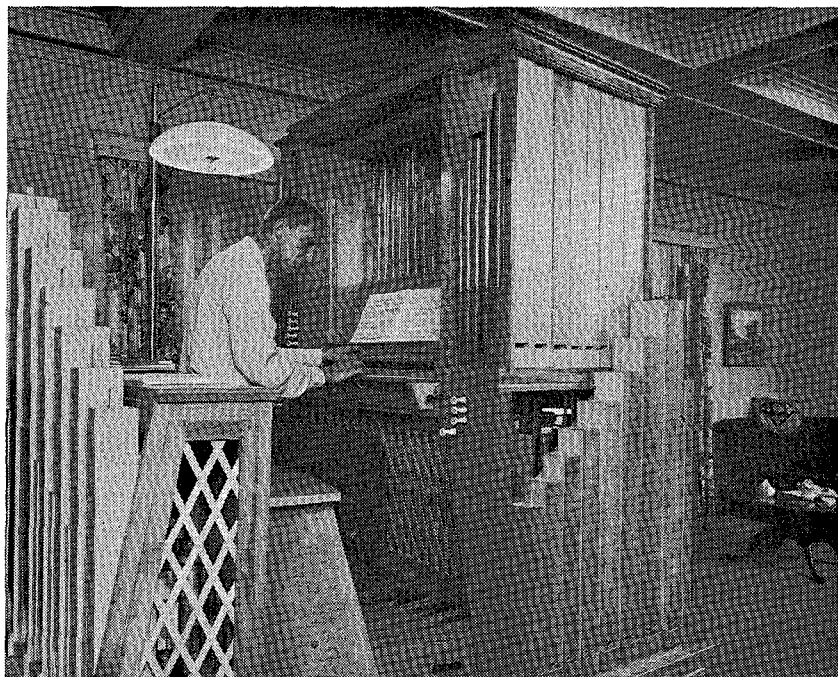


Installation of the Schantz unit organ built for Mrs. Ethel Haynes, Knoxville, Tennessee.



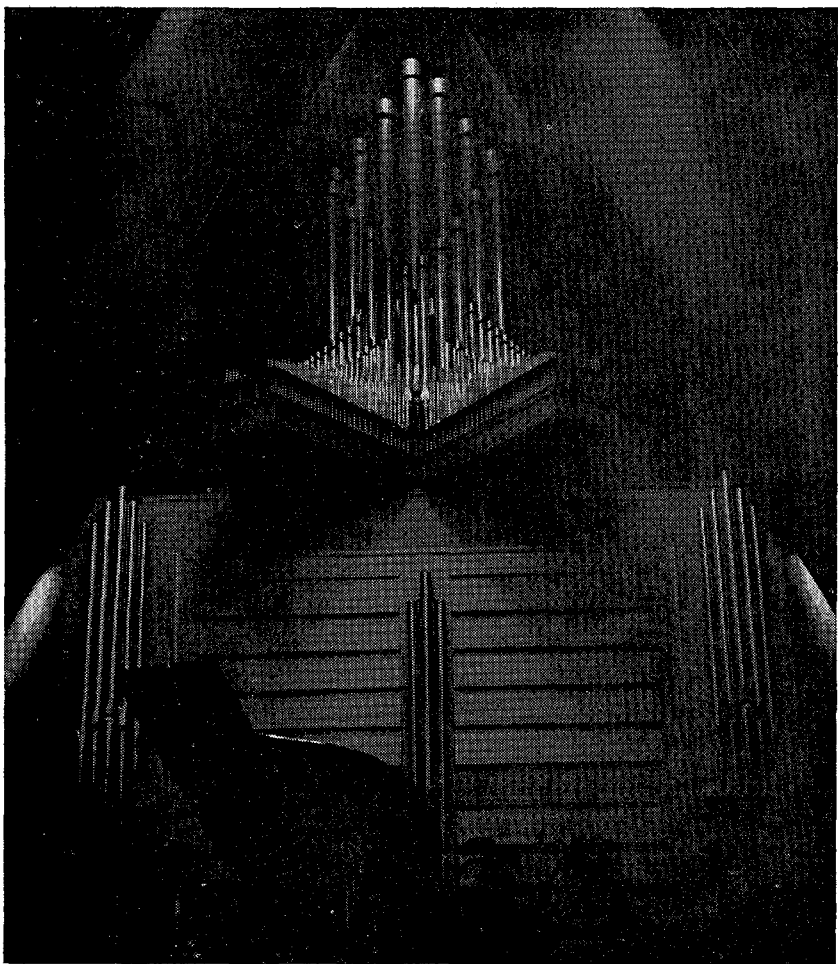
Hans Haselböck at the console of his instrument in his Vienna home.



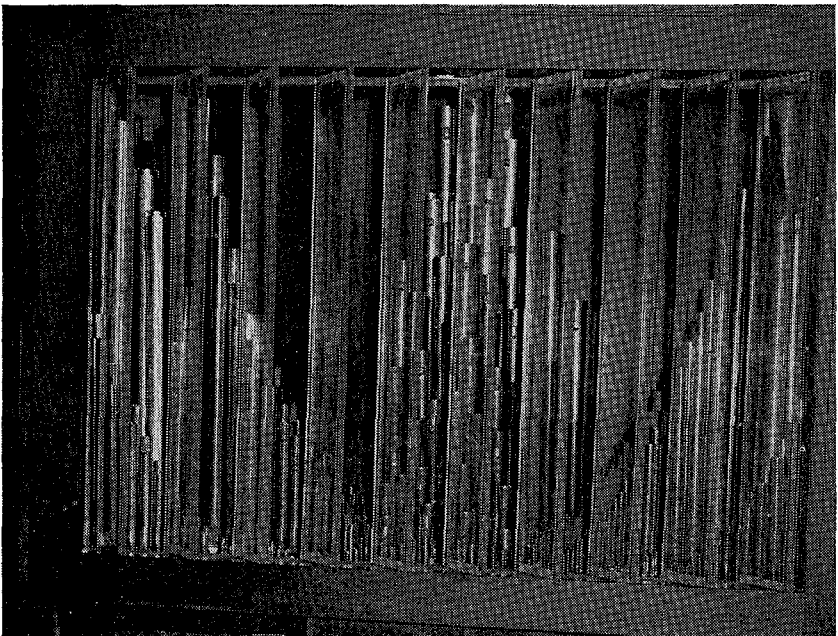


This Rieger tracker organ in the home of Roy H. Carey, Jr., Carlsbad, N. M. was formerly at Atlantic Christian College, Wilson, N. C.

Dr. G. A. C. Webb, Woodstock, Ont., Canada built his home around this unified instrument.



Dutch pipes show through glass swell shutters of the American Institute of Organ Building's instrument in the home of Ted Lovell, Ridgewood, N. J.



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

House Organs

(Continued from page 34)

Viola 8 ft. 2, 3
Viola Celeste 8 ft. 4
Rohflute 4 ft. 1
Viola 4 ft. 3
Nazard 2 1/2 ft. 1
Rohflute 2 ft. 1
Plein Jeu 3 - 4 ranks 5
Tremulant

PEDAL
Bourdon 16 ft. 1
Lieblich Gedeckt 16 ft. 1
Principal 8 ft. 2
Gedeckt 8 ft. 1
Fifteenth 4 ft. 2
Rohrlute 4 ft. 1
Mixture 3 - 4 ranks 5

Of a similar size is the organ built by the American Institute of Organ Building for the home of Ted Lovell, Ridge-wood, N. J. Special features of this are its plate glass chest covers and its Lucite swell shutters keeping the Dutch pipes in view.

ANALYSIS
Unit Bourdon 97 pipes
Unit Principal 85 pipes
Unit Viol D'Gamba 73 pipes
Unit Viol Celeste 61 pipes
Unit Trompette 85 pipes

GREAT
Principal 8 ft.
Gedeckt 8 ft.
Viol D'Gamba 8 ft.
Octave 4 ft.
Flute D'Amour 4 ft.
Viola 4 ft.
Twelfth 2 1/2 ft.
Fifteenth 2 ft.
Trompette 8 ft.
Clarion 4 ft.

SWELL
Lieblich Gedeckt 16 ft.
Stopped Diapason 8 ft.
Viol D'Gamba 8 ft.
Muted Viol Celeste 8 ft.
Flute 4 ft.
Prestant 4 ft.
Viola 4 ft.
Nazard 2 1/2 ft.
Piccolo 2 ft.
Tierce 1 1/2 ft.
Trumpet 8 ft.
Clarion 4 ft.
Tremolo

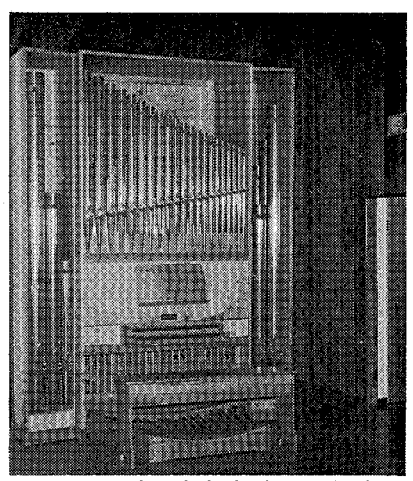
PEDAL
Bourdon 16 ft.
Principal 8 ft.
Cello 8 ft.
Gedeckt 8 ft.
Flute 4 ft.
Trumpet 8 ft.

Schantz has built a small unit organ for the home of Ethel Haynes, Knoxville, Tenn. which Mrs. Haynes and her friends use for practice and small musicales. Without expression shutters, the instrument is enclosed in a case. The Knoxville AGO Chapter will hold its first meeting of the season at Mrs. Haynes' home.

ANALYSIS
1. Gedacktfloete 8 ft. 73 pipes
2. Gemshorn 5 1/2 ft. 78 pipes
3. Prinzipal 4 ft. 73 pipes
4. Quinte 1 1/2 ft. 61 pipes
5. Gedacktbass 16 ft. 24 pipes
6. Krummhorn 8 ft. 73 pipes

GREAT
Gedacktfloete 8 ft. 5, 1
Prinzipal 4 ft. 3
Floete 4 ft. 1
Gemshorn 2 ft. 2
Mixture 2 ranks 4, 3
Krummhorn 8 ft. 6
Krummhorn 4 ft. 6

POSITIV
Gemshorn 8 ft. 2, 1
Gedacktfloete 8 ft. 5, 1
Gemshorn 4 ft. 2
Prinzipal 2 ft. 3
Quinte 1 1/2 ft. 4
Floete 1 ft. 1
Krummhorn 8 ft. 6



Hugo von Beckerath built this small classic practice organ for Paul Jenkins, Deland, Fla.

PEDAL
Gedacktbass 16 ft. 5, 1
Gedacktfloete 8 ft. 5, 1
Quinte 5/8 ft. 2
Prinzipal 4 ft. 3
Floete 4 ft. 1
Octav 2 ft. 3
Krummhorn 8 ft. 6
Krummhorn 4 ft. 6

The six-rank organ which Charles Hoke and Chester Collier have completed in Mr. Hoke's South Bend, Ind. home has pipework by Schopp with Klann chests and console. The instrument was demonstrated May 1 before the St. Joseph Valley AGO Chapter.

GREAT
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 12 pipes
Quintadena 4 ft. 61 pipes
Rohrlute 2 ft. 61 pipes
Mixture 2 ranks 122 pipes

POSITIV
Gedeckt 8 ft. 61 notes
Quintadena 8 ft. 61 notes
Rohrlute 4 ft. 61 notes
Principal 2 ft. 12 pipes
Quintadena 2 ft. 12 pipes
Mixture 2 ranks 61 notes

PEDAL
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 notes
Gedeckt 8 ft. 32 notes
Principal 4 ft. 32 notes
Quintadena 4 ft. 32 notes
Rohrlute 2 ft. 32 notes
Mixture 2 ranks 32 notes

The nine-rank instrument at the home of Mrs. James Eley, Eureka, Cal. was built under the direction of Joseph S. Whiteford of the Aeolian-Skinner company. Mrs. Eley, having graduated from an electronic, uses it for teaching and practice, for recitals and for the accompaniment to orchestral groups. Installation was completed by the designer, Lawrence L. Schoenstein, in time for last Christmas.

GREAT
Rohrpommer 8 ft. 61 pipes
Spitzfloete 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Nasat 1 1/2 ft. 34 pipes
Mixture 3 ranks 244 pipes
Hautbois 8 ft. 61 pipes

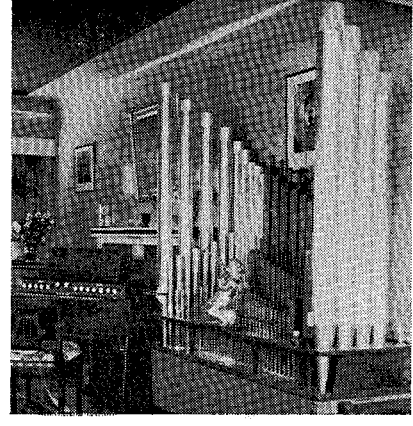
SWELL
Spitzfloete 8 ft. 12 pipes
Spitzfloete Celeste 8 ft. 49 pipes
Pommer 4 ft. 12 pipes
Spitzfloete 2 ft. 12 pipes
Nasat 1 1/2 ft.
Scharf 3 ranks 48 pipes
Hautbois 8 ft.
Tremulant

PEDAL
Pommerbass 16 ft. 12 pipes
Spitzfloete 8 ft.
Prinzipal 4 ft. 12 pipes
Spitzfloete 2 ft.
Hautbois 8 ft.

A much larger example of a unified residence instrument is the organ which has grown gradually to its present three-manual form in the home of Dr. G. A. C. Webb, Woodstock, Ont., Canada. Starting from a four-rank unit with the original pipes made by Dr. Webb's father, last of a third generation of pipe makers, the physician built his new home in 1960 about the organ whose new unenclosed section is of German pipes.

ANALYSIS
A. Bourdon 97 pipes
B. Diapason 85 pipes
C. Gamba 85 pipes
D. Dulciana 85 pipes
E. Harmonic Flute 4 ft. 73 pipes
F. Musette 61 pipes
G. Dulzian 16 ft. 12 pipes
H. Trumpet 61 pipes
I. Oboe 61 pipes
J. Quintaton 16 ft. 12 pipes
K. Nason Flute 61 pipes
L. Rohrlute 4 ft. 61 pipes
M. Italian Prinzipal 2 ft. 61 pipes
N. Mixture 3 ranks 183 pipes

One-manual, 2 1/2-rank, portable Baroque organ in the residence of G. Herald Keefer, Vancouver, B. C. Canada.



MANUAL 1
 Quintaton 16 ft. J, K
 Nason Flute 8 ft. K
 Rohrflöte 4 ft. L
 Italian Principal 2 ft. M
 Italian Principal 1 ft. M
 Mixture 3 ranks N
 Musette 16 ft. F, G
 Musette 8 ft. F
 Musette 4 ft. F

MANUAL 2
 Bourdon 16 ft. A
 Gamba 16 ft. C
 Gedeckt 8 ft. A
 Gamba 8 ft. C
 Dulciana 8 ft. D
 Harmonic Flute 4 ft. A
 Violin 4 ft. C
 Dulcet 4 ft. D
 Nazard 2 1/2 ft. A
 Piccolo 2 ft. A
 Tierce 1 1/2 ft. A
 Cornett 3 ranks C
 Dulcet 3 ranks D
 Fagotto 16 ft. H
 Trumpet 8 ft. H
 Oboe 8 ft. I
 Musette 8 ft. F
 Clarion 4 ft. H
 Tremulant

MANUAL 3
 Diapason 16 ft. B
 Viola 16 ft. C
 Diapason 8 ft. B
 Gedeckt 8 ft. A
 Salicional 8 ft. C
 Aeoline 8 ft. D
 Principal 4 ft. B
 Gedeckt 4 ft. A
 Violina 4 ft. C
 Harmonic Flute 4 ft. E
 Twelfth 2 1/2 ft. B
 Quint 2 1/2 ft. C
 Fifteenth 2 ft. B
 Italian Principal 2 ft. M
 Flageolet 2 ft. A
 Larigot 1 1/2 ft. A
 Mixture 3 ranks N
 Siffloete 1 ft. A
 Vigesima Nona 1/2 ft. M
 Oboe 16 ft. I
 Oboe 8 ft. I
 Oboe 4 ft. I
 Tremulant

PEDAL
 Subbass 32 ft. A
 Bourdon 16 ft. A
 Octave 8 ft. B
 Bass Flute 8 ft. A
 Cello 8 ft. C
 Quint 5 1/2 ft. A
 Super Octave 4 ft. B
 Flute 4 ft. A
 Doublette 2 ft. A
 Italian Principal 1 ft. M
 Mixture 3 ranks N
 Dulcian 16 ft. G, F
 Trumpet 8 ft. H
 Clarion 4 ft. H
 Musette 4 ft. F

ORGAN SERVES WELL IN NORTHERN BRAZIL

BASILICA IN BELO HORIZONTE

Tamburini Instrument in 1,000-seat
 Church Attracts Large Crowds
 from Long Distances

The Basilica de Lourdes, Belo Horizonte, State of Minas Gerais, Brazil completed installation last November of an organ built by Giovanni Tamburini, Crema, Italy. Originally brought to Brazil in 1950 it is now installed in the 1,000 seat basilica. The organ loft itself seats 200 and for recitals is reserved for "a select society audience".

The interest in the organ is so great — it is the only such instrument in its part of South America — that people have travelled hundreds of miles to hear it played. Hope is expressed that American recitalists will find it possible to play there in the future.

GREAT
 Voce Umana 8 ft. 49 pipes
 Ripieno 5 ranks 305 pipes
 Ottava 4 ft. 61 pipes
 Principale 8 ft. 61 pipes
 Tromba 8 ft. 61 pipes
 Flauto 8 ft.
 Viola 8 ft.
 Dulciana 8 ft.

SWELL
 Coro Viole 8 ft. 108 pipes
 Oboe 8 ft. 61 pipes
 Gamba 8 ft. 61 pipes
 Dulciana 8 ft. 61 pipes
 Flauto 8 ft. 61 pipes
 Flauto 4 ft. 61 pipes
 Flauto Xlla 2 1/2 ft. 61 pipes
 Principale 8 ft.
 Ottava 4 ft.
 Tremolo

PEDAL
 Subbasso 16 ft. 32 pipes
 Basso 8 ft. 32 pipes
 Bordon 8 ft. 12 pipes
 Ottava 4 ft.



Kenneth Thompson has been appointed organist-choirmaster of the Gustavus Adolphus Lutheran Church, Minneapolis, Minn. where he will direct three choirs. He will continue recital work under the guidance of Gerard Alphenaar.



Thomas Moss retired July 1 after 38 years of service as organist of the Calvary Baptist Church, Washington, D. C. A reception was held June 24 to honor him and Mrs. Moss.

Born in England, he came to America with his family at the age of 10. He was a choir boy at the Durham Cathedral and at Grace Church, Lawrence, Mass. to which church he later returned as organist and choirmaster. An honor graduate of the New England Conservatory of Music, his service included posts at the Tome School, Port Deposit, Md., Whitworth College, Spokane, Wash., as conductor of the Mendelssohn and Lorelei choruses at Spokane, and as organist and choirmaster at the First Presbyterian Church there. He is a life member of Pi Kappa Lambda and of Phi Mu Alpha and a member of the District of Columbia AGO Chapter.

Mr. Moss missed only two scheduled services in his 38 years at Calvary

OLDEST ORGAN IN VIENNA WAS CONSTRUCTED IN 1610

The oldest remaining organ in Vienna, Austria, is a two-manual instrument in the Franziskanerkirche; it dates from 1610. The prominent Viennese organist, Hans Haselböck sent us the stop-list. The tracker action is said to be well preserved.

BRUSTWERK
 Copl
 Octav
 Spitzflöte
 Sedezim
 Mixtur
 Prinzipal-Octav

OBERWERK
 Quintadena
 Kleingedackt
 Octav
 Waldflöte
 Prinzipal-Octav
 Mixtur
 Superoctav
 Quint

PEDAL
 Portun
 Octav
 Superoctav
 Octav-Posaune
 Quint
 Mixtur

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 San Francisco Theological Seminary
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TRINITY CHURCH
 BOSTON

Justine E. Johnston

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 Boise Junior College
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PAUL

KOCH

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 St. Paul's Cathedral Pittsburgh, Pa.

Paul Manz

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

Orrin Clayton Suthern, II

Professor of Music
 Organist-Conductor
 Lincoln University, Pa.

FREDERICK SWANN

The Riverside Church
 New York City

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

LUIS HAROLD SANFORD

Organist-Choirmaster
 St. John United Lutheran Church
 Winter Park, Florida

ELDON HASSE

FIRST METHODIST CHURCH
 New Haven, Conn.

MYRTLE REGIER

Mount Holyoke College
 South Hadley, Massachusetts

ROBERT M. STOFER

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 Westminster Presbyterian Church
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HEATON

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Montreat, N. C.

G. LELAND RALPH

FIRST BAPTIST CHURCH

Sacramento, California

CHARLES SHAFFER

Organist

First Presbyterian Church of Hollywood

Hollywood, California

gloria meyer

St. John's Methodist Church

Temple Israel

MEMPHIS

TENNESSEE

Two Manual Design

(Continued from page 9)

Unfortunately the writer has no Golden Rule to offer on the tonal design of two-manual organs or larger instruments. There are too many variable factors to be taken into consideration to make rules possible and if the organ is to have a future in the American Church it cannot be designed or purchased on a take it or leave it basis as with a grand piano. The design should give some consideration to as many of the factors involved as possible, such as the denomination and musical program of the church, (this can differ considerably between the Baptist, Lutheran and the Jewish Temple), the acoustics, architecture, seating capacity of the church and the placement and disposition of the organ.

One of the first and most inartistic, but practical things to be taken into consideration is how much money is going to be made available for the organ. From the small church, or chapel with very limited funds, to the larger church with less restricted finances, the choice may well lay within four categories.

- 1) Unified instrument.
- 2) Straight manuals with some duplexing.
- 3) Straight manuals with borrows and extensions confined to the pedal.
- 4) All straight organ.

Most of us agree in our dislike of unification and whenever possible, manual unification should be avoided. However, the fact remains that if the church is very small and funds are limited to the extent that only five or six ranks of pipes are possible, then if the organ is to make sense and function as a church instrument, there is no alternative than to resort to unification. Austin has confined manual unification to this number of ranks. A small practice organ has a different function and does not come within this category.

With our previous remarks in mind, we should also consider the fact that a stoplist has very little meaning unless one knows the voicing treatment intended. The following schemes will serve to illustrate the various steps outlined above.

FOUR RANK UNIT

MANUAL 1

Gedeckt 8 ft. 61 notes
Principal 4 ft. 61 notes
Gedeckt 4 ft. 61 notes
Quint 2½ ft. 61 notes
Gedeckt 2 ft. 61 notes
Mixture 2 ranks 61 notes
Tremulant

MANUAL 2

Gemshorn 8 ft. 61 notes
Gedeckt 4 ft. 61 notes
Gemshorn 4 ft. 61 notes
Principal 2 ft. 61 notes
Quint 1½ ft. 61 notes
Gemshorn 1 ft. 61 notes
Tremulant

PEDAL

Gedeckt 16 ft. 32 notes
Gedeckt 8 ft. 32 notes
Principal 4 ft. 32 notes
Gedeckt 4 ft. 32 notes
Quint 2½ ft. 32 notes
Gedeckt 2 ft. 32 notes

ANALYSIS

Gedeckt 16 ft. 97 pipes
Principal 4 ft. 73 pipes
Gemshorn 4 ft. 73 pipes
Quint 2½ ft. 66 pipes

This organ is to be installed in the chapel of the new Trinity Methodist Church, Tallahassee, Fla. The chapel seats about 125. The entire organ will be under single expression, with a compact detached console, no couplers, no pistons.

The organ will be voiced on very moderate lines, with little power difference between the ranks which will facilitate the blend of the various ranks at different pitches.

5 STOPS, 7 RANKS

GREAT

Principal 8 ft. 61 notes
Bourdon 8 ft. 61 notes
Gemshorn 8 ft. 61 notes
Principal 4 ft. 61 notes
Bourdon 4 ft. 61 notes
Gemshorn 2½ ft. 61 notes
Principal 2 ft. 61 notes
Gemshorn 1½ ft. 61 notes
Mixture 3 ranks 61 notes
Trumpet 8 ft. 61 notes
Trumpet 4 ft. 61 notes

SWELL

Bourdon 8 ft. 61 notes
Gemshorn 8 ft. 61 notes
Principal 4 ft. 61 notes
Bourdon 4 ft. 61 notes
Bourdon 2½ ft. 61 notes

Gemshorn 2 ft. 61 notes
Scharf 3 ranks 61 notes
Trumpet 8 ft. 61 notes
Trumpet 4 ft. 61 notes
Tremolo

PEDAL

Bourdon 16 ft. 32 notes
Principal 8 ft. 32 notes
Bourdon 8 ft. 32 notes
Gemshorn 8 ft. 32 notes
Bourdon 5½ ft. 32 notes
Principal 4 ft. 32 notes
Bourdon 4 ft. 32 notes
Gemshorn 4 ft. 32 notes
Principal 2 ft. 32 notes
Mixture 3 ranks 32 notes
Trumpet 8 ft. 32 notes
Trumpet 4 ft. 32 notes

ANALYSIS

Bourdon 16 ft. 92 pipes
Principal 8 ft. 85 pipes
Gemshorn 8 ft. 92 pipes
Mixture 3 ranks 219 pipes
Trumpet 8 ft. 73 pipes

Austin has built a number of these small unit organs, with some variation of the above stoplist. It is not a stock instrument, all have been scaled and voiced to suit the environment. This scheme with a gemshorn celeste added is installed in the Youth Chapel of the Riverside Church, New York City. The organ has flexibility and a good ensemble. It easily meets the needs of the service in a small church and is capable of a reasonable interpretation of much of the literature.

10 MANUAL RANKS, 2 PEDAL REGISTERS

GREAT

Bourdon 8 ft. 68 pipes
Gemshorn 8 ft. 68 pipes
Octave 4 ft. 68 pipes
Mixture 3 ranks 183 pipes

SWELL

Rohrflöte 8 ft. 68 pipes
Salicional 8 ft. 68 pipes
Celeste 8 ft. 56 pipes
Spitzflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Trompette 8 ft. 68 pipes

PEDAL

Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Fifteenth 4 ft. 12 pipes
Trompette 16 ft. 12 pipes

Straight manuals with extensions and borrows confined to the pedal. This scheme will meet most accompanimental needs, but will be limited in the literature. Three treatments are possible, — the great can be outside expression, enclosed in a separate box or the entire organ can be enclosed under one expression.

10 MANUAL RANKS, 2 PEDAL REGISTERS, PLUS 3 RANKS DUPLEXED

GREAT

Bourdon 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

x Bourdon 8 ft. 61 notes
x Salicional 8 ft. 61 notes
Celeste 8 ft. 49 pipes
x Spitzflöte 4 ft. 61 notes
Principal 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Trompette 8 ft. 61 pipes
x Duplexed from Great

PEDAL

Bourdon 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Fifteenth 4 ft. 12 pipes
Trompette 16 ft. 12 pipes

The number of pipes are exactly the same as the preceding scheme and it serves to show how by duplexing the scheme can be expanded to give more flexibility in the literature. The number of pipes are a few less, but the cost would also be less.

15 MANUAL RANKS, 3 PEDAL REGISTERS

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 61 pipes
Spitzflöte 4 ft. 68 pipes
Principal 2 ft. 61 pipes
Quint 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Trompette 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes

PEDAL

Principal 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft.
Super Octave 4 ft. 12 pipes

Rauschquint 2 ranks 64 pipes
Trompette 16 ft. 12 pipes

An average size two-manual which would adequately serve in many situations, — represents a reasonable compromise between the demands of accompaniment and the literature.

In some circumstances we might prefer to see the 8-ft. trompette moved to the great and an 8-ft. krummhorn replace the 4-ft. hautbois in the swell, but in many cases usage demands the single chorus reed to be under expression. Also the 1 1/3 quint would be useful on the great. On the other hand a quint of this pitch if bold enough can do much to cover for the missing swell mixture.

This pedal has reasonable independence. Except for the 4-ft. super octave, there is an independent principal chorus, augmented with borrows and extensions.

16 MANUAL RANKS, 8 PEDAL REGISTERS HAUPTWERK

Quintaton 16 ft. 61 pipes
Prästant 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Quinte 1 1/3 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

POSITIVWERK

Gedackt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Tart 1 1/2 ft. 61 pipes
Scharf 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

PEDALWERK

Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Oktavbass 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

This is a classic, two-manual organ now being installed in the new Hopkins Center, Dartmouth College. Except for the quintaton taken to the pedal the instrument is entirely straight and entirely unenclosed. The stoplist was drawn to suit the musical requirements of a Fine Arts Center, which varies considerably from the musical requirements of the average church service. The organ will be on light wind pressure and given a classic voicing treatment throughout.

21 MANUAL RANKS, 6 PEDAL REGISTERS GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Quint 1 1/3 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 68 pipes
Waldflöte 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Cymbel 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Krummhorn 8 ft. 68 pipes
Rohr Schalmei 4 ft. 68 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintaton 16 ft.
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Spitzflöte 8 ft. 32 pipes
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Spitzflöte 4 ft. 12 pipes
Rauschquint 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Rohr Schalmei 4 ft.

It is not until the two-manual organ approaches between 20 and 25 registers that it can, without detriment, begin to achieve effectively the dual function of accompaniment and recital use. The above is a fairly complete two-manual organ. It contains most of the elements necessary for service accompaniment and the literature.

The great has principal and flute choruses. The 1 1/3 quint will go with either. 8-ft. trompette gives a correct power balance with the swell. It should blend with the flues, but not dominate.

If the mixture is to be taken to the 29th, the 2-ft. spitzflöte must be hybrid

and serve both choruses, so that a most useful addition would be another 2-ft. pitch of principal tone. If desired to help the accompanimental side, an 8-ft. gemshorn or 8-ft. erzähler celeste could be added.

The swell contains a secondary principal chorus, a complete reed chorus, plus cornet and other solo effects. It can be said that it would be an advantage for the sesquialtera to be on a different manual from the krummhorn, but as is often the case it would upset the balance between manuals if it were transferred to the great.

The pedal has an entirely independent principal chorus and 16-ft. reed. These are augmented with borrows and extensions. This pedal represents a very reasonable and economical compromise as an alternative to the costly, completely independent pedal.

In this particular case it would be better for the great to be entirely unenclosed or all under expression. If it is desired to give greater flexibility for accompaniment, the flutes and accompanimental stops could be enclosed in a separate expression chamber. However, this does tend to split the division and to make the mixing and blending of the principal and flute choruses difficult.

A complete two-manual organ is always to be preferred to the thinly spread or incomplete three-manual, but unfortunately it is very difficult to persuade clients to this point of view, even after pointing out that in the very small three-manual there is an unavoidable duplication of pitches which often limits the scope of the organ tonally and that one is buying actions at the expense of pipes. But there seems to be some question of status for both the church and the organist, which usually comes into the picture and results in a rather indistinguished three-manual instrument and for this sorry reason we have so few really complete two-manual organs.

TONAWANDA CHURCH ORDERS PO-CHEDLEY

REAR GALLERY INSTALLATION

Delivery in 1963 to New Church —
Contemporary Low-Pressure
Voicing Will Be Used

The First Presbyterian Church, Tonawanda, N.Y., has signed with Po-Chedley and Son, Inc., Buffalo, for a two-manual organ. Located in the rear gallery, it will feature low-pressure contemporary voicing and a key-desk style console. Part of the existing pedal division will be used in the new scheme. Delivery is scheduled upon completion of the church in 1963.

GREAT

Prinzpal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Dulciana 8 ft.
Octav 4 ft. 61 pipes
Hohlflöte 4 ft. 12 pipes
Superoctav 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Krummhorn 8 ft. (prepared)
Chimes
Tremulant

SWELL

Bourdon 8 ft. 61 pipes
Viola 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Dulciana Celeste 8 ft. 49 pipes
Prestant 4 ft. 12 pipes
Flute Harmonique 4 ft. 61 pipes
Rohrnazard 2 1/2 ft. 61 pipes
Bourdon 2 ft. 24 pipes
Quint 1 1/3 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 12 pipes
Tremulant

PEDAL

Soubasse 16 ft. 32 pipes
Sanftbass 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Dulciana 8 ft.
Choraloctav 4 ft. 12 pipes
Hohlflöte 4 ft.
Rohrgedeckt 2 ft.
Mixture 3 ranks
Bombardon 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.
Krummhorn 4 ft. (prepared)

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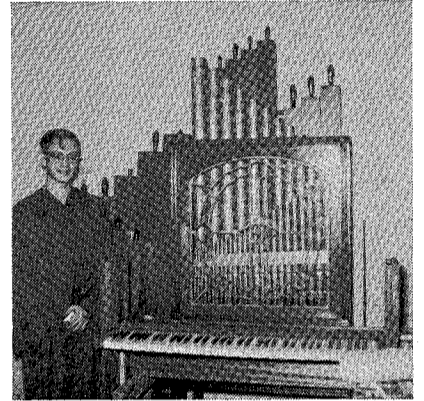
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do IT YOURSELF ORGANS

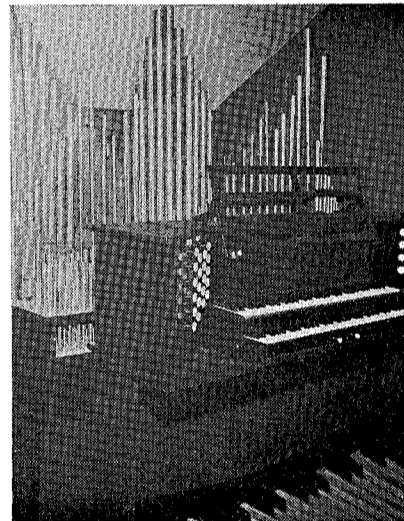
Closely related to our section of residence organs are the do-it-yourself instruments which so often get their contrivers written up in the "human interest" pages of their local newspapers. These make particularly appealing copy when the builder is a youngster, an oldster, a woman or someone whose profession totally removed from such an occupation as organ building.

Chicago newspapers carried the story of Laurence Libin, a high school student who built himself a one-rank cabinet pipe organ with hairpins for springs and leather-covered aluminum disks for valves. An old china cabinet and some hand tools helped Laurence create an organ for his bedroom.



Laurence Libin with his one-rank cabinet pipe organ.

The three-rank Penny-Muench organ console and pipes.



Perhaps less appealing but more immediately useful is the 3-rank organ which cost Howard Penny of Williams, N. Y. about \$1500; Richard Muench assisted him. Reisner drawknobs and switches, Klann magnets, a Tellers pedal board and a Swiss blower are components of this useful practice organ.

Eric Dewdney of Preston, Ont., a 20-year-old student at Toronto Conservatory saved Preston's St. John's Anglican Church at least \$5,500 by overhauling its organ himself.

Another version of do-it-yourself is the feat of members of St. Stephen's Episcopal Church, Houston, Tex. who met a third of the cost of their new John T. Fort Organ through contributions of savings stamps — a better use of this popular gimmick, we think, than the previously reported practice of awarding trading stamps for church attendance.

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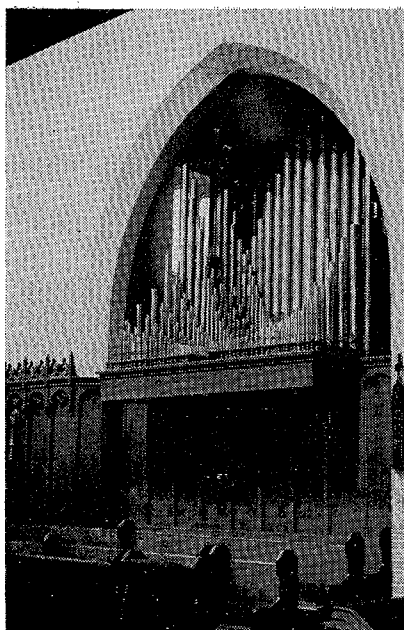
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Harry J. Winterton, Muskogee, Okla. peers from behind his collection, *Noted Organs and Organists of the World*, as it is packed for shipment July 28 to the Library of Congress. The 31-year accumulation of recital programs, pictures, specifications and histories of organs and biographies of organists has been accepted by the great institution as a permanent collection.



**NEW KEATES PLACED
IN DUNDAS, ONT. CHURCH**

EXPOSED PIPES REPLACE SCREEN

St. James Anglican Has Mavis Reeves as Organist — Howard Jerome Plays First Recital

The Keates Organ Company has installed a two-manual organ in St. James' Anglican Church, Dundas, Ont., where Mavis Reeves is organist.

The new instrument replaces an older one which was installed in a chamber and concealed by a screen.

In the new installation the great pipe-work is fully exposed on a chest which projects into the chancel with the pedal

and swell located immediately behind. The first recital on the organ was played May 3 by Howard Jerome, ACCO.

GREAT
Principal 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Chimes 21 tubes

SWELL
Bourdon 16 ft. 12 pipes
Stopped Flute 8 ft. 68 pipes
Salicional 8 ft. 68 pipes
Harmonic Flute 4 ft. 68 pipes
Gemshorn 4 ft. 68 pipes
Piccolo 2 ft. 61 pipes
Cornet 3 ranks 183 pipes
Trumpet 8 ft. 68 pipes
Oboe 8 ft. 68 pipes

PEDAL
Bourdon 16 ft. 32 pipes
Gedackt 16 ft. 32 notes
Bass Flute 8 ft. 12 pipes
Principal 8 ft. 32 pipes
Choral Bass 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Fagotto 16 ft. 12 pipes

**ESTHER JEPSON AWARDED
SCHOLARSHIP FOR OXFORD**

Esther Jepson, of the staff of the University of Wisconsin at Milwaukee, has been awarded a scholarship for the 1962 fall term at Oxford University in England. She will work with F. L. Harrison of Merton College in the field of early English organ music. The scholarship was decreed by the Hebdomadel council of the university.

Miss Jepson was able to attend the British Congress of Organists Aug. 20-25 in Bristol.

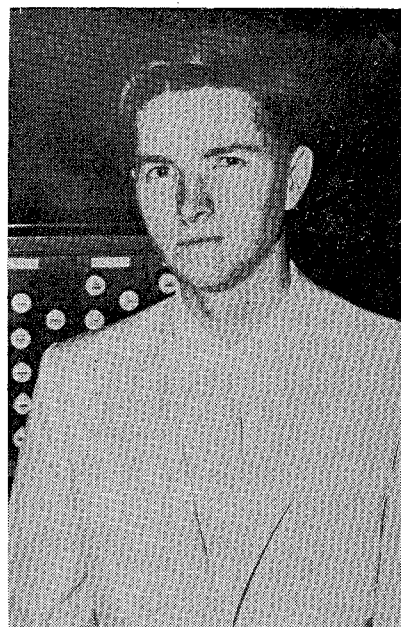
**SPECIAL BALDWIN
GOES INTO LISLE, ILL.**

FAITH METHODIST CHURCH

New Dispersion Unit, Graduated Pedal Among Features Included
Reginald Foort Plays Opener

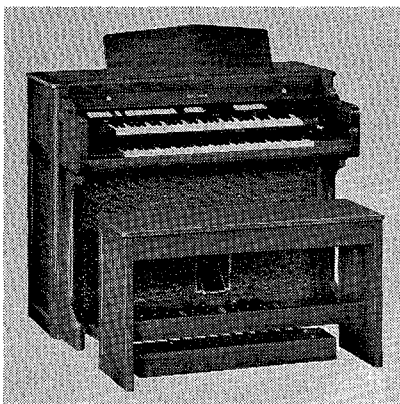
The Baldwin Organ Division of Chicago has installed a two-manual instrument of 23 stops at the Faith Methodist Church, Lisle, Ill. Reginald Foort, FRCO, played the opening recital and the music director is Mrs. John Martin.

Pre-set tablets are used in lieu of a combination action, resulting in lower total cost than a regular two-manual console alone. Emphasis was placed on traditional tone quality with independent speaker units for manuals and pedals. A rotary dispersion unit, controllable by the player, throws the sound against all four walls, creating a higher sound level at the rear seats. Graduated pedal and key contacts are hinged to present normal feel and eliminate undesirable electronic sound. The instrument is contained within the portable console.



David Mulbury has been awarded a Fulbright grant to study with Helmut Walcha in Frankfurt, Germany. Two days before sailing aboard the SS America he appeared as soloist in Sowerby's Festival Musick at St. Paul's chapel, Columbia University; Ralph Kneeream conducted.

Mr. Mulbury was winner of the 1960 organ playing competition at the Detroit convention.



GREAT
Principal 8 ft.
Flute 8 ft.
Dulciana 8 ft.
Octave 4 ft.
Rohrflöte 4 ft.
Fifteenth 2 ft.
Tuba 8 ft.

SWELL
Bourdon 16 ft.
Diapason 8 ft.
Stopped Flute 8 ft.
Salicional 8 ft.
Open Flute 4 ft.
Salicet 4 ft.
Flautino 2 ft.
Trompette 8 ft.
Clarinet 8 ft.
Oboe 8 ft.
Vox Humana 8 ft.

PEDAL
Diapason 16 ft.
Bourdon 16 ft.
Lieblich Gedackt 16 ft.
Principal 8 ft.
Bass Flute 8 ft.



Grady Wilson has been appointed college organist and assistant professor at Austin College, Sherman, Tex. He has been director of music at the Bushnell Congregational Church, Detroit, for a year and a half. A recent recipient of the DMA in organ from the University of Michigan, Dr. Wilson received his organ training from Minnie McNeill Carr, Catharine Crozier and Marilyn Mason. He has been heard in recent recitals at the Methuen Musical Hall, Washington Cathedral, College of Wooster, Rollins College, for Cleveland and Detroit AGO chapters, and in Louisville and Shreveport.

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Organist: St. Mark's Episcopal Church Mount Kisco, New York
Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music



Dr. Leslie P. Spelman, FAGO, director of the University of Redlands school of music, has resigned his post as organ and choir master of the First Congregational Church, San Bernardino, Cal. at the completion of his promised 10 years of service.

The church replaced its 11 a.m. service with a reception in his honor and the choir honored him with a party at the home of the choir's president, Mrs. Joseph C. Kurhajec.

Dr. Spelman will return to the church for the dedication of the new Austin console in the fall.

BRIGGS RESIGNS CAPITAL POSTS FOR DOCTORAL STUDY

Wilfred Briggs, ChM, for 16 years organist and choir master of All Saints' Episcopal Church, Chevy Chase, Md. and music master at the Landon School, Washington, D.C., has resigned his positions in the Washington area to accept the post of organist and choir master at St. John's-in-the-Village, New York City, and to complete work on a doctorate in music at Teachers College, Columbia University.

Mr. Briggs was for two years dean of the Montgomery County AGO Chapter and for several years was member of the commission on music of the Washington Episcopal diocese. While in charge of music at Landon School his concert chorus sang five times at the National Gallery, three times with the National Symphony at Constitution Hall and twice at the White House.

Richard Rocckelein, associate organist, will succeed Mr. Briggs at All Saints'.

BERG AND NEVINS CONDUCTORS FOR CHORAL READING MEET

Earl Berg, Union Theological Seminary, and Willard Irving Nevins, Guilford Organ School, will be guest conductors of Carl Fischer's choral reading session Sept. 18 at St. Peter's Lutheran Church, New York City. William Simon of Carl Fischer will also participate.

Choir directors and organists wishing to attend may write to Wesley Bartlett, Carl Fischer, Inc. 62 Cooper Square, New York 3, N.Y.

WA-LI-RO CAMP ENROLLS 100 FOR ITS 29TH SEASON

The choir master course for the 29th year of Wa-Li-Ro choir school closed July 13 with a festival evensong in Grace Church, Sandusky. The choir of 80 boys and men was under the direction of W. Stanley Vann, Peterborough Cathedral, England. Dr. Leo Sowerby directed his own O Praise the Lord, All Ye Nations composed for the occasion. Other choral numbers were Magnificat and Nunc Dimittis in C, Ireland; O Sing Joyfully, Batten, and Ave Verum Corpus, Byrd. Organ numbers by William E. Didelius were: Legende, Viern; Rhosymedre, Vaughan Williams; Voluntary in D major, Croft, and Fantasie in G major, Bach.

The week's course at Put-in-Bay enrolled 100 organists and choristers. Mr. and Mrs. Ralph Clewell, St. Paul's Akron, entertained the groups at tea in their summer home on the island. Paul Allen Beymer and Warren Miller directed the week's activities.

LONG ISLAND CHURCH LISTS NEW ANTHEM COMPETITION

A prize of \$100 will be awarded for the winning anthem in a competition sponsored by the choir of Christ's First Presbyterian Church, Hempstead, L. I. N.Y. For details and rules write Paul Hamill at the church, 353 Fulton Ave., Hempstead.

TERPSTRA IS BUILDER OF SOUTH HOLLAND ORGAN

BARNES PLAYS DEDICATORY

Cottage Grove Christian Reformed in Illinois Town Was Completed End of October

Neal Terpstra completed an organ in the Cottage Grove Christian Reformed Church, South Holland, Ill. last October. The console, pedal chests and pitman type manual chests were built by Mr. Terpstra.

Dr. William H. Barnes played a dedicatory recital Nov. 7.

GREAT
Open Diapason 8 ft. 61 pipes
Melodia 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Gamba 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Twelfth 2 2/3 ft. 61 pipes
Fifteenth 2 ft. 61 pipes

SWELL
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Flute Harmonique 4 ft. 61 pipes
Echo Flute 4 ft. 49 pipes
Flautino 2 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Oboe 8 ft. 49 pipes

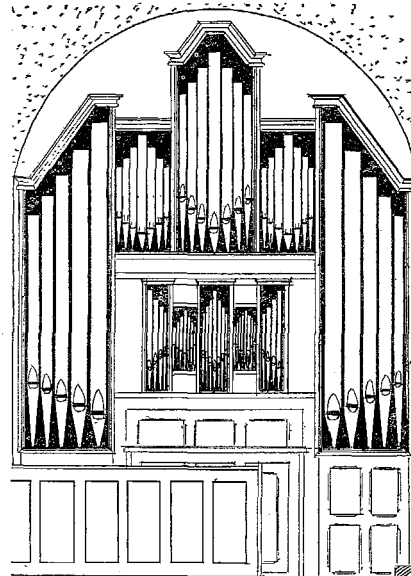
PEDAL
Bourdon 16 ft. 32 pipes
Lieblich Gedeckt 16 ft. 32 pipes
Open Diapason 8 ft. 32 pipes
Stopped Diapason 8 ft. 12 pipes
Cello 8 ft. 32 pipes
Octave 4 ft. 12 pipes
Flute 4 ft. 12 pipes

NOACK BUILDS SMALL MECHANICAL FOR ESSEX

LIMITED SPACE AVAILABLE

Complete St. John's Episcopal in Connecticut Town in 1963 — Brooks Thomas Organist

Fritz Noack, Lawrence, Mass. will build a new tracker organ to replace a 70-year-old one in St. John's Episcopal Church, Essex, Conn. Limited space demanded an instrument of minimum space requirements and only the most necessary stops. On the principle that "a good organ is not necessarily a big one" the stoplist was drawn up by Mr. Noack in co-operation with Brooks Thomas, organist of the church. Completion is scheduled for mid-1963.



GREAT
Principal 8 ft. 56 pipes
Spitzflöte 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Mixture 4 ranks 224 pipes

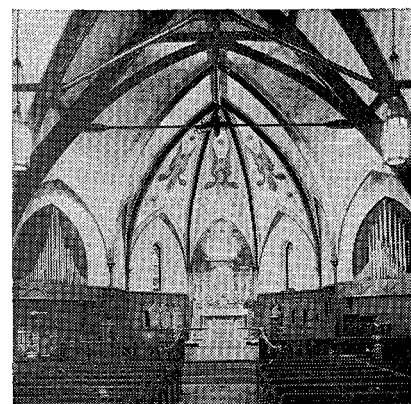
CHOIR
Gedackt 8 ft. 44 pipes
Rohrflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes

PEDAL
Subbass 16 ft. 32 pipes

ADD AAGO TO NORTHWESTERN UNIVERSITY MUSIC STAFF

James F. Hopkins, AAGO, has been appointed to the staff of the school of music at Northwestern University, Evanston, Ill. A candidate for the master of music degree, Mr. Hopkins was organist in 1961-62 at Yale University's Dwight chapel, and held the Woodrow Wilson fellowship; he was also winner of the John Day Jackson prize and the Bradley-Keeler Scholarship.

JOHN M. THOMAS has been granted a fellowship at graduate teaching assistant at the University of Illinois.



FAMED BROOKLYN CHURCH GETS HILLGREEN-LANE

OLD ST. JOHN'S EPISCOPAL

Middle-of-road Design Aim of Builder Keith Verhey, Organist Co-operates on Specification

The Hillgreen-Lane Company has built a two-manual instrument for historic St. John's Episcopal Church, Brooklyn, N.Y. The draw-stop console has Gothic arch panels and dark oak finish.

Keith Verhey, organist of the church, conferred with John Hillgreen and John Waters of the building firm on the specification. The decision was for an organ tonally of neither one extreme nor the other. The great is voiced somewhat in the church while the swell voicing tends toward sweetness, to achieve a middle-of-the-road instrument. The installation was in time for last Christmas.

GREAT
Spitz Principal 8 ft. 68 pipes
Spire Flute 8 ft. 68 pipes
Spire Flute Celeste 8 ft. 56 pipes
Octave 4 ft. 68 pipes
Quint 2 1/2 ft. 61 pipes
Super Octave 2 ft. 17 pipes
Cromorne 8 ft. 68 pipes

SWELL
Bourdon 16 ft. 97 pipes
Viol 8 ft. 68 pipes
Viole Celeste 8 ft. 63 pipes
Quintadena 8 ft. 68 pipes
Gedeckt 8 ft.
Flute 4 ft.
Nazard 2 1/2 ft.
Flautina 2 ft.
Mixture 3 ranks 183 pipes
Trombone 16 ft. 68 pipes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 5 pipes

PEDAL
Resultant 32 ft.
Diapason 16 ft. 24 pipes
Quintaton 16 ft. 12 pipes
Bourdon 16 ft.
Octave 8 ft.
Bourdon 8 ft.
Quint 5 1/2 ft.
Flute 4 ft.
Super Octave 4 ft.
Piccolo 2 ft.
Trombone 16 ft.
Trumpet 8 ft.
Clarion 4 ft.

FRANK L. McCARTY, San Diego, Cal. won a first prize for his chorus, Repent Ye, in the National Federation of Music Clubs 20th annual Young Composers contest.

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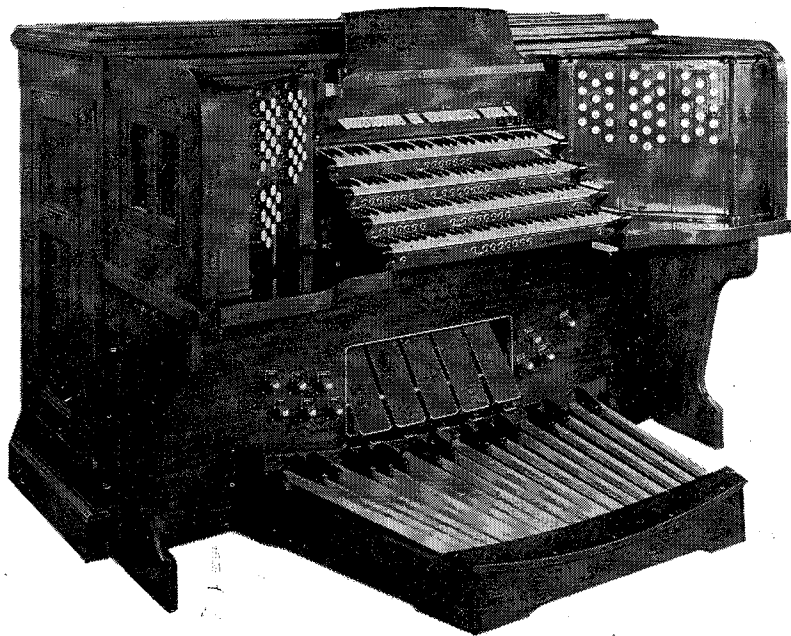
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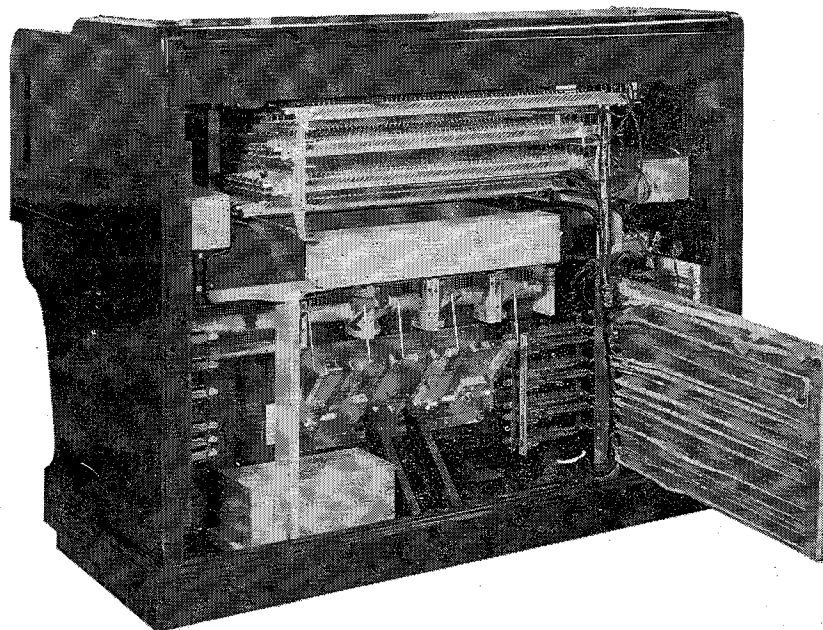
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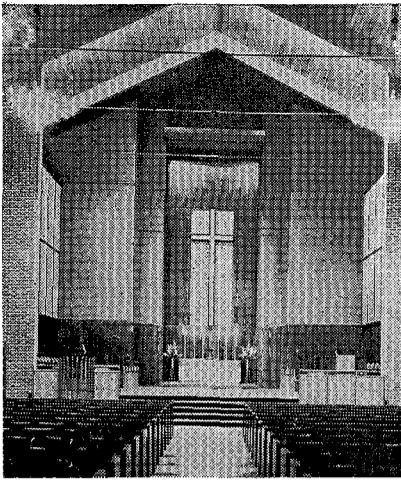
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**WICKS IS INSTALLED
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Two-Manual Instrument Goes Into
Chapel of Small School in
Eastern Pennsylvania

The Wicks Organ Company has installed a two-manual organ in the chapel of Albright College, Reading, Pa. The instrument was designed along classic lines and uses the Wicks direct-electric action.

GREAT

- Principal 8 ft. 61 pipes
- Clarabella 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Dolcan 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Koppel Flöte 4 ft. 61 pipes
- Twelfth 2 3/4 ft. 61 pipes
- Mixture 2 ranks 122 pipes

SWELL

- Gedeckt 16 ft. 61 pipes
- Rohr Flöte 8 ft. 12 pipes
- Salicional 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Octav 4 ft. 61 pipes
- Flauto Traverso 4 ft. 61 pipes
- Nazat 2 3/4 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Trompette 8 ft. 61 pipes
- Fagot 8 ft. 61 pipes
- Schalmei 4 ft. 61 pipes
- Tremolo

PEDAL

- Diapason 16 ft. 32 pipes
- Bordon 16 ft. 32 pipes
- Gedeckt 16 ft. 32 notes
- Principal 8 ft. 32 pipes
- Gemshorn 8 ft. 32 notes
- Quint 5 1/2 ft. 32 notes
- Choral Bass 4 ft. 12 pipes
- Trompette 16 ft. 12 pipes
- Trompette 8 ft. 32 notes
- Schalmei 4 ft. 32 notes

**ORGAN IN DALLAS CHURCH
HAS ANOTHER REBUILD**

ROWE AT OAK CLIFF METHODIST

From 1910 Pilcher, Instrument Has
Undergone Many Changes Be-
fore Recent Revisions

Like many organs all over Europe, the instrument in the Oak Cliff, Methodist Church, Dallas, is a kind of accumulation. Originally built in 1910 by Henry Pilcher's Sons with a tubular-pneumatic action, it was rebuilt in 1952 by C. H. Brick of Dallas with a detached console by Hillgreen-Lane. Recently a tonal revision by R. O. Rowe has given the instrument new life.

GREAT

- Diapason 8 ft. 61 pipes
- Dulciana 8 ft. 61 pipes
- Melodia 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Gambette 4 ft. 61 pipes
- Chimes
- Tremolo

SWELL

- Bourdon 16 ft. 49 pipes
- Diapason 8 ft. 61 pipes
- Stopped Diapason 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Voix Celeste 8 ft. 49 pipes
- Aeoline 8 ft. 49 pipes
- Flute Harmonique 4 ft. 61 pipes
- Violina 4 ft. 61 pipes
- Oboe 8 ft. 61 pipes
- Tremolo

PEDAL

- Bourdon 16 ft. 30 pipes
- Gedeckt 16 ft. 30 pipes

**COMPLETE NEW McMANIS
AT COLLEGE IN MISSOURI**

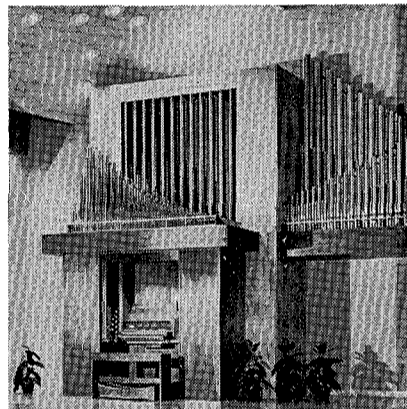
AT. CENTRAL MISSOURI STATE

Organ Designed for Works of Classic
Period — Hall's Good Sound
Projection Called for Delicacy

Charles W. McManis completed the organ in November for the Utt Arts building of the Central Missouri State College, Warrensburg. The design resulted from the joint efforts of the builder and Dr. William Stoney.

The functional case of the organ is designed to contrast the natural birch lower case and swellbox with the natural walnut of pedal and great chests. The drawknob console is recessed under the great chest and is equipped with sliding doors. Electro-pneumatic wind chests have long expansion chambers for the benefit of pipe speech. Wind pressures range from 2 1/4 to 2 3/4 inches, each division having its own reservoir. Swell shutters are operated mechanically. The auditorium has planned for good projection of sound and the pipework had to be regulated on a much lower dynamic level than usual. This condition also dictated a light krummhorn instead of the fuller hautbois originally planned.

The stoplist was drawn up specifically for works of the classic period. Occasional Romantic works could do with a little fuller pallet of 8-ft. colors. The independent pedal, uncoupled, holds its own in ensemble playing. The krummhorn is adequate in the ensemble.



GREAT

- Rohrflöte 8 ft. 56 pipes
- Principal 4 ft. 56 pipes
- Nazard 2 3/4 ft. 56 pipes
- Mixture 3 ranks 168 pipes

SWELL

- Gemshorn 8 ft. 56 pipes
- Koppelflöte 4 ft. 56 pipes
- Principal 2 ft. 56 pipes
- Krummhorn 8 ft. 56 pipes
- Tremolo

PEDAL

- Quintaton 16 ft. 32 pipes
- Principal 8 ft. 32 pipes
- Octave 4 ft. 32 pipes

**CHAPEL ORGAN REBUILT
ON MARTHA'S VINEYARD**

TRINITY CHAPEL, OAK BLUFFS

Organ in Summer House of Worship
on Island Played in Vacation
Season by David Hewlett

Raymond Whalon, Newport, R.I., completed the rebuilding of the organ in the Summer Trinity Episcopal Chapel, Oak Bluffs, Mass., at the end of the last summer season. The swell division had been rebuilt previously but it and the pedal ranks were regulated and the metal flue work was filled with new tuning slides.

The principal chorus on the great was the major tonal change, replacing three unsuitable stops. The eight original ranks, which have been through two rebuilds, are all believed to be Johnson pipes.

The console was turned so that the organist may direct the choir. David Hewlett of New York is summer organist of the island chapel.

GREAT

- Principal 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes

- SWELL**
- Stopped Flute 8 ft. 61 pipes
 - Dolcan 8 ft. 61 pipes
 - Dolcan Celeste 8 ft. 61 pipes
 - Flute 4 ft. 61 pipes
 - Oboe 8 ft. 61 pipes

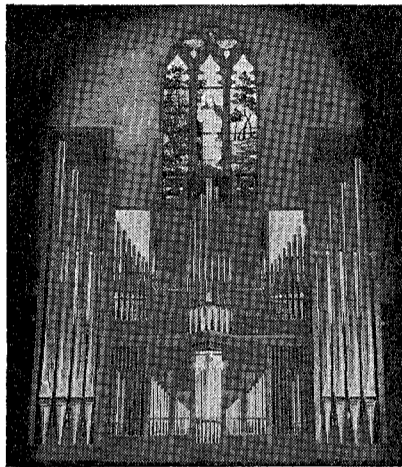
PEDAL

- Bourdon 16 ft. 30 pipes
- Gedeckt 8 ft. 30 pipes

**BECKERATH TRACKER
IN VIRGINIA CHAPEL**

UNIVERSITY OF RICHMOND

Robert Noehren Opens Instrument
Completed Last December by
Hamburg Builder



The two-manual mechanical action organ built by Hugo von Beckerath for the Cannon Memorial chapel, University of Virginia was completed last December and opened with a recital by Robert Noehren.

Built in Hamburg, Germany, the installation was personally supervised by the builder. Timothy Miller heads the university's music department.

HAUPTWERK

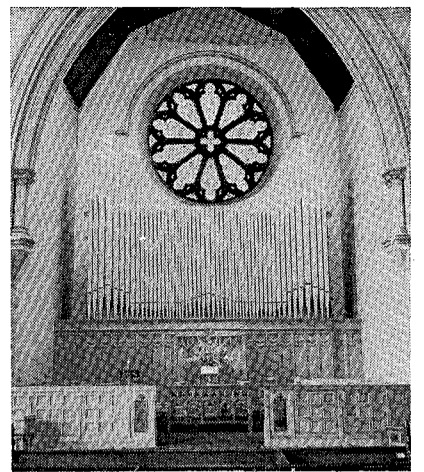
- Quintadena 16 ft. 56 pipes
- Prinzpal 8 ft. 56 pipes
- Rohrflöte 8 ft. 56 pipes
- Oktave 4 ft. 56 pipes
- Spielflöte 4 ft. 56 pipes
- Nasat 2 3/4 ft. 56 pipes
- Flachflöte 2 ft. 56 pipes
- Mixtur 4-6 ranks 276 pipes
- Trompette 8 ft. 56 pipes

POSITIV

- Gedackt 8 ft. 56 pipes
- Prinzpal 4 ft. 56 pipes
- Rohrflöte 4 ft. 56 pipes
- Oktave 2 ft. 56 pipes
- Oktave 1 ft. 56 pipes
- Sesquialter 2 ranks 88 pipes
- Scharf 3-4 ranks 198 pipes
- Baerpfeife 8 ft. 56 pipes

PEDAL

- Prinzpal 16 ft. 32 pipes
- Metallflöte 8 ft. 32 pipes
- Oktave 4 ft. 32 pipes
- Nachthorn 2 ft. 32 pipes
- Rauschpfeife 3 ranks 96 pipes
- Mixtur 5 ranks 160 pipes
- Fagott 16 ft. 32 pipes
- Trompette 8 ft. 32 pipes
- Schalmei 4 ft. 32 pipes



**DUBLIN ORGAN REBUILT
TO HONOR CENTENNIAL**

WALKER AND SONS IN CHARGE

Christ Church, Presbyterian, Instru-
ment Has New Stops — Alan
H. Cowle Is Organist

The 1901 Gray and Davis organ in Christ Church (Presbyterian), Dublin, Ireland has been reconditioned by J. W. Walker and Sons, Ruislip, Middlesex, England. The work was completed in time for the centenary celebrations of the church. Modern action replaced the old tubular-pneumatic and several old pipes were discarded and replaced by new.

William J. Watson, FRCO, was consultant in conjunction with Alan H. Cowle, organist and choirmaster of the church.

GREAT

- Double Diapason 16 ft. 58 pipes
- Open Diapason 8 ft. 58 pipes
- Horn Diapason 8 ft. 58 pipes
- Dulciana 8 ft. 58 pipes
- Claribel Flute 8 ft. 58 pipes
- Octave Diapason 4 ft. 58 pipes
- Harmonic Flute 4 ft. 58 pipes
- Twelfth 2 3/4 ft. 58 pipes
- Fifteenth 2 ft. 58 pipes
- Trumpet 8 ft. 58 pipes

SWELL

- Double Diapason 16 ft. 58 pipes
- Open Diapason 8 ft. 58 pipes
- Leiblich Gedact 8 ft. 58 pipes
- Echo Gamba 8 ft. 58 pipes
- Voix Celeste 8 ft. 58 pipes
- Geigen Principal 4 ft. 58 pipes
- Flageolet 2 ft. 58 pipes
- Mixture 2 ranks 116 pipes
- Cornopean 8 ft. 58 pipes
- Oboe 8 ft. 58 pipes
- Tremulant

PEDAL

- Open Diapason 16 ft. 12 pipes
- Bourdon 16 ft. 30 pipes
- Bass Flute 8 ft. 30 pipes
- Octave 8 ft. 30 pipes
- Octave Flute 4 ft. 12 pipes
- Krummhorn 16 ft. 30 pipes
- Krummhorn 8 ft. 12 pipes

A PEETERS Mass, Renaissance motets and excerpts from Offenbach's La Belle Helene comprised the final choral concert July 28 of the summer series at St. Michael's College, Winooski, Vt.; William Tortolano conducted.

For Christmas!

WATT'S NATIVITY CAROL

S-A-T-B, S-S-A, S-A

by
R. DEANE SHURE

Sung by
Mormon Tabernacle Choir

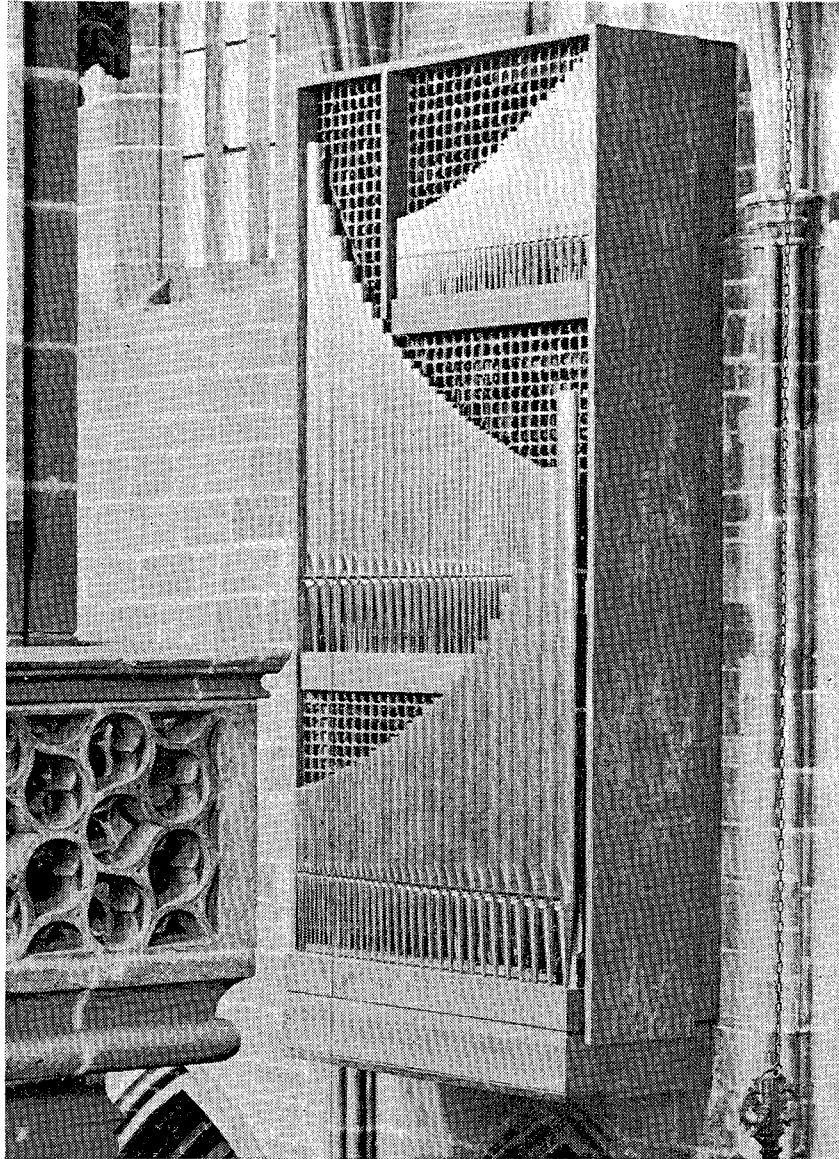
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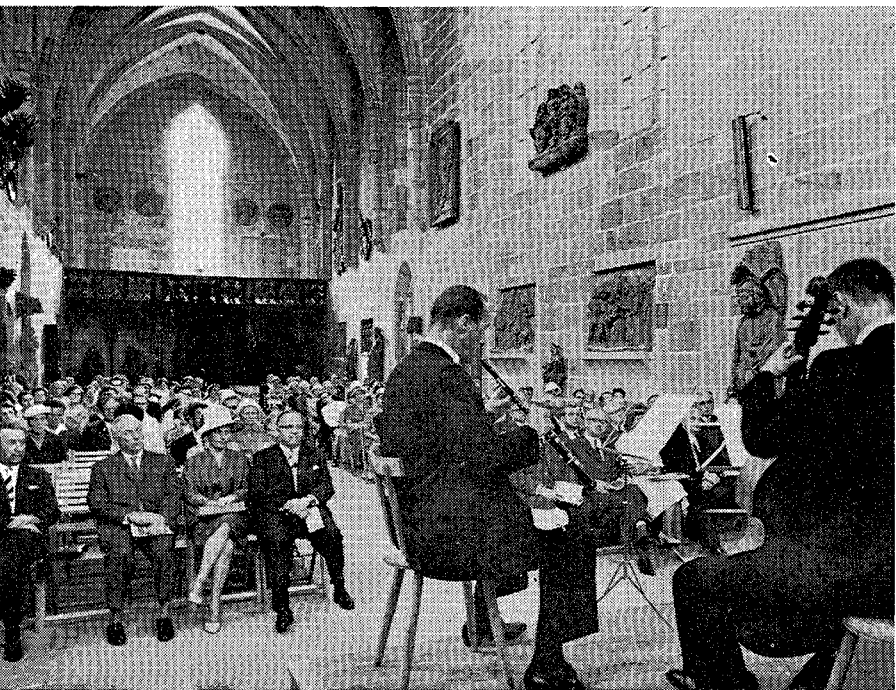
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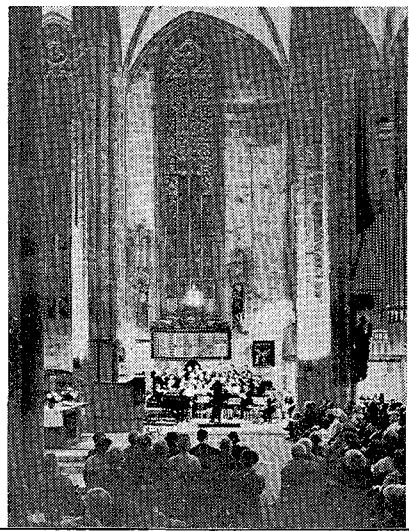
11th International Organ Week — Nuremberg

New two-manual Laurentius organ dedicated

Above: New Laurentius organ in Lorenzkirche opened at end of Organ Week by Walther Koerner. Below: Chamber music at official opening of Week with Professors Thrasybulos Georgiades and Friedrich Schobert and Regierungspräsident and Frau Burkhard in the front row.



Left below: Head voicer Hans Roettger at the new two-manual Laurentius console. Right: Konrad Lechner conducts his Psalm Cantata at Ars Nova concert at St. Sebald.



The 11th annual International Organ Week at Nuremberg followed in a general way the format discussed in detail in *THE DIAPASON* for November 1961. As before, it was "international" in every sense, with French, Italian and Swiss organists sharing honors with German. The same emphasis on the close relationship of all music created to the glory of God pervaded the festival; much of that music was very new, some was very old. Orchestras, choruses, chamber ensembles all took part. As before, seminars, in German, occupied many of the daytime hours.

The international aspect of the Week was emphasized in the opening address, *Church Music and Speech*, by Dr. Thrasybulos G. Georgiades, musicologist who makes his home in Munich. The music for the opening afternoon June 23 was provided by the Nuremberg chamber players — violin, oboe, viola da gamba and cembalo — in a trio sonata in F minor by Stölzel and a sonata in F major by his contemporary, Handel.

The Nuremberg City orchestra, with Erich Riede conducting, tied its concert that evening at the Gustav Adolf Church to the general subject of religious music. Jean Guillou, Paris organist, made an impressive appearance in Mozart church sonatas 12, 9 and 15 and in the Franck Chorale 2. The Swiss violinist, Max Rostal, was heard in Respighi's *Gregorian Concerto* and the Karl Höller *Symphony Fantasia* on a Frescobaldi Theme closed the concert.

A Sunday morning festival high mass at the Liebfrauenkirche got the day off to an early start with Paul Joseph Metzschabl leading the Bamberg cathedral choir and Hubert Schaffer at his home organ. Most of the music heard came from late 16th and early 17th century composers — Viadana, Jacob, Handl, Trebaci and Hassler.

Trebaci was heard again in the first organ recital of Organ Week — Luigi Tagliavini at the great St. Lorenz Church. Other composers — Sweelinck, Scheidt, Frescobaldi and Rossi, continued in the 17th century as the meticulous young Italian offered them in careful under-statement.

But the evening recital on Sunday dived right into today — a kind of organ duel between Rudolf Zartner of Nuremberg playing Hugo Distler with clarity, verve, fine registration and complete comprehension and Jeanne Demessieux lending her high bravura style to Oliver Messiaen.

Each year Organ Week features a world-renowned choral chamber group. This year's concert at St. Sebald's by the choir of Radio Hilversum held its own with its predecessors in an all-

sacred concert led by Marinus Voorberg and extending from Dufay to the late Willy Burkhard with Clemens non Papa, Turnhout, Faignt, Lassus, Messaus, Sweelinck and Reger in between.

Tuesday evening was the "young organist" recital in which Susi Messerli of Berne, Switzerland proved a little disappointing in Bach, Walther and Pepping while the Nuremberg critics were favorably impressed with Karl Hochreiter of Speyer who was praised especially for the Schönberg Variations and also approved for his fine Bach and Reger.

At the same hour as the "young organists", Luigi Tagliavini played a recital (a duplicate of his San Pedro recital at the AGO international national) at the Neustädterkirche in Erlanger — also an official recital of Organ Week.

Wednesday evening's program, *Sacred Music of the Present Day*, was in many ways the most significant event of the whole festival. By far the oldest composer represented at this St. Sebald concert was Krenck. Tenor, viola, organ, harpsichord and piano soloists, the chamber orchestra of the Fränkischer Landorchester led by Edgar Bredow, a boy choir and the choir of the Regensburg Church Music School took part. There seems to be a stronger contemporary group of church composers in Germany today than in any other country and their originality and creativeness sets a remarkable tone for the kind of thinking the Nuremberg festival stands for. Besides Krenck the composers were Bertram, Zimmermann, Lechner and Bredow.

Thursday evening's fine Mozart concert at Gustav Adolf offered the fine orchestra and choir of the Bavarian radio led by Rafael Kubelik in the Ave Verum motet KV618, the Litany KV243 and the Mass in C KV317. Soloists of very high calibre assisted.

Friday's recital by Michael Schneider contained the premier of Johann Nepomuk David's new, extremely large scale Chaconne and Fugue, which everyone agreed was a remarkable contrapuntal achievement but which some felt too cerebral. Another premier, Max Baumann's Suite, on the other hand, impressed some as colorful and moving while others thought it too romantic and even naive. There was general agreement on Schneider's Bach: Prelude and Fugue in C (9/8), Trio Sonata in E minor and Prelude and Fugue in D. There was considerable dissatisfaction, though, with his appending a thoroughly commonplace bravura reading of the Toccata and Fugue in D minor.

(Continued over the page)

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As in 1961, the Windsbacher Boy Choir led by Hans Thamm sang delightfully at a vesper service at St. Lorenz the final Saturday. The program was entirely Bach with Wolfgang Auler at the organ playing organ numbers between the choir's motets.

The Bamberger Symphony under the leadership of Heinz Wallberg was heard Saturday night at Gustav Adolf, playing Conrad Beck's Hymn for Orchestra, Klaus Huber's Instrumental Litany and the Bruckner Third Symphony — all orchestral music specifically designed for the praise of God.

Though the Windsbacher choir was again heard to excellent advantage at the early service Sunday morning at St. Lorenz, the most moving feature of that morning was the welcoming of Professor Walther Körner making his first public appearance since his nearly fatal 1961 accident. Professor Körner played for the official opening of the Laurentius organ, a two-manual instrument just completed half-way down the nave of the great church and the final unit of Prof. Körner's dream of complete restoration of the war-ravaged edifice. The organist had recovered a remarkable amount of his skill and authority at the organ.

A late morning concert at St. Egid of the city conservatory resources was devoted to two early Nuremberg composers — Hans Leo Hassler, who died 350 years ago, and Johann Erasmus Kindermann who was born just four years later. Both were links in the age-old chain of Nuremberg's pre-eminence in church music.

To Max Loy again fell the honor of conducting his Nuremberg Teachers Singing Society and the Franconian orchestra in the last great musical event of Organ Week — an impressive performance of the Beethoven Missa Solemnis.

Many countries including the United States were represented at 1962 Orgelwoche. The group of 14 Americans who were guests of the German government for an inspection tour of church music were in Nuremberg one of the days and were shown a number of the organs. (Robert Baker played a bit of the Bach B minor at one stop.) The group's tight schedule did not permit sharing the well-planned, forward-looking program of Nuremberg's 11th International Week. *Wie Schade!*

The new two-manual Laurentius organ in the Lorenzkirche at Nuremberg was completed by Steinmeyer in time to be dedicated at the end of International Organ Week by the Week's originator, Prof. Walther Körner. Brighter and lighter in texture than the huge instrument in the rear gallery the new instrument's console connections with the old make possible a variety of uses. The Mehl design is described as "aristocratic" and the Röttger voicing as "chamber-musical."

HAUPTWERK

Harfenprinzipal 16 ft.
Praestant 8 ft.
Quintade 8 ft.
Oktave 4 ft.
Gemshorn 4 ft.
Schwegel 2 ft.
Larigot 2 1/2 ft.
Mixture 6 - 8 ranks

POSITIV

Kopfflöte 8 ft.
Salicional 8 ft.
Praestant 4 ft.
Rohrflöte 4 ft.
Flageolet 2 ft.
Quinte 2 1/2 ft.
Terz 1 1/2 ft.
Quintcymbel 3 - 4 ranks
Dulcian 16 ft.
Bärpfeife 8 ft.
Geigend Regal 4 ft.
Tremulant
Gloria in D (cymbelstern)

PEDAL

Pilleata 16 ft.
Zartbass 16 ft.
Suavial 16 ft.
Gotischer Praestant 8 ft.
Italienischer Prinzipal 4 ft.
Bauernpfeife 2 ft.
Piffaro 4 ranks
Mixturebass 3 ranks
Carillon 4 ranks
Lieblich Posaune 16 ft.
Kupfertrompete 8 ft.
Tremulant

The permanent successor to Prof. Körner at the Lorenzkirche has been announced as Herman Harrassowitz, a student of Helmut Walcha and Kurt

Thomas who won the Kulturkreis der deutschen Industrie prize in 1956. He will begin his service in the autumn.

(Report based on Nuremberg newspaper criticisms plus personal observations by Horst Bruchner, who served as stop-puller for several recitalists. Churches and organs mentioned were pictured and described in the November 1961 issue.)

RECITAL PROGRAM BOOKLET FROM CARNEGIE HALL READY

The annual booklet of programs, with notes, for the free organ recital series at Carnegie Music Hall, Pittsburgh, Pa. is now available for the asking. Write to Marshall Bidwell, organist and director of music, Carnegie Music Hall, Pittsburgh 13.



Gilbert C. Pirovano has been appointed to the staff of the Mississippi State College for Women, Columbus, beginning in September. He was awarded the MM degree in church music at the Eastman School of Music in June and will continue study toward a doctorate.

Mr. Pirovano holds the bachelor degree from the Westminster Choir College and the MA in music education from Columbia University. Organ study has been with Alexander McCurdy and David Craighead. Recent positions include Chico, Cal. State College, the First Presbyterian Church, Jamaica, N.Y. and the First Community-Congregational Church, Dallas, Tex. While serving in the U.S. Navy, Mr. Pirovano directed the Bluejacket Choir at Great Lakes, Ill. He served as dean of the Chico AGO Chapter from 1959-1961.



David J. Wilson assumed Sept. 1 as director of music at the Immanuel Lutheran Church, Seymour, Ind., in charge of organ and choirs and of the music education in the parish school.

A graduate of the Colorado State College of Education, Greeley, he received his early training from Paul Zieshang, Paul Rosel and Dr. John Chadwick. In his postgraduate work at Northwestern University his organ training was with Richard Enright.

Mr. Wilson leaves the Concordia Lutheran Church, Fort Wayne, Ind. where he has also served as sub-dean of the Fort Wayne AGO Chapter. He gave three recitals in Fort Wayne and appeared on many Guild programs.

The new church in Seymour will be dedicated in October; installation of the new 43-rank Casavant (Feb. 1962 issue) will be completed in December.

CLASSIFIED ADVERTISEMENTS

POSITIONS WANTED

POSITION WANTED — ORDAINED Presbyterian minister seeks position as organist-director with or without ministerial responsibilities in San Francisco-Bay area while pursuing master's degree in sacred music, September, 1962. For resumé and qualifications write: The Rev. Frank J. Shepherd, 14840 Puritas Road, Cleveland 35, Ohio.

POSITION WANTED — ORGANIST-choirmaster, 38, professionally trained, full time challenging position with teaching privileges and adequate salary. Experienced with children's and adult choirs. Details requested. 47 Pierce St., East Greenwich, R.I.

POSITION WANTED — SWISS ORGANIST-conductor, male, 26, concert diploma Heiler, Paris studies, searches interesting position in church or college. Would consider sabbatical replacement. Address J-8, THE DIAPASON.

POSITION WANTED — ORGANIST-choirmaster desires position in Roman Catholic parish. Resumé on request. Give details. Address F-5, THE DIAPASON.

POSITION WANTED — ORGANIST-choir director, available now. Good references. Address J-7, THE DIAPASON.

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WANTED — WE WOULD LIKE TO know how many people would be interested in the purchase of custom-built organ pipes manufactured in this country by experienced German craftsmen. Special orders for plain metal, fired copper, etc. would be possible. Please state approximate number of ranks needed per year. Prices competitive. Address G-10, THE DIAPASON.

WANTED—COPY OF EACH. TERRY'S translation of Forkel's biography of J. S. Bach, London, 1920. Clarence Dickinson's *Excursions in Music History*, New York, 1917. Mrs. James Eley, Route 1, Box 1, Eureka, Cal.

WANTED — FROM TC UP 10-IN. WIND kinura, geigen, solo string, unified flute for mutations. Two or three small single chests. J. R. Robinson, Rt. 4, Box 52, Tampa, Fla.

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WANTED — ORGAN BOOKS, MAGAZINES, builders' publications permanently wanted. Organ Literature Foundation, Nashua, N.H.

WANTED — RANK OF BRASS TRUMPETS, 15 in. pressure. J. H. Thomas, 422 E. State St., Olean, N.Y.

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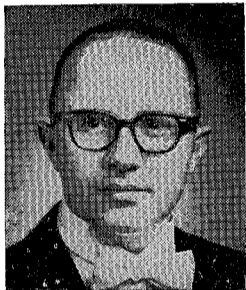
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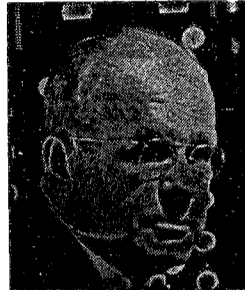
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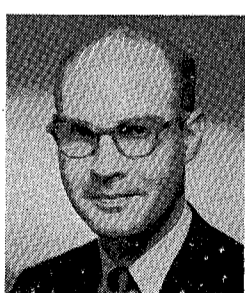
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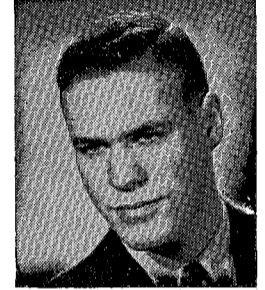
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