

THE DIAPASON

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

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NOVEMBER, 1966

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HUNTSVILLE, ALA. OPENS NEW CASAVANT FOUR MANUAL

IN THE FIRST BAPTIST CHURCH

Ledbetter Plays Dedicatory Recital on Instrument—Eugene Brasher Is Minister of Music

Casavant Frères Limitée, St. Hyacinthe, Quebec, has installed a four-manual organ in First Baptist Church, Huntsville, Ala. The new building is of contemporary style by Lawrence S. Whitten & Son, architects, Birmingham. Centrally located at the front of the church, behind and above the large choir area, the organ is partially encased and displays a facade of burnished tin pipes. The specification was drawn up by Lawrence I. Phelps, tonal director of Casavant Frères, Eugene Brasher, minister of music of the church, Mrs. Brasher and Dr. Robert A. Markham, Casavant representative.

The dedication recital was played by Clarence Ledbetter May 15, 1966.

GREAT

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Rohrgedackt 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixtur 6 ranks 366 pipes
Trompete 8 ft. 61 pipes

SWELL

Lieblighgedackt 16 ft. 61 pipes
Geigenprinzipal 8 ft. 61 pipes
Zauberflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Céleste 8 ft. 54 pipes
Geigenoktav 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Oktavine 2 ft. 61 pipes
Mixtur 6 ranks 2 ft. 366 pipes
Fagott 16 ft. 61 pipes
Trompete 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremulant

CHORAL ORGAN

Salizional 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Céleste 8 ft. 49 pipes
Spitzprinzipal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nasat 2½ ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Terz 1½ ft. 61 pipes
Kleinmixture 3 ranks 183 pipes
Oboe 8 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quintflöte 1½ ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharf 4 ranks 244 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintade 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Mixtur 5 ranks 160 pipes
Kontraposaua 32 ft. 32 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Schalmel 4 ft. 32 pipes

MILDRED ANDREWS was elected music advisor for the coming biennium at the international convention of Mu Phi Epsilon, professional music sorority, Aug. 28-Sept. 1 in Portland, Ore.



Gillian Weir, brilliant young New Zealander, presently residing in London, will make her North American debut at ICO '67 in Toronto next August.

Miss Weir began her early career as a pianist. Winning a scholarship given by the Associated Board of the Royal Schools of Music brought her to England in 1962. There she worked at the RCM with Ralph Downes (organ) and Cyril Smith (piano). She later studied with Anton Heiller, Marie-Claire Alain, Nadia Boulanger and Fernando Germani.

At the 1964 St. Alban's International Organ Festival Competition, Miss Weir was awardee first prize, and has since performed in most of the major British concert halls.

In 1965 she was chosen to play the Poulenc Concerto at Royal Albert Hall, London, on opening night of the Henry Wood Promenade Concerts. She has been heard frequently on BBC and at Royal Festival Hall. In addition to acquiring a wide repertoire in all periods, Miss Weir has established a reputation for authoritative performances of the works of Messiaen.

Her Toronto recital will be on the newly rebuilt four manual Casavant at Yorkminster-Park Church.

BRISTOL ELECTED TO BOARD OF NEW YORK PHILHARMONIC

Lec Hastings Bristol, Jr., president of Westminster Choir College, has been elected to the board of directors of the New York Philharmonic. President of the Creative Education Foundation, he is a director or trustee of: Atlantic Capital Corporation, Council for the Advancement of Small Colleges; Westminster Choir College and the Princeton Chamber Orchestra, and a member of the national council of the American Guild of Organists and of the Joint Commission on Church Music of the Episcopal Church.

ADELE DIECKMANN directs her choir at Trinity Presbyterian Church, Atlanta, in a performance Nov. 6 of the Kodaly Laudes Organi, commissioned by the Atlanta AGO Chapter for the Guild service of last summer's national convention.

CROZIER WILL BE SOLOIST WITH NEW YORK PHILHARMONIC

Catharine Crozier will be soloist in the regular series of the New York Philharmonic orchestra concerts at Lincoln Center. She will play the Barber Toccata Festiva Nov. 23, 25, 26 and 28 with William Steinberg as conductor. The Saturday concert will be broadcast over the group of stations known as the New York Philharmonic network; most areas of the country are represented.

The Barber work will also be heard along with Haydn and the new Pinkham Concertante at the midwinter conclave in Dallas.

THE CHOIR OF MEN AND BOYS of Christ Church Cathedral, Indianapolis sang two services Oct. 29 and 30 for the 150th anniversary celebrations at Trinity Cathedral Cleveland. They also sang a concert Oct. 29 at Westminster Presbyterian Church, Dayton.

ST. PETERSBURG CHURCH ORDERS REUTER ORGAN

1ST PRESBYTERIAN CHURCH

Plan Chancel Area Installation for 3-Manual Instrument — Completion Next Summer

The Reuter Organ Company has been awarded a contract to build a three-manual, 47-rank organ for the First Presbyterian Church, St. Petersburg, Fla.

The great, positiv, and 16 ft. principal and 16 ft. bombarde of the pedal will be cantilevered from the left wall of the chancel area as one faces toward the front of the church. This pipework will be displayed in a visually attractive design. The swell division and remainder of the pedal will be placed behind a very open grillwork to the immediate rear of the chancel area. The choir singers and console are located in the chancel in the immediate proximity of the exposed section of the instrument.

The church's present organ will be utilized as an antiphonal section and placed at the rear of the church. The ten ranks which make up this division are not included in the total given above.

Negotiations for the sale of the instrument were concluded by Jack H. Murphy, area representative for Reuter, who also will make the installation scheduled for next summer.

GREAT

Quintade 16 ft. 61 pipes
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Superoktav 2 ft. 61 pipes
Mixtur 4 ranks 244 pipes
Helle Trompete 8 ft. 61 pipes
Trompette-en-chamade 8 ft. (prepared)
Carillon (prepared)
Tremulant

SWELL

Bourdon à cheminée 16 ft.
Flute à cheminée 16 ft.
Viole de gambe 8 ft. 61 pipes
Voix celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute creuse 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Flute à bec 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Plein jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Voix Humaine 8 ft. (prepared)
Clairon 4 ft. 61 pipes
Tremblant

POSITIV

Singendgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. (prepared)
Gemshorn Celeste 8 ft. (prepared)
Weitprinzipal 4 ft. 61 pipes
Spitzgedeckt 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Trompette-en-chamade 8 ft. (prepared)
Tremulant

ANTIPHONAL

Principal 8 ft. 73 pipes
Viola 8 ft. 73 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 85 pipes
Spitzflöte 8 ft. 85 pipes
Oktave 4 ft.
Rohrflöte 4 ft.
Spitzflöte 4 ft.
Spitznasat 2½ ft.
Spitzflöte 2 ft.
Mixture 3-4 ranks 244 pipes
Trompette 8 ft. 73 pipes
Chimes (prepared)
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 68 pipes
Bourdon à cheminée 16 ft. (prepared)

Quintade 16 ft.
 Gemshorn 16 ft. (prepared)
 Bordun Quinte 10 3/4 ft.
 Oktav 8 ft. 32 pipes
 Bordun 8 ft.
 Flute à cheminée 8 ft.
 Quintade 8 ft.
 Choralbass 4 ft. 32 pipes
 Bordun 4 ft.
 Bordun 2 ft.
 Mixtur 3 ranks 96 pipes
 Contrebasson 32 ft. (prepared)
 Bombarde 16 ft. 56 pipes
 Basson 16 ft.
 Bombarde 8 ft.
 Trompette-en-chamade 8 ft. (prepared)
 Basson 8 ft.
 Bombarde 4 ft.
 Krummhorn 4 ft.
 Carillon (prepared)
 ANTIPHONAL PEDAL
 Subbass 16 ft. 12 pipes
 Spitzflöte 8 ft.
 Prinzipal 4 ft.
 Contretrompette 16 ft. 12 pipes



Orpha Ochse flew the polar route late September returning from a seven-week European recital tour where she played music and organs covering four centuries. The earliest organ she played was built by Antegnati in 1581 in Brescia, Italy; the youngest, built by Hildebrand, was finished in Clausthal, West Germany the night prior to the recital. In both instances, Dr. Ochse was honored to be the first American recitalist.

Other recitals were played in Grote Kerk, Elburg, Holland; in West Germany at St. Wilhadi Church, Stade; St. Johannis Church, Luneburg, and Church of Ludingworth.

In San Guiseppi Church, Brescia, Italy, she played a Sonatina composed by Rayner Brown of Los Angeles for and dedicated to Dr. Ochse for performance on this 1581 organ. She also re-visited many churches included in her 1965 tour under a grant from the American Philosophical Society for the European study of late Renaissance and Baroque organ design. Upon her return, Dr. Ochse immediately initiated, as dean, the year-long festivities celebrating the 30-year anniversary of the Pasadena AGO Chapter.

CCWO'S GRUENSTEIN AWARD CONTEST FOR 1967 LISTED

The Chicago Club of Women Organists has listed details of its annual Gruenstein Memorial Organ Playing Contest for Young Women between 16 and 30. The contest will be held May 14 at the Ebenezer Lutheran Church. Contestants must play Movement 1, Bach Trio Sonata 6, and a Romantic or Contemporary work of their own choice. Numbers need not be memorized. For application blank and information write Hazel Quinney, 1518 East 59th St., Chicago, Ill. 60637.

MARILYN MASON PLAYS SIX OCTOBER ENGLISH DATES

Marilyn Mason played six recitals in England in October including one at Westminster Abbey in the series commemorating the Abbey's 900th anniversary. She was an honored guest Oct. 1 at the 40th anniversary dinner of the Organ Club of London and was invited to reply to the Toast for the Guests. This was the first time the club has had a foreigner and a woman as one of its honored guests.

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**ACTIVE ORGANIST SOCIETY
IN SOUTHERN AUSTRALIA**

A letter from Terrence Stokes, Honorable Secretary of the Society of Organists (Victoria) Incorporated, tells of the strong society in that far south state of down-under Australia. The society has 252 members and is sponsoring its first nation-wide organ playing competition in May with a \$500 first prize.

The society is affiliated with England's Incorporated Society of Organists, one of that country's three organizations of organists. We have asked Mr. Stokes to invite members to send news of their recitals and activities to THE DIAPASON for publication.



William Haller, Texas Women's University, Denton, will be a recitalist for the 1966 midwinter conclave in Dallas, Dec. 27-29. A native of Homer, N.Y. he is a graduate of Eastman School of Music studying organ with Norman Peterson and David Craighhead. In 1965 he won the national organ playing competition sponsored annually by the First Presbyterian Church, Fort Wayne, Ind.

Mr. Haller's conclave program will include works of Bach, Boëly, Widor, Vierne and Hindemith, one of the first programs to be heard on a new three-manual organ by the young Dallas builder, Robert Sipe.

As announced previously, recitals by Donald Willing and Ladd Thomas and a performance of Britten's Noye's Fludde, conducted by Paul Thomas, and a choral concert by the Forth Worth Schola Cantorum, under the direction of Bev Henson are also on the schedule.

A Texas size welcome awaits you at the Dallas Conclave. Write for registration materials to James M. Guinn, 721 West Ninth Street, Dallas, Tex. 75208.

DAVID PIZARRO was heard Oct. 12 on WERS, Emerson College station in Boston and will be heard again Nov. 20 on WBCN on programs called The King of Instruments.

THE DIAPASON

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Business Manager

NOVEMBER, 1966

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Advertising rates on application.

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

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

**WAGNER GIVEN SICK LEAVE
FROM PITTSBURGH POSTS**

W. William Wagner was granted a sick leave from Mount Lebanon Methodist Church, Pittsburgh, Pa. beginning Oct. 17 and terminating March 1967. He underwent spinal surgery at the Mayo Clinic, Rochester, Minn. Oct. 19 and will return to his Mount Lebanon home in November for convalescence.

Mrs. Stanley Tagg has assumed leadership of the music at the church while Mr. Wagner is away. His work as music director of Temple Sinai will be assumed in his absence by Donald Wilkins, Calvary Episcopal Church.

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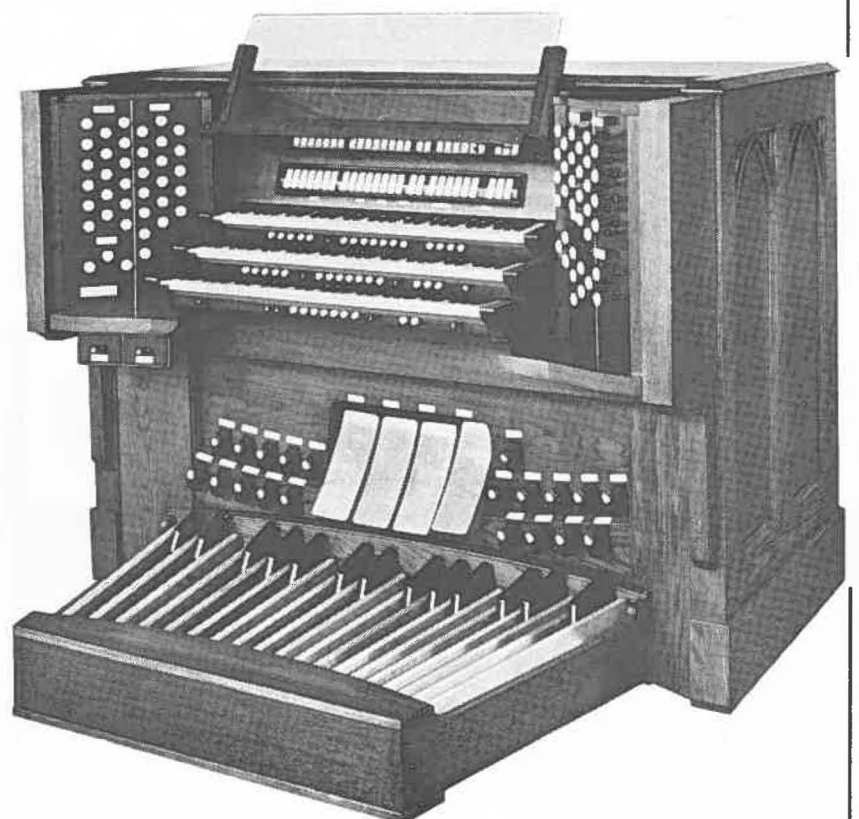
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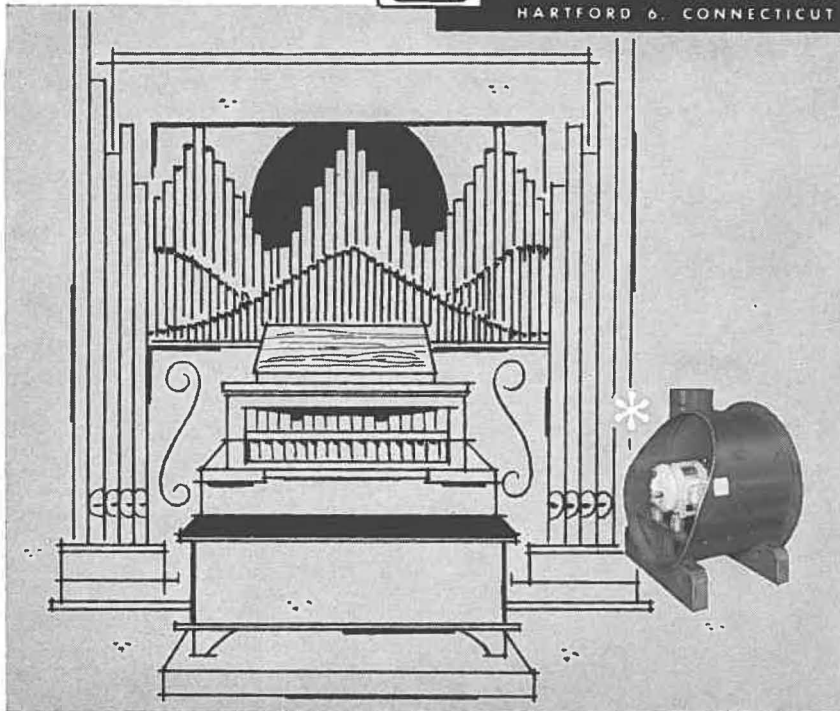


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Frederick Roye, organist and musical director of the Church of the Holy Trinity, Philadelphia, will conduct the Fourth Annual Philadelphia Bach Festival Nov. 11 and 12. The Nov. 11 concert of the Brandenburg Concerto 2 and excerpts from the Christmas oratorio, and Saturday morning's harpsichord recital by noted Ralph Kirkpatrick will take place in Holy Trinity.

Saturday afternoon Mr. Roye will conduct the festival chorus, orchestra and soloists in the B minor mass in the Cathedral of Sts. Peter and Paul; the Bach mass is rarely heard in a Catholic church.

Mr. Roye organized and conducted the first annual Philadelphia Bach festival in May 1963. All have received major critical acclaim.

A native Philadelphian Mr. Roye has been associated with Holy Trinity for many years, at one time as assistant to Robert Elmore. He also served as organist and musical director of Reformed Congregation Keneseth Israel for 12 years. He is a member of the faculty of the Philadelphia Musical Academy.

MENDELSSOHN'S HYMN OF PRAISE was sung Oct. 2, World Wide Communion Sunday, at the Second Presbyterian Church, Kansas City, Mo. Ronald Dawson was organist and William Bliem director.



Elaine M. Swartz, Tallmadge, Ohio became organist at Goodyear Heights Methodist Church, Akron, Ohio Sept. 11. She was formerly organist with Bethany Lutheran Church, Akron, and Brimfield EUB Church in Brimfield, Ohio. Her study was with C. Dean Blair, Harrisburg, Pa. and Dr. Richard C. Warner, Kent State University.

Miss Swartz succeeds Mrs. James Reeder who with her husband, the choir director of the church, is moving to Wooster, Ohio and will assume the positions of organist and choirmaster at Central Presbyterian Church, Massillon, Ohio.

DR. HARRY WILKINSON has been appointed Lecturer in Music (theory) at Beaver College, Glenside, Pa. for the 1966-67 academic year. He continues on the faculty of West Chester State College, Pa., and as choirmaster and organist of St. Martin-in-the-Fields, Chestnut Hill, Pa.

VERNON DE TAR conducted the 11th annual Diocesan Choral Festival Service Sept. 25 at Christ Church Cathedral, Houston, Tex. A choir of 150 sang music of Purcell, Bach, Schütz, Viadana, Holst and Louie White.

MEMO TO A CHURCH MUSICIAN

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- M62 Songs of Patriotism, Brotherhood, and Faith

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ST. JOHN'S EPISCOPAL CHURCH

Ronald Gould, on Leave as Organist,
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The new three-manual Schlicker organ with prepared antiphonal in St. John's Episcopal Church, Youngstown, Ohio, was dedicated at the morning service Sept. 25. That evening Alec Wyton played the dedicatory recital listed in the recital section; the Youngstown AGO Chapter was co-sponsor. Ronald L. Gould, on leave of absence from St. John's, returned to conduct the dedicatory service. Gerald F. McGee, serving in Mr. Gould's absence, was at the organ.

Mr. Gould was consultant in the design of the organ of 64 ranks and 3,577 pipes. The chests are slider with electric pulldowns and electro-pneumatic stop action. Voicing is on pressures from two to two and three-quarters inches with no nicking of the languids.

GREAT

- Pommer 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Spitzflöte 8 ft. 61 pipes
- Holzflöte 8 ft. (prepared)
- Octave 4 ft. 61 pipes
- Hohlflöte 4 ft. (prepared)
- Quint 2 2/3 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Mixture 5-6 ranks 354 pipes
- Trumpet 8 ft. 61 pipes
- Chimes (prepared)

POSITIV

- Gedeckt 8 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Terz 1 1/2 ft. 37 pipes
- Klein Nasat 1 1/3 ft. 61 pipes
- Siffelöte 1 ft. 61 pipes
- Scharf 3-4 ranks 255 pipes
- Cymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo

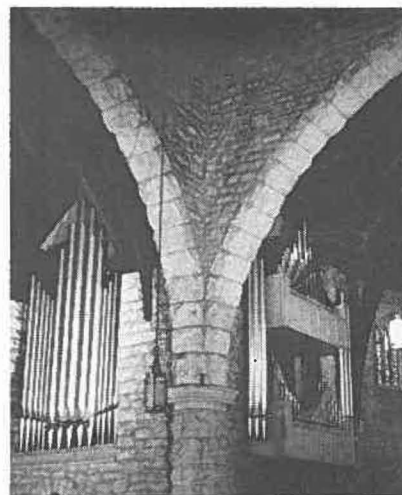
SWELL

- Rohrflöte 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Voix Celeste 8 ft. 56 pipes
- Dolce 8 ft. (prepared)
- Principal 4 ft. 61 pipes
- Spießflöte 4 ft. 61 pipes
- Nasat 2 2/3 ft. 61 pipes
- Nachthorn 2 ft. 61 pipes
- Terz 1 1/2 ft. 49 pipes
- Mixture 4-5 ranks 292 pipes
- Fagott 16 ft. 61 pipes
- Schalmei 8 ft. 61 pipes
- Clarion 4 ft. 61 pipes
- Tremolo

PEDAL

- Untersatz 32 ft. 12 pipes
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Pommer 16 ft.
- Octave 8 ft. 12 pipes
- Spitzflöte 8 ft.
- Gedeckt 8 ft. (prepared)
- Choralbass 4 ft. 32 pipes
- Pommer 4 ft.
- Hohlflöte 2 ft. (prepared)
- Mixture 3 ranks 96 pipes
- Contra Fagott 32 ft. (prepared)
- Posaune 16 ft. 32 pipes
- Trumpet 8 ft. 12 pipes
- Schalmei 4 ft. 32 pipes
- Cornet 2 ft. 12 pipes

ANTIPHONAL (prepared)



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The specification was drawn up by Austin Organs, Inc. in consultation with the organ committee for the church. Charles L. Neill handled negotiations for Austin.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Bells

SWELL
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rohrgedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagot 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

CHOIR
Gedackt 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Larigot 1 1/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremulant



Norberto Guinaldo has been appointed organist at the First Methodist Church, Garden Grove, Calif., which will soon inaugurate its new building and organ. He will play the first recital of the December series planned to celebrate the event. Among the recitalists will be Jean Langlais and Ladd Thomas, university choruses and instrumental groups.

Mr. Guinaldo won first prize in the composition contest sponsored by the Organ Historical Society with his Passacaglia played last June at the society's Cape Cod convention. He was also awarded first prize for his Prelude and Fugue at the Southwestern Youth Music festival in Long Beach in August.

PEDAL
Principal 16 ft. 32 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 32 pipes
Gedeckt 8 ft.
Principal 4 ft. 12 pipes
Koppelflöte 4 ft.
Posaune 16 ft. 32 pipes
Fagot 16 ft.
Posaune 8 ft. 12 pipes
Krummhorn 4 ft.

**NORTH CAROLINA ORGANIST
HONORED AFTER 30 YEARS**

Rennie Griffin Williamson, Manteo, N. C., was honored Aug. 21 with an appreciation dinner by the members of Mount Olivet Methodist Church on her retirement as church organist after more than 30 years. Mrs. Williamson, a graduate of Greensboro College began playing for church services when the church boasted a piano and an old-fashioned reed organ. When the church acquired an organ, she took lessons and learned to play the church services on that.

In addition to serving as church organist, Mrs. Williamson has been active in the Roanoke Island Music Club, affiliated with the North Carolina and the National Federation of Music Clubs; the Manteo Woman's Club; a member of the county library board; the Woman's Society for Christian Service. She holds a full-time job as bookkeeper in a beach hotel.

A scholarship established by the northeastern district of the N. C. Federation of Music Clubs, to assist a talented and worthy student in musical studies, bears the name The Rennie Williamson Scholarship.

Paying tribute to Mrs. Williamson on her retirement were the pastor of the church; several former pastors and representatives of the various clubs to which she belonged. Special music was sung by the Lost Colony choir under the direction of George Trautwein.

**HUTCHINSON, KANS. ORGANIST
RETIRES AFTER 48 YEARS**

Mrs. Carl Klaver retired Aug. 28 after 48 years as an organist, the last 23 at the Trinity Methodist Church, Hutchinson, Kans. Her first post at the age of 15, was at the Kingman Methodist Church.

The Sunday before her retirement Mrs. Klaver played for her 338th wedding at Trinity. She took a month-long vacation in October, visiting with friends in North Carolina.

She will continue her AGO membership and will do some emergency organ substitution.

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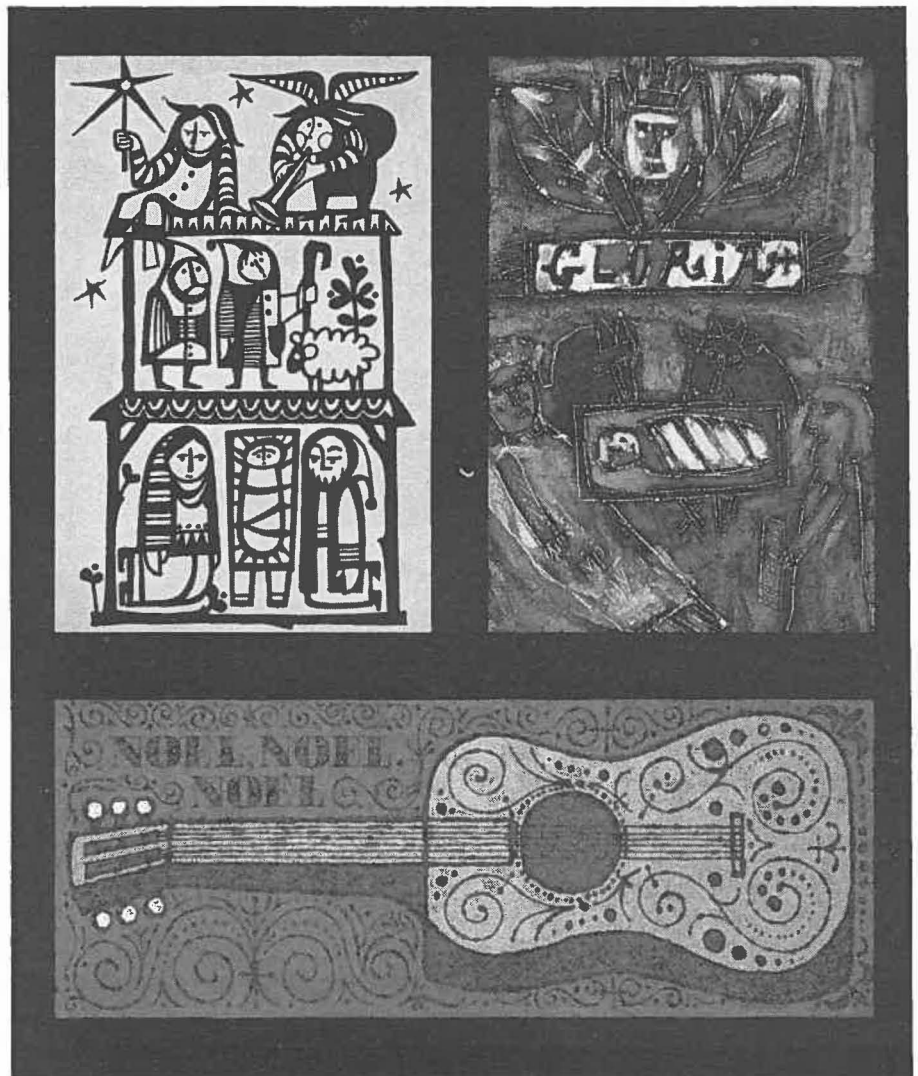
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The three-manual instrument was designed by Donald Gillett of Aeolian-Skinner, with the co-operation of Harry E. Hall, minister of music, and Mrs. Hall, the organist.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Furniture 4-6 ranks 318 pipes
Trumpet 8 ft. 61 pipes
Octave Trumpet 4 ft. 12 pipes
Carillon (prepared)

SWELL

Viola Pomposa 8 ft. 61 pipes
Viole Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 4-5 ranks 226 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 12 pipes
Rohr Schalmey 4 ft. 61 pipes
Tremulant

CHOIR

Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61
Gemshorn Celeste 8 ft. 55 pipes
Fugara 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Principal 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Cymbel 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Trumpet 8 ft.
Octave Trumpet 4 ft.



Lady Susi Jeans will teach the second half of this school year on the faculty of the University of Colorado, beginning Feb. 6. A constant researcher into old English organ music and friend of contemporary composers through Europe, Lady Jeans will be sharing her enthusiasm again with colleges and Guild chapters in the course of her stay of some four months.

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Quintaton 16 ft.
Octave 8 ft. 12 pipes
Gemshorn 8 ft.
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Superoctave 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Bombarde 16 ft. 32 pipes
Hautbois 16 ft.
Bombarde 8 ft. 12 pipes
Bombarde 4 ft. 12 pipes
Chimes (prepared)

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Seattle

The Sept. 12 meeting of the Seattle Chapter was held at the Balcom and Vaughan organ factory with 82 attending. Dean Betty Jean Bartholomew conducted the business meeting. A short program of instrumental music was played by Alice Harris, recorder, Cathy Bell, cello, Nadine Hale, positon and Miri Hargue, flute. A demonstration of pipe construction, types of pipes, and recent trends in organ design was given by Eugene Nye and William Bunch of the company.

Maurice Duruffé gave a lecture-demonstration on the works of Franck Oct. 4 at St. Mark's Cathedral. About 100 attended the master class. Edith McNulty served as interpreter and Peter Hallock was host. The chapter sponsored M. and Mme. Duruffé Oct. 5 in a recital at St. Mark's. A reception followed at the home of Julia Chapel, artists committee chairman.

Chapter members were invited to a choral and organ music seminar Oct. 29 at First Lutheran Church, Richmond Beach, Seattle, site of the new Kleuker organ installed by Olympic Organ Builders, Seattle, and described in the September issue of THE DIAPASON. Maurice Skones, Pacific Lutheran University, led the choral seminar and David Dahl, Whitworth College, the organ section. Sponsor was the Lutheran Society for Worship, Music and the Arts, Seattle Chapter, of which Phyllis Compaan is chairman. Host organist was Dean Bartholomew.

BETTY JEAN BARTHOLOMEW

Tacoma

The Tacoma, Wash. Chapter held its first meeting of the season on Sept. 12 at the First Methodist Church with Richard Giltner, a native Tacoman now teaching in Georgia, presenting an organ program on the Aeolian-Skinner organ, with selections from David, Bach, Schroeder, Karg-Elert, Widor and Vierne. Following the program a reception was held in the church parlor with refreshments being served by the co-hostesses, Mrs. M. R. Hornum and Miss Elma Rosenberger. Prior to the new season a membership drive was instituted, with continued efforts to build membership.

REGINALD HEAFIELD

Spokane

The first meeting of the Spokane, Wash., Chapter was held Sept. 27 in the Leavitt Hall cafeteria, Whitworth College, with Dean David Dahl presiding. Members of the Whitworth College GSG were present. The regional convention for 1967 will be held in Eastern Washington June 12, 13 and 14. The first two days will be held in Spokane, the last day in Walla Walla. Headquarters for the convention will be the Davenport Hotel. Plans were outlined for the 1966-67 season. Don Gorman gave a report on the national convention in Atlanta. Estelle Cashatt, past-dean, was honored with a corsage for her services for the last two years. Following the meeting, Dean Dahl showed slides of his summer trip to Europe.

ELEANOR DITTRICH

Eugene

The Eugene, Ore. Chapter opened its 1966-67 meetings Sept. 13 with a dinner for members, spouses and ministers at Central Lutheran Church. Dr. H. Royce Saltzman, University of Oregon, gave a fine address to the group.

RICHARD DITZEWIG

Los Angeles

The Los Angeles Chapter sponsored Karel Paukert in recital Oct. 7 in Royce Hall, UCLA. The recital was co-sponsored by the UCLA Committee on Fine Arts; the program is listed in the recital pages. On the following day, Mr. Paukert conducted a workshop for members and friends in the University Lutheran Chapel.

REBECCA CAROL THOMPSON

Long Beach

The Long Beach, Cal. Chapter opened the season with a dinner meeting Sept. 6 in the parish hall of the Lutheran Church of the Resurrection, Redondo Beach. John Berry and Gene Driskill gave humorous and informative reports on the Atlanta convention at the business session presided over by Don Palmer. Gerard Faber, Riverside, gave a comprehensive lecture-demonstration on improvisation on the new two-manual Austin. Members were urged to support *The California Organist* to their utmost this year. James R. Weeks and Arthur Gilbert, past-deans, are on the committee.

BARBARA B. WATSON

San Diego

The San Diego, Calif. Chapter opened its 1966-67 season to a capacity audience at the Spreckles outdoor organ in Balboa Park Sept. 13. Gaylord Carter, Los Angeles organist, played a program of popular music including, Strike Up the Band, Rhapsody in Blue, selections from Oklahoma, Sound of Music, The Student Prince and Victor Herbert. Also included were his Variations on Reveille composed during his tour of duty with the Navy in 1942. The second half of the program he accompanied silent film comedies of Charlie Chase and Laurel and Hardy.

ISABEL TINKHAM

San Jose

At the Sept. 25 meeting of the San Jose Chapter, Frieda Ann Murphy, AAGO was heard in a lecture-demonstration on the music of Flor Peeters with whom she studied in Belgium. Theodore Simmons, tenor, joined in Speculum Vitae. Included were two chorale preludes from Peeter's Opus 100, Vol. 9, dedicated to Miss Murphy. Announcement was made of the William Whitehead recital Oct. 30 at the First Methodist Church, Los Gatos.

HELEN FRAZELL

Redwood Empire

Dean Claire Coltrin Saffell presided at the Redwood Empire Chapter's Oct. 4 meeting at which a panel of three clergymen discussed Music and Worship. After the panel Dean Saffell guided everyone into a lively discussion. Father Persano of St. Eugene's Cathedral outlined present trends toward more congregational singing in the Roman Catholic Church; Pastor Keturakat, St. Luke's Lutheran, emphasized organists' important contribution toward worship; Rev. Kenneth Edmonds of the host Christ Church Methodist concluded his remarks with Wesley's advice as printed in the new Methodist Hymnal.

DANIEL T. RUGGLES

Denver

The Denver Chapter met Sept. 12 at St. Thomas Episcopal Church for a dinner meeting. Bob Johnson, choirmaster at St. Thomas, played host to a capacity crowd while his choir served a dinner. Hugh Turpin, of Meunier Pipe Organ Company, lectured and demonstrated the voicing of pipes in Baroque style. Many new members were present and the chapter is proceeding with plans for the 1968 convention.

LILLIAN HEALEY

Wyoming

The Wyoming Chapter met Sept. 20 in the social hall of the First Presbyterian Church. James R. Lawson, carillonneur of the Riverside Church, New York City, gave an informative survey of the development of carillons. He illustrated his lecture with slides and a tape of several carillons around the world. After the program, Mrs. Norman Ball, dean, introduced officers, members and guests and issued an invitation to new organists and choir directors to become of the AGO. She also announced that Dr. Arthur Birkby, University of Wyoming, would give the program for October. Mrs. Warren Sparks was hostess for the reception.



Catharine Crozier will provide the final concert of the 1966 midwinter conclave in Dallas. Playing the new Aeolian-Skinner in Caruth Auditorium, she will be heard in works for organ and orchestra, with the orchestra conducted by Dr. David Ahlstrom of the faculty of Southern Methodist University. The program will include Concerto 1 in C major, Haydn; Concertante for Organ, Percussion and Celeste, Daniel Pinkham; and Toccata Festiva, Barber.

Miss Crozier is a particularly skilled concerto player, being featured soloist in November of this year in the regular series of the New York Philharmonic Symphony Orchestra and having played all-concerto programs with the Florida Symphony at Orlando-Winter Park.

Miss Crozier's career is too well known to require a summary here for readers of this magazine, but few of her admirers have had the opportunity of hearing her with orchestra.

Fort Collins

The Fort Collins, Colo. Chapter met Sept. 19 for a covered dish supper at the mountain home of Josephine Waddell in the Big Thompson Canyon. Plans were made for the year. Robert Cavarra, program chairman, announced that the choir festival will be Jan. 29 with Austin Lovelace conducting. Officers for the year are: Mrs. Ivan Engelhardt, dean; Robert Cavarra, sub-dean; Mrs. Harvey Burt, corresponding secretary; Mrs. Kent Simcoe, registrar; Mrs. Joseph Backner, treasurer; board members: Josephine Waddell, Arthur Martens and Laurene Edmondson.

SARA SIMCOE

Central Arizona

The opening dinner meeting of the Central Arizona Chapter for the season was held at St. Barnabas on the Desert, Scottsdale, Ariz. Dean Sue Lombardi introduced the new officers and Harold Wheeler outlined highlights of this season's program. Following the business session, the evening's program got underway. Dr. Kenneth Seipp, host organist and choirmaster, conducted a choral reading session with everybody participating. Several anthems were sung and a discussion which followed, considered various ways of bringing out desirable tonal effects.

The chapter sponsored Virgil Fox Oct. 9 on the Aeolian-Skinner organ at Grady Gammage Auditorium, Arizona State University.

KENNETH L. WALKO

Southern Arizona

The Southern Arizona Chapter's first fall meeting was held Sept. 16 at Grace Episcopal Church, Tucson where the newly elected Dean Carl Anderson, AAGO, is choirmaster. A variety of new publications, which had appeared in THE DIAPASON throughout last year was played on the three-manual organ by Mmes. W. E. Davis and Carroll Rinehart. This proved to be a gratifying program. The music was displayed afterwards and placed on sale. The advance announcement of this program brought out many members and the return of several "dropouts". All appeared to be rewarded for their efforts. Hostess Mrs. Charles Burgess served refreshments in the parish hall.

V. LOUISE PATTERSON

Houston

The Houston Chapter got off to a rousing start for the year with the traditional opening dinner, Sept. 27, this time a buffet supper in the elegant surroundings of the new River Oaks Apartments. The grace was offered by Lewis Zailer, sub-dean. At the conclusion of the meal the dean, Mrs. J. Frank Whitley, called upon Richard Halford, membership chairman, to introduce new members to the assembly of 66 persons. New yearbooks were distributed and appropriate thanks given to the committee headed by Mrs. O. F. Higgenbotham. Robert Bennett, state chairman and regional convention next summer in Houston, briefed the group on plans already underway by various committees. Two earnest lectures followed. Christopher M. Trussell, LTCL, made his topic, Improvisation, underline an area to be emphasized in the chapter this year. Mr. Trussell stressed the need to start and encourage improvisation from an early age. He noted the decline of this art in our country and urged all organists to practice clean-lined improvisation rather than meanderings and background music in the service. The second lecturer was Dr. Robert J. Jones, FAGO, University of Houston, who concisely outlined the requirements for the AAGO examinations. He went over each area of both the written and keyboard examinations, and recommended certain publications and books to aid those seriously considering the step this year. He urged the young organists, recently out of college, to take this step immediately and urged older organists to use these examinations as a refresher for their musical education and to "fill in the gaps" each musician always has.

ARLINE HASKELL

Lubbock

The Lubbock, Tex. Chapter held the first meeting of its new season Sept. 12 at Shepherd King Lutheran Church. A covered dish supper was served, followed by a business meeting. Programs for the coming year were discussed and a special report read by Mrs. Roy Davis and Kenn Miller on the Atlanta convention. New officers for the year were introduced as listed in the July issue. George Chrestensen of the Wicks Organ Company lectured on the construction of organ pipes and showed a film on the production of organs. About 35 people attended.

KENT HILL

Colorado Springs

The first meeting of the Colorado Springs Chapter was held Sept. 26 at the First Presbyterian Church, beginning with a potluck dinner. A program followed in the church. John Buck, sub-dean, introduced Dr. Austin C. Lovelace who gave an interesting and informative talk on hymns and hymn playing. A short discussion in regard to the 1968 National Convention, at which Denver, Colorado Springs and Boulder will be the hosts, ended the meeting. There were 45 present.

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News of the American Guild of Organists—Continued

El Paso

The first meeting of the season of the El Paso, Tex. Chapter was held Sept. 27 at the home of Tom Jordan. A potluck supper was followed by the receiving of new members, distributing year books with program for the year, and a short business meeting with Dean Mary Frances Thomas presiding. Dr. John Ellison, rector of St. Clement Episcopal Church will become the chapter's first chaplain. Committee appointments were Eileen Van Slyke, ethics; membership, Jackie Schroeder; Marie Sherman, hospitality; Dorothy Learmonth, student playing competition. David Hinshaw, past-dean, was appointed to fill a vacancy on the executive committee.

MARY FRANCES THOMAS

Fort Worth

The Fort Worth Chapter met for an al fresco dinner at the Lee Henrichs home Sept. 12. The chapter's first dean, Helen Ewing, was present as were charter members Mrs. H. L. Rudmose and Dr. E. Clyde Whitlock. The year's concert artists are: Robert Triplett, Nov. 28; Betty Boles, Jan. 10; Jean Langlais Feb. 3; Preston Rockholt, April 21. A report on the Atlanta convention was given and a summary of a recent handbell convention in Dallas.

GERALDINE ASKEW

Oklahoma City

The Oklahoma City Chapter opened its fall meeting schedule with a dinner meeting Oct. 3 at the First Christian Church. Clergymen, guests and members were introduced and a short business meeting held. William Zimmerman's program, Music and Art of Southeast Asia, spoke of the arts evolving from the culture of Indonesia and Malaya where he and Mrs. Zimmerman served as Methodist missionaries. A display of art objects, paintings and carvings, and recorded music and photographic slides were used. Highlight of the evening was the performance of a typical composition of the area by members of the chapter who played a set of wooden instruments brought by Mrs. Zimmerman.

MRS. M. J. FLEMING

Tulsa

Members and guests of the Tulsa Chapter met Oct. 4 at the home of Glen Smith for a covered-dish dinner and informal recital on the recently installed Smith hausorgan. Dean Thomas Matthews presided at the brief business meeting at which reports from the Atlanta convention were heard and programs for the current series of meetings outlined. The program: Priere, Franck—Mrs. C. E. Hickman; Soliloquy, Willan, Postlude, Nieland—Douglas Nelson; Variations in D minor, Handel—Mrs. James Simmons; The House upon a Rock, Weinberger—Mrs. E. H. Benedict.

MRS. JAMES E. WATKINS, JR.

Hutchinson

The Hutchinson, Kans. Chapter held its first regular meeting of the year at the home of Dean Selma Waggoner. A record, The Church Organ and Its Music, by Gerre Hancock, was studied. Program notes, suggested registration, and our own music to follow were helpful.

SELMA WAGGONER

Lincoln

The Lincoln, Neb. Chapter's first meeting of the new season was held Sept. 12. A busload of members friends and prospective members went to visit the new music facilities at Concordia College, Deward. Paul Rosel, chairman of the music department, and Marilyn Schinnerer of the organ department conducted tours of the new building and its rather remarkable facilities. When finished, 14 practice organs, representing major American builders, several European companies and even some trackers; several studio organs, a 19-rank Wicks in a small recital hall and a large organ in the College chapel. Following the tour, Charles Ore of the college faculty played selections from Stanley Voluntaries. Dean Myron Roberts conducted a brief business meeting at which several new members were welcomed. After the meeting everyone had opportunity to try out the organs presently installed.

The regular monthly meeting of the Chapter was held Oct. 3 in the concert hall of Union College. A brief business meeting was conducted by Dean Myron J. Roberts. At the meeting 11 persons were announced and welcomed as members joining our chapter. Dr. Hill, chairman of the music department of Union College, then welcomed members to the college and invited them to tour the facilities of the music department. Announcements were made of coming recitals and programs. The evening's program consisted of a panel presentation of Organ Teaching and Repertoire for the Beginner. The members of the panel were Dean Roberts, Marilyn Schinnerer, and Lanny Collins. Each panel member explained his method of teaching organ to beginners. A question and answer period followed.

C. RICHARD MORRIS

Wichita

The monthly meeting of the Wichita Chapter was held Sept. 20 at the East Heights Methodist Church. Robert Town presented a lecture-recital on Alain. He requested members to bring volumes 1, 2 and 3. Following a resumé of Alain's life, Mr. Town discussed and then played the following works: Litanies, Postlude pour l'Office de Complies, Deuxieme Fantasia, and Trois Danses.

JANET D. WITTMER

River Valley

The River Valley Chapter held its first meeting of its second year Oct. 4 at Gloria Dei Lutheran Church, Iowa City, Iowa. After a brief business meeting, Paul Milliman, Iowa representative for Casavant Frères, spoke on Proper Organ Maintenance and gave many valuable suggestions for preventive maintenance to help keep costs at a minimum and to get the best service from the organ. The chapter has grown in its one year from an initial membership of 15 to 38.

BEULAH HORNER

Chippewa Valley

The Chippewa Valley, Wis. Chapter met Sept. 19 in the music lounge at Sacred Heart Hospital, Eau Claire. Dean Peter Fadness presided. Following the business meeting, Sister Claire Marie demonstrated the use of music as therapy. Hostesses were Mrs. Eldora Brechlin and Theola Waller of Osseo.

THEOLA WALLER

Arrowhead

The Arrowhead Chapter, Duluth, Minn. met at St. Paul's Episcopal Church, Sept. 19. Most of the evening was spent discussing work with the Arena Auditorium Board trying to arrange for a pipe organ to be installed in the new auditorium. The chapter will endeavor to find a donor or donors to finance the project. Officers for the year were installed by Chaplain Wilbert Johnson, pastor of Gloria Dei Lutheran Church. Donald Andrews, past-dean, explained how to take care of minor repairs on a pipe organ. Refreshments were served by Mrs. H. L. Granquist and Mrs. Frank Wilson.

ISABELLE B. JOHNSON

Milwaukee

A fall meeting of the Milwaukee Chapter was held at Christ Episcopal Church, Whitefish Bay Sept. 25. A choral evensong service was heard with Gertrude Stillman as organist and choir director. The Rev. Victor Bolle officiated. Mrs. Stillman played three Bach Chorale Preludes, Whither Shall I Flee, He that Suffereth God to Guide Him, Comest Thou, Jesus, Down From Heaven, and Gaudemus, Campbell. She was joined by Dorothy Darling, recorder, in a Vivaldi sonata. The choir, with Howard Pepper, tenor sang This Is The Day, Peeters; Glory to the Trinity, Rachmaninoff; This Is the Record of John, Gibbons. A dinner and short business meeting followed the service.

Twelve Wisconsin composers entered the first annual composers contest sponsored by the Milwaukee Chapter. The winner was Cyril Owen, minister of music at Bethany Presbyterian Church, Milwaukee. Mr. Owen, graduate of Brown University, has long been active in the Milwaukee Chapter. Judges chosen from the national board of the Methodist church were Dr. Cecil Lapo, Robert O. Hoffelt and V. Earle Copes. An annual award has been set aside by the chapter for this event.

WALTER DERTHICK

Peoria

The Peoria, Ill., Chapter held its opening business meeting Sept. 20 at the home of Porte V. Wheeler. Dean Margaret Sayre presided and announced a patron membership drive starting Oct. 1 under the direction of Sub-dean Jet Turner. Recitalists being sponsored are Wilma Jensen Nov. 13 at the First Methodist Church and Heinz Wunderlich March 12 at St. Mary's Cathedral. Mrs. Jensen will give a master class Nov. 12. Year books were distributed with the program for the season. Chaplain Patrick W. Collins pronounced the benediction.

GLENN M. BELCKE

Galesburg

Musical Highlights of the Summer was Mrs. C. E. Van Norman's topic at the first meeting of the Galesburg Chapter at her home Sept. 13. Mrs. Harold Moore, dean, presided at the business session. Important events were to be the organ-choral workshop at the First United Presbyterian Church, Oct. 16; the Illinois Chapter festival of organists at University Hall, Urbana, with Charles Farley representing the chapter; and the junior choir festival in January.

ARLA H. PECK

KNOW YOUR GUILD



Adle Dieckmann, chairman of the national public relations committee, is a native of Decatur, Ga. After graduating from Agnes Scott College with a double major in Latin and music (studying organ with her father, the late C. W. Dieckmann, head of the music department for 45 years), she received her MA in Latin from Wellesley College and later her SMM from Union Theological Seminary in New York. She holds the AAGO. Her organ study was continued with Melville Smith and Dr. Carl McKinley in Boston, Hugh Porter, Marcel Dupré and Mildred Andrews. Additional work was done at the Berkshire Music Center at Tanglewood, the Mozarteum in Salzburg, and at Union in New York.

Miss Dieckmann held the position of chapel organist at the Northfield School for Girls in Massachusetts from 1949-53. Since 1955 she has been director-of-music-organist at Atlanta's Trinity Presbyterian Church, where she is in charge of the music program. She has also taught in the Latin Department of the Westminster schools in Atlanta.

The immediate past-dean of the Atlanta Chapter AGO, Miss Dieckmann was program chairman for the recent national convention held there. She is on the board of the Atlanta Music Club, and the Georgia Music Council, active in community affairs. For recreation she sails her Y-Flyer at the Atlanta Yacht Club.

Committee members serving with the chairman are William Weaver, recent chairman of the Atlanta Convention, Douglas Johnson and Burton Trimble.

Muncie

The Muncie, Ind. Chapter held its annual musician-clergy dinner Sept. 26 at the College Avenue Methodist Church. A program on hymnology was led by Mrs. Robert Huston and Elizabeth Meloy and accompanied by Mrs. Willard Yates. A business meeting was held and plans were discussed for the church music workshop to be held next month.

The chapter sponsored the Ninth Annual Church Music Workshop Oct. 21-22 at the First Presbyterian Church. The three sessions dealt with playing of the service, the choir rehearsal and children's choirs. Guest leader was John Boe, new to Ball State University organ faculty. He was assisted by Elwin Haskin, organist and choirmaster of the host church.

Sept. 26 was the date for a combined dinner meeting of the chapter and the Delaware County Ministerial Association. The topic was Hymnology.

Officers for the year are: dean, Mrs. Edwin Warner; sub-dean, Mrs. William Wakeland; secretary, Louise Arnold; treasurer, Mrs. Howard Wolfe; chairman of church music workshop, Mrs. Alvis Pfenninger; chairman of social and hospitality, Mrs. James Cory, chairman of membership, Mrs. James Maidlow; chairman of publicity, Mrs. James Kistler.

MRS. JAMES KISTLER

East Central Illinois

Two performances for public attendance thrust the Central Illinois Chapter into a solidly planned year. Dr. Robert Lodine, Chicago, played a recital Oct. 2 at the First Methodist Church, Champaign. Participating in the brief installation service prior to the program were Elisabeth Hamp, the Rev. Malcom Nygren, chaplain, and Dr. Lodine.

The annual festival of Illinois Chapters was held Oct. 20 programing Vernon Studt, Chicago, Dr. Charles Farley, Galesburg, Theodore Ripper, Decatur, Kenneth Bade, Kankakee, Mrs. Arthur Copeland, North Shore, and Mrs. Richard Barnhart, Southern Illinois Chapters. Instruments in Smith Music Hall, University of Illinois, and Wesley Methodist Church were used. Between afternoon and evening recitals, organists attended dinner at the Urbana-Lincoln Motor Inn.

CONSTANCE NAGEL

Springfield

The Springfield, Ill. Chapter met Sept. 20. for an organ crawl and recital in Decatur. Members met for smörgasbord dinner at the Redwood Inn then proceeded to Millikin University where Kenneth LaRowe, acting dean of the school of music, demonstrated the new two-rank Austin practice organ. The next stop was at Grace Methodist Church where Duane Werner, minister of music, demonstrated the 1964 33-rank Möller; at First Presbyterian Church, Zelna Lowe, organist, played the 1962 28-rank Reuter. The program was concluded at First Methodist Church with Theodore W. Ripper, minister of music, playing a recital on the 1906 Kimball organ rebuilt and tonally revamped by Harry Kriisa in 1961. His program is in the recital section.

SAMUEL J. HOOD, sub-dean

Chicago

The Chicago Chapter's season got under way Sept. 18 with the annual open house at Hyde Park Union Church. This year it included a recital by Mariann Cox, Milwaukee, winner of the Society of American Musicians award for 1965. Her program appears in the recital section. Miss Cox substituted for Wayne Leupold, winner of the chapter's 1966 student competition, who reneged on his agreement to play. A smörgasbord dinner followed in the church social rooms. Chaplain Robert B. Middleton, Regional Chairman Robert Lodine and State Chairman Elisabeth Hamp spoke briefly after those present introduced themselves.

Evansville

The 1966-67 season of the Evansville, Ind. Chapter was launched Sept. 19 with a Get-Acquainted Meeting in the Harding and Miller music store. Efforts had been made during the summer to contact area organists and choir directors who were not members, encouraging them to meet with us at this initial meeting. Seventeen prospects attended, and an encouraging number of new members were signed up. Following a summary of the chapter's plans for the year by Dean Dr. Elizabeth Ryan and Sub-Dean Evelyn Bawel, refreshments were served and the entire group was turned loose on stacks of organ and choral literature selected for their guests' perusal by the Harding and Miller staff.

M. E. BAER

Indianapolis

The first meeting of the 1966-67 year of the Indianapolis Chapter was held Sept. 13. Members boarded a bus in Indianapolis and were taken to Columbus, Ind. where a dinner was served in the Saarinen-designed North Christian Church. Reports of the National Convention in Atlanta and plans for the artist recital series for the year were heard. Following a tour of the building, Arthur Bower, minister of music of the host church, demonstrated the Holtkamp organ. Several members also played it.

JOSEPH G. ROBERTS

Western Michigan

The Western Michigan Chapter opened the new season Sept. ? with a steak fry at the home of Marvin Blackport. The Oct. 3 meeting was at the home of Dr. and Mrs. James Tallis, Holland, Mich. Dr. Tallis played several numbers on his European organ and on the harpsichord, after which other members had the opportunity to play. Refreshments and a brief business session followed.

C. LOBBES

Muskegon-Lakeshore

The Muskegon-Lakeshore Chapter began with fall season Sept. 10 with an Organ Crawl in Grand Haven, Mich. preceded by a dinner at Schuler's restaurant. Churches visited were: First Presbyterian, Methodist Church of the Dunes, Second Christian Reformed and St. John's Lutheran, where the chapter installation was held. Organists demonstrating the instrument were Joanne Jansen, Wilbur Scrivnor and Rudolph Sund.

DON E. DAVIS

robert
BAGDON
St. Michael-All Angels
Baltimore, Md.

john
GRADY
Holy Family Church
New York, N. Y.

henry
HOKANS
All Saints
Worcester, Mass.

alfonsum
VEGA NUNEZ
Moralia Cathedral
Mexico

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News of the American Guild of Organists—Continued

Southwest Michigan

The Southwest Michigan Chapter opened its fall season Oct. 3 at the First Congregational Church, Battle Creek. Mr. and Mrs. Danford Byrens were in charge of the program. She played a brief recital on the Casavant organ: Cantilena Anglica Fortuna, Scheidt; Rhosymedre, Vaughan Williams; Prelude and Fugue in B major, Dupré. In the music room, Mr. Byrens taught an informal and informative class in playing handbells. A brief business meeting was conducted by Dean John Obetz. Subdean Troy Carpenter announced monthly programs for the season. A dessert-coffee followed the business meeting.

MARJORIE M. KLOSE

Monroe

The Monroe, Mich., Chapter held its first meeting of the new season Oct. 8 at the home of Hugh Baker. The program for the year was tentatively outlined and Willard Wash was elected to fill a vacancy on the board. After the formal meeting was adjourned, Klair Kissel showed slides which he had taken as he accompanied the Musical Youth International on their summer tour of Europe. Mr. Baker served refreshments.

VERNA ROEDEL

Saginaw

The Saginaw Valley Chapter began the new season with an hour of service music and discussion given by Kent McDonald, Michigan state chairman. His program appears in the recital section. The meeting was held at the Trinity Episcopal Church, Bay City. The church organist, Mrs. Berthold Hahn was hostess, and a business meeting was held at a coffee hour.

MRS. JOHN ENSZER

Lansing

The Lansing, Mich. Chapter opened its season with an open house Sept. 25 at the home of Dean William S. Horner, Eaton Rapids. Approximately 45 members, prospective members, and guests enjoyed the coffee hour in the beautiful riverfront setting. No business was transacted. The first fall get-together is a social function.

PAULINE A. RUMMLER

Flint

The Flint, Mich. Chapter opened its season Sept. 26 with a clergy-church musician dinner at St. Paul's Episcopal Church. The Rev. Herbert C. Crandell, chaplain of the chapter, was the speaker.

RUTH OUTLAND GWILLIM

Central Ohio Chapter Prepares for Golden Anniversary Observance

The Central Ohio Chapter opened the 1966-67 season with a covered-dish dinner Sept. 12 at First Community Church, Columbus. Host was Lowell Riley, organist-director. A business meeting followed the dinner. Members were reminded that in 1967 the Central Ohio Chapter will celebrate its 50th anniversary. The chapter is planning to have a fifteen-minute organ recital at every regular meeting in the coming season. The recitalist may or may not be announced in advance. It will give an opportunity to hear new music or music not often heard as well as a chance for chapter members to play. The recital series includes Andrea Toth Haines, Jean Langlais and Robert Baker.

The first part of the opening program was a short recital by Kenneth Axelson. The second portion was a presentation by Lowell Riley entitled Atlanta '66 — Sights and Sounds. The excellent slides and recordings of portions of recitals were enjoyed as much by those who attended the convention as by those who saw and heard for the first time.

ELEANOR L. CLINGAN

Detroit

The Detroit Chapter's season opened Sept. 19 with a meeting at St. James Episcopal Church, Birmingham with Kent McDonald as host. This was a get-acquainted night and members played a game and introduced new members and visitors. Following the business meeting, members were both informed and entertained with Atlanta Convention highlights as supplied by Robert Slusser, Harold Jylha, Rodger Phillips, Fred Fahrner and Mary Whitmore. John Andrews supplied colored slides. Following coffee, the host played a short program in the church. Members went Oct. 17 to Ann Arbor to hear Robert Glasgow at Hill Auditorium as part of University of Michigan's annual organ institute.

BETTY M. CHANIK

Akron

The Akron, Ohio Chapter held its first meeting of the season at the First Presbyterian Church. Dinner followed a brief recital by David Sparks, Canton, Dean Gloria Massa, host organist director, presided at the business meeting. Robert Finn, music critic of the Cleveland *Plain Dealer* was the speaker. He told of his duties and experiences and sparked a lively discussion and question and answer period.

The chapter sponsored Maurice and Marie-Madeleine Duruffé Sept. 18 in a joint recital before a standing-room audience at St. Paul's Episcopal Church. A 90-voice choir under the direction of Dr. William Ballard, Northwestern University, with Catherine Hoffmann, soprano and Richard Shire, organist, sang the Poulenc Gloria. A reception for chorus members and chapter members followed in the social hall.

The Chapter held a dinner meeting Oct. 4 at Trinity United Church of Christ. Joanne Hart, organist, was hostess. Marion Lott gave a piano recital on a new Yamaha Piano. After a dinner served by the ladies of the church, Dean Gloria Mass presided at a brief business meeting. Herbert Hoffman, subdean, introduced Robert Clark, University of Michigan, who gave an enlightening talk on phrasing and articulation in organ music of the Baroque period. He illustrated it with slides and brief excerpts of early organ music and played the Bach Trio Sonata 6. Guests were present from Canton and Orville.

LOUISE INSKEEP

Lake County

The Lake County Chapter held its first meeting Sept. 26 at the Baptist Church of the Master, Cleveland. The main purpose of the meeting was to see and hear the organ being installed under the direction of the organist, Russell A. Hehr. When the church was first built about 12 years ago, a small four-rank organ was installed temporarily. Since then, the console has been replaced twice, the present one having three-manuals. There are 35 ranks on the organ now and the ultimate goal is about 72. Mr. Hehr gave a thorough demonstration of it and played the following: Flourish for an Occasion, Drummond Wolfe; Komm süßer Tod, Bach; Now thank We All Our God, Rippen, Edmundson; Joshua Tree, Leach; and Festal Time, Walton. Several members had the opportunity to try the organ. A short business meeting followed.

AUDREY E. BARBER

Dayton

The Sept. 12 meeting of the Dayton, Ohio Chapter was held at the home of Mary Ann Neff, Beavercreek. The year's program was outlined with emphasis on the Church Music Workshop Oct. 16-17. The program consisted of personal impressions of the convention in Atlanta, and attended by Robert Stofer, Frank Michaels, Ray Gano, and Michael Heintz. Dean Edythe Livingston recounted highlights of the Norman Ross music festival tour in Europe.

RUTH V. BAUGHMAN

St. Lawrence

The St. Lawrence River Chapter met following dinner at Trinity Episcopal Church, Watertown, N.Y., to outline its program for the coming season under the chairmanship of the new dean, Dr. George L. Jones, Clarkson College, Potsdam. Highlights include a visit to organs in Potsdam; a trip to St. George's Cathedral, Kingston, Ont. for the annual service of Nine Lessons and Carols; a review and performance of unusual Christmas carols by chapter members; a program of antiphonal choir music; a recital by Dr. William Maul of the faculty of the State University College at Potsdam; and to conclude, a dinner and meeting, with a recital by members.

BETTY M. GETMAN

Chautauqua

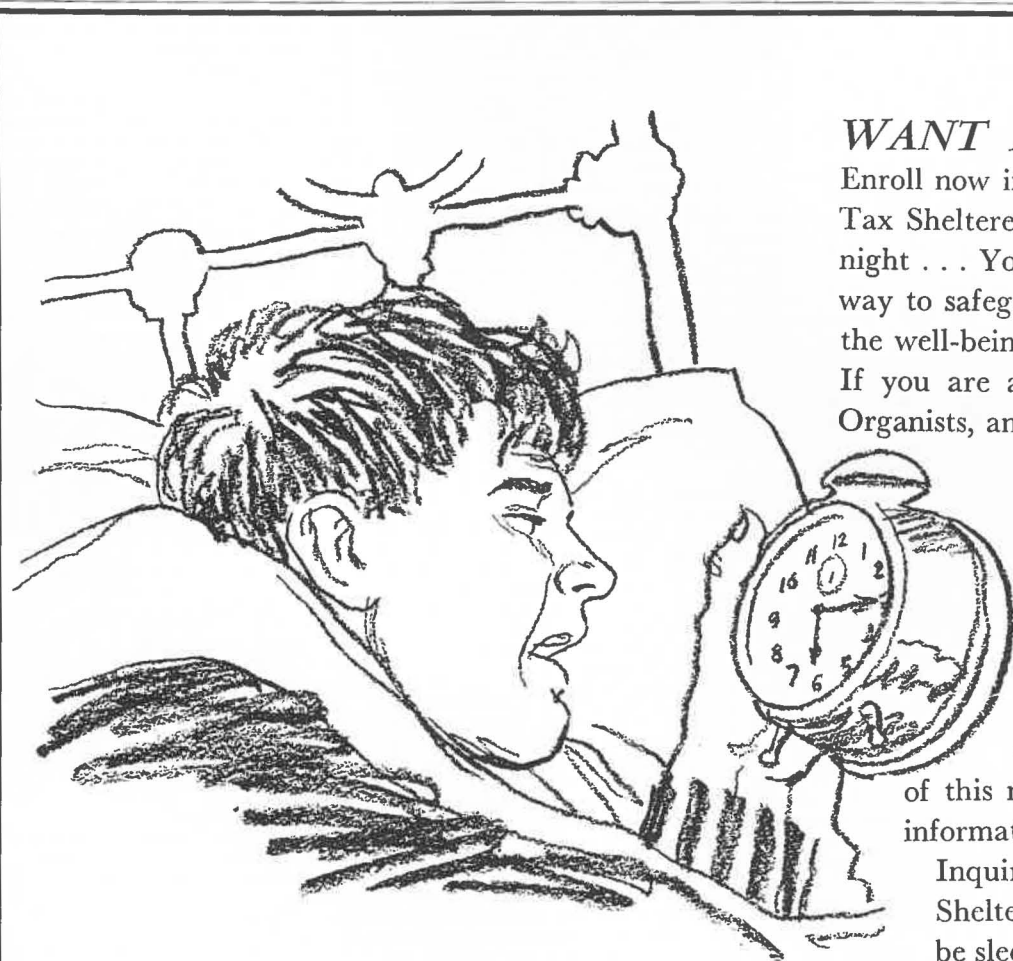
The Chautauqua Chapter met at the home of Dean Florence M. Sandberg Oct. 7 for a pot-luck supper. Following dinner, plans were made for the city-wide hymn festival at First Lutheran Church, Jamestown, N.Y. Anna A. Knowlton gave a resumé of her experiences, musical and otherwise on her trip to Panama, Columbia, Peru and Ecuador last summer. George Johnson gave his impressions of the music institute at Chatham College, East Liberty, Penn. Charlotte Dahlbeck discussed her trip to the RCCO regional convention in Barrie. The chapter decided to sponsor Marilyn Mason in April.

DEAN REDICK

Buffalo

The season's first meeting of the Buffalo Chapter was held at Trinity Episcopal Church Sept. 15 with a dinner for the members served by the church. The dinner was followed by a recital by Maurice and Madeleine Duruffé. A large and attentive audience greeted the artists. M. Duruffé played selections of Couperin, Clérambault, Buxtehude and Franck. Mme. Duruffé played an improvisation of Tournemire and the Duruffé Prelude and Fugue on A-L-A-I-N.

V. MABEL GUTHRIE



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News of the American Guild of Organists—Continued

Central Hudson

The Central Hudson Valley Chapter started the new season Oct. 7 with a buffet supper and meeting at the Pleasant Plains, N.Y. Presbyterian Church. The host was Dingwall Fleary, organist at the church which has a new two-manual, 12-rank Gress-Miles organ. New Dean, Robert Palmatier opened the meeting with a welcome and spoke about the executive meeting held in July to plan programs for the year. Announcements of future recitals and a workshop and recital in Albany were made. The dean mentioned that many jobs are available in the area. Mr. Fleary talked about the new organ, and demonstrated with some music. The chapter was invited to play it.

CONNIE LACEY

Central Pennsylvania

The Sept. 24 meeting of the Central Pennsylvania Chapter was held at the Penn Alto Motor Hotel, Altoona. The Rev. Jay Walters installed the officers at the business session following dinner. Each member reported on summer study, travel and other activities. Mildred Taylor and Mary Snyder spoke on their visit to Europe. Helen Stitt, Helen Dreese and Donald Johnson performed a skit describing their trip to the Alfred University workshop. Announcement was made of recitals by Donald Johnson and Jack Rodland.

MARY E. WERTZ

Lehigh

The Lehigh Valley Chapter opened its season Oct. 8 with a dinner meeting at St. John's Lutheran Church, Allentown, Pa. Dean William Whitehead made opening remarks and introduced officers listed in the July issue. Sub-dean Clinton Miller outlined program plans. Guest speaker was Gerre Hancock who suggested many aims, ideals and qualifications of the good church musician. The following day he played a recital at St. Paul's Lutheran Church.

MARGERY D. GUMPY

Rochester

The season's first meeting of the Rochester, N.Y. Chapter was a well-attended picnic at the home of Mary Dann, Honeoye Falls. Ruth Palmer Sullivan was in charge of food arrangements. A brief business meeting was presided over by the new dean, Marian Craighhead. Prior to the meeting, a calendar of meetings and recitals for the coming year had been mailed to each member with an up-to-date listing of names and addresses of members and their church positions.

BERNICE R. WATSON

Lancaster

The Lancaster, Pa. Chapter began an active season with the annual organist-clergy dinner Sept. 19 in St. Peter's Lutheran Church with Mrs. Russell Nuss as chairman. After dinner and fellowship, Father James Burns, St. Mary's College, Baltimore, Md. gave an inspiring talk stressing musical competence, willingness to appraise and reappraise work and to give one's best to the church. Good communication with ministers and decent salaries for work well done were emphasized. Plans are progressing well for the regional convention in Lancaster in June. Officers for the year are: dean, Dorothy Westermann; sub-dean, Carl E. Schroeder; secretary, Martha Weaver; treasurer, Karl E. Moyer, AAGO, ChM; registrar, Alcesta Rebman; chaplain, The Rev. Theodore F. Schneider; other board members, Reginald Lunt, David E. Schlosser, MD, Jean Doll, Fran McConnell, FAGO, and Abram Longenderfer. A number of future musical events were announced. A brief board meeting was held after the meeting.

ALCESTA S. REBMAN

Pittsburgh

The Pittsburgh, Pa. Chapter held its opening meeting Sept. 26 at the Third Presbyterian Church, East Liberty, with John Lively as host organist-director. Dinner was served to 115 members and guests. The business meeting was conducted by Dean Gerald S. Crawford, who replaces dean-elect Joseph Michaud, removed to Washington. Elizabeth Maier is new sub-dean, Wilberta Pickett new registrar. Other officers listed in the June issue were also introduced. Past-dean Mary Louise Wright was awarded a past-dean's pin. The evening's program was a lecture recital by Dr. Robert Rayfield, Indiana University on Authenticity in Registration. He played Cabezon, Stanley, Frescobaldi, Sweelinck, Bach, Reger, Hindemith, Clérambault, Franck, Messiaen and Sowerby on the new Möller organ, preceding each with a description of the organ for which it was composed and a list of stops he used to approximate the original sound.

WILBERTA NADEN PICKETT

Johnstown

The Johnstown, Pa. Chapter met Sept. 27 for a dinner meeting at Sackett's Restaurant. The newly elected officers for the season were installed by the Rev. Martin D. McCamley, chaplain. Mrs. Clifford Barnhart showed slides and talked on her recent European tour.

DOROTHY SWICK

Eastern New York

The Eastern New York Chapter met Sept. 17 at the Red Mill Manor, East Greenbush. Ruth Kehl was chairman for the dinner. Marjorie White's humorous reminiscences from 58 years at the console preceded the business meeting. Dean Paul Carey presided. Brief reports on summer institutes and the Atlanta convention were given by Dr. and Mrs. Joseph Saetbeil, Elinor Farnum, Helen Henshaw, Jeanette Rafter, David Tate, Betty Valenta and Geraldine Bergner. A list of useful organ and choir music compiled by these members was distributed. Helga Saetviet reported that her committee had mailed 380 letters to churches of all denominations in the area to encourage new membership. The two students on scholarship this year are studying with Wellington Stewart and Magdalene York. Programs for the season's meetings were distributed and posters for the Roger Nyquist workshop and recital Oct. 1 at All Saints Cathedral.

The chapter met Oct. 1 at the Cathedral of All Saints, Albany. Dean Paul Carey introduced Roger Nyquist who conducted a stimulating workshop and played a brilliant recital. James Lazenby was chairman for the event. Proceeds will be used for the scholarship fund. Theresa Kalohn and Ruth Kehl were hostesses at the refreshment hour between workshop sessions.

Syracuse

The Sept. 27 meeting of the Syracuse, N.Y., Chapter was held at James Street Methodist Church. Dean Helen Jenks welcomed members from the Auburn Chapter and students from Syracuse University and conducted a short business meeting. Winifred Isaac introduced John Hose, tonal director of Möller Organ Co., who gave an interesting and enlightening talk on organ building.

JANET LEWIS

Northern New Jersey

The Northern New Jersey Chapter held its regular monthly meeting Oct. 4 in the Bethlehem Lutheran Church, Ridgewood. Dean Inez Hudgins presided at the meeting which featured Maria Hartog, host music director, in a lecture on early French organs and organ music. Playing from Couperin's Mass for Parish Use, Miss Hartog illustrated some typical registration, rhythm and ornamentation practices in early French music. Mrs. Herbert Schipper was chairman for the evening and Mrs. John Rose hostess.

MRS. PETER L. PONTIER

Central New York

The first fall meeting of the Central New York Chapter was held Oct. 14 at the First Presbyterian Church, Iliion. The program included Nellie D. Snell, FAGO, organist, with Fay Davis, soprano and Walter Griswold, violinist. After the program refreshments were served. Dean Robinson called the meeting to order. George Davis, youth choir festival chairman, reported the event for April 23 at First Presbyterian Church, Utica, and members were urged to register choirs at an early date. Dean Robinson reported that members have responded enthusiastically in favor of the regional convention June 27-29 with headquarters at Hamilton College, Clinton.

ESTHER BROWN

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met for dinner Sept. 12 at the Glen Ridge Congregational Church. Dean William N. Simon conducted the business meeting. Former Dean Muriel P. Robinson reported on the national convention in Atlanta. Dr. Carl F. Mueller announced the loss of one of its distinguished members, Dr. George W. Volkel, who is moving to Florida. Secretary Ernest F. White gave a moving and witty tribute to Dr. Volkel for his musicianship as well as his many contributions to the chapter within his 11-year membership. The members gave him a standing ovation and voted to make him an honorary life member of the chapter. A choral reading session followed directed by the dean with music supplied by Wesley Bartlett of the Carl Fischer Music Co.

JANET H. STEVENS

Hudson-Catskill

The Hudson-Catskill Chapter held a clergy-member supper Sept. 12 at the Lutheran Church, Manorton, N.Y. with the Rev. E. Werner Weinrich, chaplain and host pastor, serving as program chairman. Following supper served by the Ladies Auxiliary of the church, Dean Helen Allers welcomed members and guests. Copies of the 1966-67 directory were available with the Oct. 12 meeting slated as a choral program at the New York State Training School for Girls, Hudson, N.Y. A panel discussion led by Chaplain Weinrich stressed the importance of singing praise through music. Members were urged to review material from the Parish Organ Series, to be used on a future program.

ALYCE F. DUNTZ



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■■■■■■ C. H. PERRAULT, president and general manager • L. I. PHELPS, tonal director

Rockland

The Rockland County Chapter held a service of installation of officers Sept. 27 at the Palisades Presbyterian Church, Palisades, N.Y. The Rev. N. B. VanDyck of the host church installed the officers listed in the July issue. Following the service a French buffet supper was served. Members were entertained by Janet MacMillan, who played several selections for flute, accompanied on the piano by Richard McCoy. At the business meeting, Dean MacMillan outlined briefly the program for the coming season.

CAROL S. ROWAN

West Jersey

The West Jersey Chapter met Sept. 12 at the home of Rev. and Mrs. David McDowell, Haddonfield, for a box lunch, business meeting and program. A past-dean's pin was given to Ardyth Lohuis, who is leaving the area, and the following new officers were elected: Georgia Williams, dean; Emily Hespenshide, sub-dean. Mr. McDowell spoke on New Trends in Music Liturgies.

RUTH FINK

Central New Jersey

The Central New Jersey Chapter began its fall series of meetings with a dinner Oct. 4 at Petrinferno's Restaurant, Princeton. After dinner National President Alec Wyton presided at the installation of officers for the new term and then gave a talk on The Future of Church Music.

JOHN O. SCHROEDER

Bridgeport

The Bridgeport, Conn. Chapter held its annual picnic and get-together Sept. 11 at the Charles Ingerson home, Trumbull, Conn. Wives, husbands and guests of members were invited to this first meeting of the season. Those attending enjoyed a steak roast and picnic supper. Following dinner, the program for the year was outlined to all members and the organ recital by Gerre Hancock Oct. 11 was commented on. Slides and reports were given by members who had attended the national convention in Atlanta. A short executive board meeting preceded the picnic.

CAROLE FANSLAW

Hartford

An interesting pastor-organist dinner was held Sept. 2 at Center Congregational Church. Speakers were John Bullough, former dean, now on the faculty of Fairleigh Dickinson University, Teaneck, N.Y., and Dr. James Gettemy, president of the Hartford Seminary Foundation. Their topic, O Sing unto the Lord a New Song, included a survey of the current state of church music with considerable reference to hymnology. The meeting was well attended and concluded with a discussion period led by Raymond Glover, program chairman.

DIANNE TREGOOR

Westchester

The first meeting of the season for the Westchester Chapter was held Sept. 27 at the Church in the Highlands, White Plains, N.Y. After dinner there was a short business meeting and installation of officers. To highlight the evening, there was a program of musical satire and humor by Nan Neugebauer.

FLORENCE W. HYDE

Boston

At a mid-Sept. meeting, the Boston Chapter's executive committee laid plans for a busy season. The first event will be a slide show featuring European organs, with commentary by Donald Willing, New England Conservatory. Future events will include a high-school organ playing competition, a panel discussion on ecumenical Psalm settings, a theater organ party, and a spring conclave. The Bostonians will continue to provide the weekly half-hour radio recitals by members of the chapter. Classes in preparation for all four of the Guild examinations will be offered. The Chapter will again sponsor the young artists' competition in collaboration with the Boston Symphony Orchestra.

WILLIAM SAUNDERS

Worcester

The Worcester, Mass. Chapter opened the new season at Chaffin Congregational Church, Holden, Sept. 26 with its second annual pastor-organist banquet. More than 75 members and guests attended. Newly-elected Dean LeRoy K. Hanson introduced officers for the year: sub-dean, Douglas Risner; treasurer, A. Stina Gustafson; secretary, Beatrice L. Hermes, and presided at a brief business meeting. The program was a discourse by Ethel Porter, who with her late husband, Dr. Hugh Porter, was music editor of the latest Pilgrim Hymnal. Interspersed in her lecture, she invited audience participation in the singing of some 40 hymns, to her piano accompaniment. From plainsong and psalters to the present century's offerings, she guided and inspired throughout a pleasurable and informative evening.

BEATRICE L. HERMES

Vermont

The Vermont Chapter opened the new season with a choral workshop at Middlebury College under the direction of Donald N. Griffith of Franco Colombo, Inc. Dr. James Chapman accompanied the group of about 25 church musicians in reading a number of anthems, complimentary copies of which were given those present. A tape of Opera for Christmas, Neumann, was played. Dinner at the Middlebury Inn was highlighted by presentation of a past-dean's pin and a centerpiece of pink sweetheart roses and white chrysanthemums to Katrina Munn by the new dean, Dr. William Tortolano. Mention was made of the next chapter event, a choir festival Oct. 23 in Norwich Congregational Church under the direction of Arthur Quimby. Anthems by three chapter members will be sung including the newly commissioned Psalm 127 by Milton Gill.

KATRINA MUNN

Monadnock

The Monadnock Chapter met Sept. 25 at the Unitarian Church, Keene, N.H. The chapter met as a committee to plan the year's programs, and adjourned to a social hour and informal examination and demonstration of the church's recently rebuilt and relocated organ.

JAMES D. INGERSON

New London

Larry Palmer, Virginia State College, Norfolk, and James Armstrong, Connecticut College for Women, conducted a workshop in service-playing Sept. 10 for the New London County Chapter and the Connecticut College department of music. Members from other Connecticut chapters and adjoining states attended the all-day affair, which opened at the College's Crozier-Williams center and concluded with dinner at the Groton Heights Baptist Church and a recital of contemporary American organ music by Dr. Palmer at the First Church of Christ, Congregational, in Groton.

RICHARD W. HYDE

Bangor

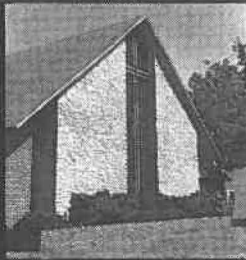
The Sept. 12 meeting of the Bangor, Maine Chapter was held at the Clayton A. Rogers home in Brewer. Dean Frederick T. Grindle conducted the business meeting. An interesting and educational program was conducted by Mrs. Irwin B. Douglass, choir director of the Orono Methodist Church. Her topic was How Well is the Music of the Church Services Coordinated with the Messages of the Pastor? Mrs. Douglass then illustrated how she had planned anthems to go along with the themes her pastor had given her. It was brought out in a discussion that the music of our churches could be of a more joyous nature. Refreshments were served by Mrs. Rogers.

CLAYTON A. ROGERS

District of Columbia

The Oct. 3 meeting of the D.C. Chapter began with a dinner served in the fellowship hall of the First Methodist Church of Hyattsville, Md. A brief business meeting was held following the dinner, of which two new applications for membership were approved. Following the business meeting, Dale Krider, AAGO, organist and choirmaster of the host church, played a recital on the new Möller organ, one of several dedicatory recitals. The recital was tape-recorded by radio station WAMU-FM for broadcast at a later date under the sponsorship of the D.C. Chapter. Mr. Krider played Prelude and Fugue in B minor, Bach; La Romanesca, Valente; Choral in E major, Franck; Prelude on Song 46, Sowerby; Fanfare, Wills; Prelude and Fugue in G minor, Dupré.

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PEDAL

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Bourdon 16'
Dulciana 16'
Principal 8'
Flute 8'
Octave 4'
Gedeckt 4'
Mixture IV
Contra Bassoon 32'
Posaune 16'

SWELL

Bourdon 16'
Dulciana 16'
Geigen Principal 8'
Hohflöte 8'
Geigen Octave 4'
Flute 4'
Nazard 2½'
Flautina 2'
Larigot 1½'
Siffloite 1'
Mixture III
Regal 8'

SOLO

String Diapason 8'
Salicional 8'
Vox Humana 8'
Oboe 8'
Solo to Swell 16'
Solo to Swell 8'
Solo to Swell 4'

CHOIR

Diapason 8'
Melodia 8'
Dulciana 8'
Gemshorn 8'
Octave 4'
Flute Traverso 4'
Dulcet 4'
Nasat 2½'
Blockflöte 2'
Seventeenth 1 3/5'
Mixture IV
Clarinet 8'
Krumhorn 8'
Solo to Choir 8'
Solo to Choir 4'

GREAT

Contra Virole 16'
Open Diapason 8'
Bourdon 8'
Dolcan 8'
Octave 4'
Gedeckt 4'
Geigen 4'
Super Octave 2'
Grave II
Fourniture IV
Fagott 16'
Trumpet 8'
Clarion 4'
Solo to Great 16'
Solo to Great 8'
Solo to Great 4'
Chimes

GENERALS

Main Tremolo
Swell—Leslie Fast
Great-Chorus—Leslie Fast
Chorus Off
Swell—Leslie Off
Great-Chorus—Leslie Off
Great-Chorus—Flute Reverb
Great-Chorus—Flute Sustain
Echo } On Swell end panel
Echo & }
Main }

News of the American Guild of Organists—Continued

Chesapeake

Perfect weather and a well-planned itinerary combined to make the first fall meeting of the Chesapeake Chapter, Baltimore, a great success. Fifty four members and guests embarked on the annual bus trip Sept. 10, this year the destination being York and Lancaster, Pa. In York the group visited the York Historical Society where they heard an organ built in 1804 by David Tannenberg. This instrument is widely known through recordings by E. Power Biggs. Travelling on to Lancaster, the first visit was to the First Presbyterian Church where Reginald Lunt gave a demonstration on the four-manual Aeolian-Skinner, 1947. The second stop was at St. Stephen's Lutheran where Karl Moyer, AAGO, played a short recital on the two-manual Möller. The last stop was at Holy Trinity Lutheran Church, which dates back to 1760. Here Carl Schroeder played a program to demonstrate the versatility of the large Möller located behind a large, distinctive Tannenberg case.

UNICE S. HEARN

Wheeling

The Wheeling, W. Va. Chapter held its first meeting of the season Sept. 20 at St. Paul's Lutheran Church, Bridgeport, Ohio. Meeting was opened with prayer by the Rev. W. Carroll Thorn, chaplain. Dean Myron Gibbons presiding. The program for the coming months was announced. The October festival service and the November artist programs were discussed. After the business meeting a movie was shown on the construction of Reuter Pipe Organs and Joe Humpe demonstrated the reconstructed organ in the new church. At refreshment period Pauline O. Stitt gave a detailed report of the Atlanta convention.

RUTH J. HAHLE

Alexandria

A choral workshop featuring Dr. Elaine Brown, Philadelphia Singing City, and a recital of music for organ and instruments were two October activities of the Alexandria Chapter. All choral conductors and interested musicians of the area were invited to Dr. Brown's workshop at the First Christian Church, Falls Church, Va. She discussed repertory, special choirs, conducting and other aspects.

A recital for organ and brass, organ and flute, and organ and strings followed the business meeting Oct. 10 at St. Philip's Catholic Church, Falls Church. Robert Zboray was organist in this program: Canzona Noni Toni, Gabrieli, My Spirit Be Joyful, Bach; Cathedral Music, Beversdorf, all for organ and brass; Sonata in F, Marcello, with flute; and Sonata in D, Corelli and Movement 2, Double Violin Concerto, Bach, with strings.

MARJORY H. MELNICK

Norfolk

The Norfolk, Va. Chapter met Oct. 3 at Christ and St. Luke's Episcopal Church with Dean Anetha Porter presiding. Grover Oberle was in charge of the program on the new Guild examinations and the changes made in them. Dr. Larry Palmer, a recent successful candidate for the ChM examination outlined requirements for the examination. Dr. Charles Vogan explained the Associateship and Ann Lee Burcher the Service Playing Certificate.

The Oct. 17 meeting was at historic Trinity Episcopal Church, Portsmouth, Va., at which time Britten's Noyes Flude was performed. Donald Patterson was conductor and Larry Palmer, accompanist.

E. RODNEY TRUEBLOOD

Huntington

The Huntington, W. Va. Chapter resumed meetings Sept. 19 with a covered dish dinner and programs at the Beverly Hills Presbyterian Church. Dr. Paul Balshaw, pianist and Theodore Heger, oboist, Marshall University, played Sonata in C major, Locillet; Danse, Bakaleinkoss; Suite, Piston. Dean Ruth Boyd presided at the business meeting. A report of the convention in Atlanta was given by Mrs. L. C. Shinn.

MRS. HARRY GOHEEN

Mobile

Father Theodore Hay, chaplain for the Mobile Chapter, installed the officers listed in the July issue in a meeting Sept. 13 at the Guesnard House. Jack Morgan was appointed to represent the chapter on the Mobile Allied Arts Council. Following an hour of fellowship, new Dean Robert Sawyer presided at the business meeting and Sub-dean Jerrald McCollum outlined activities for the year. Members stood in silent meditation honoring the memory of Katherine Allensworth and Mrs. J. R. Crosby who died recently. Reports of the Atlanta convention were given by the dean and sub-dean.

ESTHER KNUDSEN

Greenwood

The Greenwood, S.C. Chapter met Sept. 26 at South Main Street Baptist Church. William Bobo, program chairman, introduced Mrs. Johnny Stephens, Jr., church organist, who played a short musical program. Mrs. Lamar Lightsey gave an interesting report on the chorister's guild convention in Winston-Salem, N.C. Chaplain Frank L. Roof opened the meeting with prayer. William Bobo and Roberta Major were host and hostess for the meeting.

MRS. W. C. SMITH

Richmond

The Richmond, Va. Chapter began its autumn season Sept. 13, with a well attended meeting at the Holy Comforter Episcopal Church. Dean Beverly Jesse Keith opened with greetings and welcomed new members to the Guild. Following a few items of general business, reports were heard from various officers, including one from Sub-dean Thomas Griffin who outlined programs for the current year. Members went to the church for installation of officers by the chapter chaplain, the Rev. Edward Meeks Gregory. The following officers were installed: dean, Mrs. A. Bruce Keith; sub-dean, R. Thomas Griffin; secretary, Mabel Davis; treasurer, Martha Van de Poncele; registrar, Robert B. Jackson; librarian-historian, A. Bruce Keith; chaplain, the Rev. Edward Meeks Gregory; auditors, Mrs. Charles R. China, Regional Slaughter; executive committee, Thomas Schaeffle, Suzanne Kidd, James R. Sydnor; concert chairman, Mrs. W. T. Allen; student activities chairman, Lawrence Robinson; membership chairman, Mr. and Mrs. William H. Brown; patronage committee chairman, Mrs. Charles R. China; hospitality chairman, Mrs. W. Bright Anderson; federated arts representative, Robert Jackson. The program consisted of Organ Voluntaries for Use in Services of Worship which appears in the recital pages.

ROBERT B. JACKSON

Charlotte

The first gathering of the season for the Charlotte Chapter was for a two-day conference of junior choirs led by Helen Kemp of Oklahoma City. A total of 55 registered for the Sept. 16-17 conference which included a rehearsal conducted by Mrs. Kemp of a workshop choir of fifty 4th through 7th grade children drawn from 10 Charlotte churches. Mrs. Kemp's lectures included having the conferees read new music and experiment with rehearsal techniques. Carolyn Darr was accompanist for the conference. The host church was Myers Park Presbyterian.

The chapter participated in Charlotte's third annual Festival-in-the-Park sponsored by the Chamber of Commerce. A two-rank continuo organ loaned to the chapter for the occasion by the Möller Company was housed in a Masonite shell within the exhibit tent. The Swedish filmstrip available through the Organ Historical Society, Kirkorgeln, was shown at frequent intervals for passersby. Recitals are listed in the recital page. The Greenwood Organ Company assisted closely in the project by furnishing interesting displays and providing security for the equipment. Ruth Barrett, secretary of the chapter and chairman for the Park project, handled all the arrangements and was on hand to greet visitors. Average attendance at recitals was fifty.

DAVID M. LOWRY

Monongehela

The Monongehela Chapter opened the fall season with a dinner meeting in the Holiday Inn, Morgantown, W. Va. The new dean, Dr. Clyde English, presided for the business meeting and introduced the other officers: Mrs. Warren F. Manning, sub-dean and Frances Moody, secretary-treasurer. Plans were made for the year's activities including programs for regular meetings, two out-of-town tours and a visiting recitalist. Dr. English announced the formation of a Guild Student Group at West Virginia University with Roy Knight as president, Wendy Watkins, recording secretary, Linda Plume, corresponding secretary and Cathy Buseman, treasurer. These student officers were guests at the dinner.

MARTHA MANNING

Memphis

The season's first meeting for the Memphis, Tenn., Chapter was held Sept. 12 at the Trinity Methodist Church with Dean Paul R. Hicks as host, assisted by Secretary Eugenia Eason. Also assisting in greeting guests were Dr. Comer Hastings, minister of the host church, and Mrs. Hastings. Dinner was served in the Fellowship Hall of the youth center. Dean Hicks conducted the business session and introduced new officers: Richard Lines, sub-dean replacing Felix Yarboro, moved to West Point, Ga.; Martha McClean, treasurer; Eugenia Eason, secretary and registrar; Doyle Grogan, auditor. Following adjournment, there was a choral work shop conducted by Roland Crisci, Mrs. Fred M. Neill and Richard T. White. Members and guests were choristers.

The Oct. 7 meeting was held at Lindenwood Christian Church, one of the city's newest, largest and most beautiful church buildings. Mrs. Bates Brown, organist-choirmaster, was hostess. The meeting was well attended with 70 present. Members of the congregation were on hand to direct guided tours of the building. Dinner was served in the dining room by the church dietician, Mrs. Frank J. Link. Dean Hicks conducted the business session. New members and guests were introduced. Mrs. Brown made a brief talk about the intricate sound system, light signals and closed circuit TV installations. The meeting adjourned to the church for a recital on the new Möller organ. Organists were Mrs. Brown, Charles B. Pelham, Jr., Brownsville, Tenn., and Mrs. Darrell Henning.

EUGENIA EASON

Louisville

The Louisville, Ky. Chapter held its first meeting of the season Sept. 12 at Gardencourt, site of the University of Louisville School of Music. Ernest White spoke on Organ Design, pointing out the inseparable connection between registration and the tonal design of the instrument. He counseled organists, when selecting combinations, to use only the stops that matter and no more. He compared the uninteresting, ordinary sound produced when all registers are drawn at the same time to the result obtained by a child, inexperienced in the use of watercolors, who combines the three primary colors without discrimination and finds he has mixed a dirty gray. He traced the history of the organ's development, showing the heritage of contemporary American organs. Committee chairmen reported on the regional convention scheduled for June in Louisville. Regular season recitals were announced.

DOVIANNA BYERS

Nashville

The Nashville Chapter held its first meeting Sept. 20 at the Downtown Presbyterian Church. Dinner was served in fellowship hall and a business meeting was led by Dean Gregory Colson. Afterward, members assembled in a conference room to hear reports on the national convention in Atlanta. A panel consisting of Gregory Colson, Joe Ritchie, Werner Zepernick, Cyrus Daniel, Sharon Lyon and Jessica Strasse reviewed convention events. Comments by other delegates who attended the Atlanta meeting spiced up the program.

ELEANOR D. FOSSICK

Montgomery County

The Montgomery County, Md., Chapter met Oct. 3 with the District of Columbia Chapter at First Methodist Church, Hyattsville, for dinner and a recital by Dale Krider, organist choirmaster of the church, on the new Möller organ.

SARA B. RICE

Fort Lauderdale

The Fort Lauderdale Chapter held its first meeting of the year at Melrose Park Methodist Church. Dean Guy Wright conducted the business meeting. The rhythmic choir of the host church opened the program. The major portion of the meeting was a choral technique clinic conducted by Ted Wheeler, Richard Mitten and George Sistrunk. Each rehearsed a 14-voice choir for about ten minutes and discussed with the audience the problems involved in particular pages sung.

LETTIE OZAKI

Upper Pinellas

The regular meeting of the Upper Pinellas Chapter was held Sept. 19 at the home of Mrs. William McCullough, dean, who presided. Mrs. Arthur White, sub-dean, outlined the interesting programs for the coming season, and announced a display of choir music, new and older publications, to be displayed at all meetings. The dean announced that a question or suggestion box would be available at each meeting. Mrs. Edward Young, bylaw chairman, outlined a new set of bylaws for consideration.

EARL C. NORSE

Miami

The Miami, Fla., Chapter met Sept. 27 at the Trinity Episcopal Church. The program opened with coffee for the guest clergy, organists and choir directors. A panel discussion followed on Music in the Church. Father Buckley, St. John Vianney Seminary was moderator and panelists were Father McCormick, Trinity Episcopal, the Rev. Van Sickle, Bryan Memorial Methodist, and Father Joseph Juraski, Barry Catholic College. An open discussion followed with questions and answers. The regular business meeting concluded the evening.

RUTH MCCOOK

Question:

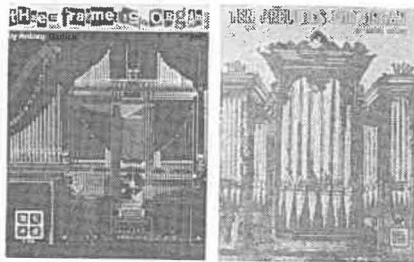
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Birmingham

Open House Sept. 24 at the W. C. Steele home began the new season for the Birmingham, Ala. Chapter. Old and new members and their spouses enjoyed the hospitality of the hosts; plans for the year were discussed, and a short business meeting was held. Officers for 1966-67 are: Myrtle Jones Steele, dean; Joseph Schreiber, sub-dean; Dr. Betty Louise Lumby, registrar; Harry E. Tibbs, secretary; Mrs. Harry Wade, treasurer; Sam Batt Owens, librarian; Griff Perry and Herbert Grieb, auditors; Dr. Edward Hay, chaplain.

The chapter held its annual minister-organist dinner Oct. 17 at Independent Presbyterian Church. Following the dinner hour the Guild Service was held. Dr. John Lukens, minister of the host church, gave the sermon; Dr. Edward Hay, chaplain, read the Declaration of Religious Principles. The combined choirs of Independent Presbyterian and Canterbury Methodist Churches, conducted by Hugh Thomas with Joseph Schreiber at the organ, sang the musical portion of the service which include Rejoice Beloved Christians, Buxtehude; E'en So, Lord Jesus, Quickly Come, Manz; How Lovely Is Thy Dwelling Place, Brahms; Alleluia, Thompson; Greater Love Hath No Man, Ireland.

ELIZABETH MCNUTT

Central Arkansas

The Central Arkansas Chapter's first meeting was held Sept. 20 at Trinity Episcopal Cathedral. Hosts: Craig Chotard, Mr. and Mrs. Conrad Farrell, Mr. and Mrs. Morris Jessup. The invocation was given by Rev. Charles A. Higgin, rector of the Cathedral. After dinner a short business meeting was held. Dean Herman Hess introduced the officers for the year. Craig Chotard, organist of the Cathedral, explained the changes made in rebuilding the 35-rank Möller Organ, and invited all to view the new four-manual console. Seats were reserved for chapter members in the cathedral for the dedicatory recital, played by Robert Anderson.

HELEN MARTIN

St. Petersburg

The members of the St. Petersburg, Fla. Chapter met at the Bradford Coach House Sept. 20 for a short business meeting, a dinner and program. The meeting was conducted by new Dean Genevieve M. Grossman. Year books were distributed to the members. Lorena Aughinbaugh, chairman of placements for organists and organ substitutes, submitted a report. Junior choir festival plans for December were announced and music given out to the directors and organists whose choirs plan to participate. Panel questions were passed out by Alan G. Cook, chairman for the annual clergy luncheon. Following dinner, Mrs. Cook, soprano, accompanied by her husband, sang a group of songs. The Reuter representative showed a colored film and was narrator for Making a Sound Decision.

DOROTHY BERRY KIRK

North Louisiana Chapter Observes 20th Birthday

The North Louisiana Chapter celebrated its 20th anniversary Sept. 13 at the home of Bertha Moore at whose home the chapter was organized Sept. 15, 1946. At a later meeting at St. Mark's Episcopal Church, Mrs. Moore was elected first dean of the chapter and the name North Louisiana was selected. Other original officers were E. P. Courtney, sub-dean; J. C. Byars, secretary; Dr. F. G. Ellis, treasurer, and Mrs. Joseph Silverburg, registrar.

Many of the world's best-known concert organists have been sponsored in recital by the chapter with the help of generous patrons. Organ and choral workshops have featured noted musicians.

The chapter was host to southwest regional conventions in 1953 and 1963.

At the birthday celebration meeting, Norman Fisher gave an interesting report on the Atlanta convention. William Teague told of his travels to England, Holland, Germany and France where he played recitals on famous organs. He and Mrs. Teague had interesting side trips with many amusing incidents. All other business and reports were shelved until next meeting.

Mrs. Moore received a gift of silver from members in appreciation of her efforts and devotion to the work of the chapter. Punch and cakes were served.

CORRIE SHAMP

New Orleans

The first meeting of the New Orleans Chapter was a dinner-meeting at the St. Charles Avenue Christian Church with the church's director of music, Dr. Robert Magin, acting as host. A specially created spaghetti and meat balls a la Diapason by Mrs. G. C. Koffskey, was the entrée. Following an introduction of the 45 members present, a short resumé and report of the Atlanta national convention was outlined by Dean Richard Ruck and Sub-dean Henry LaRoche. The special feature of the meeting was the showing of the Reuter film, Making a Sound Decision.

G. C. KOFFSKEY

Knoxville

The Knoxville, Tenn. Chapter held its regular monthly dinner meeting Oct. 3 in the Fine Arts Building of Maryville College. Dean Edwin May presided over a short business meeting. The program, an organ recital, was played by students of Dr. James Bloy, Maryville College. Students participating were Joseph Henry, Linda Taylor, Margaret Gross, Charles Doscher and Martha Lafferty. Their program appears in the recital section.

ALBERTA CASHION

Reports of Guild Student Groups

NOTICE TO GUILD STUDENT GROUPS!

The directory of Guild Student Groups was not included in this month's issue because fewer than half the groups had responded to Mildred Andrews' urgent request for filled-in blanks in time for the issue. Don't let your group hold up the list any longer.

Alverno GSG

The first meeting of the Alverno GSG was held Sept. 20. The year's officers were introduced: president, Sister Mary Carol, S.S.J.; vice-president, Mary Jane Golata; secretary-treasurer, Glenda Moschetz. The schedule for this year's study of English composers was outlined by the moderator, Sister M. Theophane, O.S.F. Future meetings will be reported as they are held.

At a special meeting Oct. 11, Mary Jane Wagner discussed form, style and compositional techniques of the Netherland school. Special mention was made of the events sponsored by the Milwaukee Chapter, which will take place this semester. Arrangements were made to set up an organ reading table and bulletin board.

Belhaven College GSG

The Guild Student Group of Belhaven College, Jackson, Miss., held its first meeting of the school year Oct. 4. Will Tate, faculty sponsor and new state chairman, was in charge of an interesting program on the history of the Guild, including a look at the formation of the Jackson Chapter in 1954. Plans were made for several students to play in masterclasses soon by Scott Withrow at a nearby college. With seven students and several more planning to join, the group plans meetings, recital and trips to nearby organs for its second year of activity.

LARRY ROFF

Middle Tennessee GSG

The Middle Tennessee State University Guild Student Groups held an officer's meeting Oct. 6. Tentative plans were made for the year. Officers were Betty Taylor, president; Rocky Craft, secretary; Nancy Hudgens, treasurer; Rosemond Russ, corresponding secretary. The group has 17 members.

The group began its year's activities Oct. 4 by attending a recital by Arden Whitacre at the First Presbyterian Church, Nashville, and was to attend a recital by Peter Fyfe Oct. 10 at the First Presbyterian Church, Murfreesboro.

ROSEMOND RUSS

New GSG Formed at Fredonia, N. Y.

Organ students of the State University College at Fredonia, N.Y. have formed a new Guild student group and have held their first meeting at Trinity Episcopal Church, Buffalo Sept. 16 where they attended the recital by the Duruffés.

The group is sponsored by the Buffalo Chapter whose dean, John T. Hofmann, assistant professor of organ at Fredonia, is advisor to the new GSG. Officers for the group: Bruce Miller, president; Suelen Swarthout, secretary; Truuke Ameigh, treasurer. Various recitals and a trip to an organ factory are on the future agenda.

SUELLEN SWARTHOUT

Southern Seminary GSG

The GSG at Southern Seminary, Louisville had its first meeting Sept. 20. A meal was enjoyed together in the seminary's committee dining room prior to the business meeting and program. This meeting was an organized one designed to acquaint the new students with the AGO group on campus. The new officers for the group were introduced and tentative plans for programs through the years were outlined. The program included two films: Music in the Wind, and the Compennius Organ in Denmark. About 15 students were present for this meeting. James Good is the faculty advisor.

SANDRA DUNN

Ithaca College GSG

To begin fall semester activities, Ithaca College Guild Student Group has been making a study of one-manual organs. The organ at St. John's Episcopal was heard and played; it is tracker-action with six ranks and an electric-action pedal added when restored and rebuilt last year by A. Richard Strauss, in active charge of the Group's activities while Professor Frank Eldrige is on leave in Europe. At Trinity Lutheran, members heard a demonstration and played a one-manual and pedal tracker built on classic principles by John Brombaugh, former Cornell graduate student, who used the Bach Partita on Jesu, meine Freude to illustrate. Plans include a trip to hear the four-manual Aeolian-Skinner in Sage Chapel and the two-manual Schlicker in Bailey Hall, both at Cornell University. Other activities are in the works.

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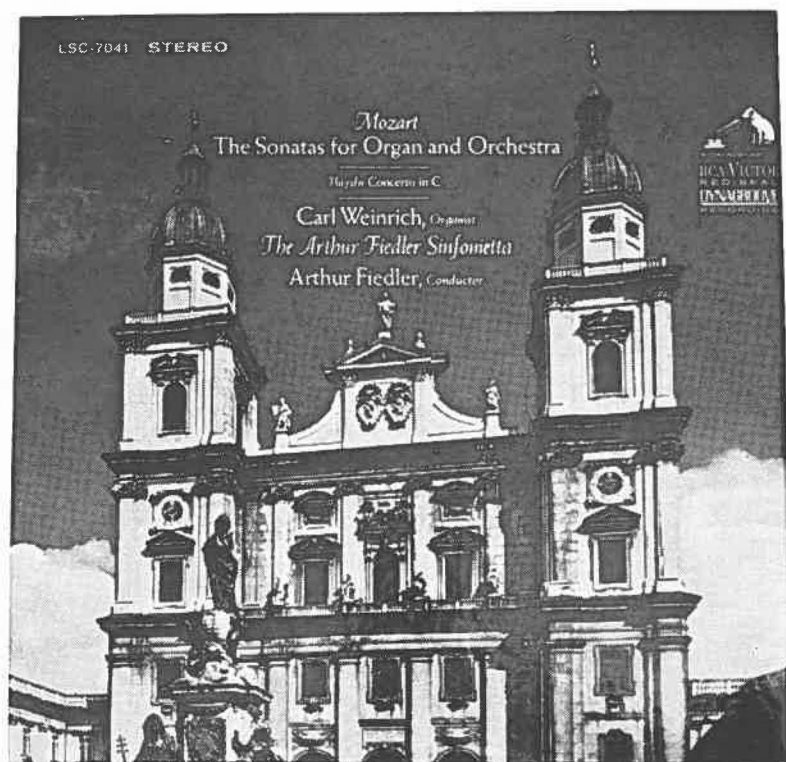
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Ottawa

The first meeting of the Ottawa Centre's season took place Sept. 17 in St. Andrew's Anglican Church with some 30 present. Chairman Arnold Earl conducted a brief business meeting, welcomed several newcomers and introduced the new executive members. Vice-chairman Raymond Barnes, the chairman's appointee to the council meeting at the recent regional convention in Barrie, reported on all aspects of the convention and detailed the important discussion concerning the active rôle the Ottawa Centre will play in two days of the ICO next August. With Centennial Year in the offing, the chairman explained a project of the Executive: the compilation and publication of a 14-page catalogue of anthems, solos and organ compositions by *Canadian composers*. A copy of many of the anthems was made available for perusal of members at the meeting. Copies of lists of 600 selections by 150 Canadian composers supplied by 12 Canadian publishers were given each member. Other centres interested write: Box 257, Terminal A., Ottawa, Ont.

Members moved from Jefferson Hall to the church where they were joined by the Ottawa Chapter of CAMMAC (Canadian Amateur Musicians—Musiciens Amateurs Canadiens) in a reading of Handel's Coronation anthem, The King Shall Rejoice, and Herbert Howells' Take Him, Earth for Cherishing. George N. Maybee, DLitt, St. George's Cathedral, Kingston, conducted the reading and explained some of the circumstances of the writing and first performance of the Howells work commissioned for a memorial service in Washington Cathedral on the first anniversary of the death of John F. Kennedy. Ian Barker accompanied. Dr. Maybee gave a brief talk on the selection of anthems, especially for choirs with limited resources. Mrs. Henry Nixon gave a short explanation of the purpose of CAMMAC. The centre was host for refreshments.

ROD HOLMES

Barrie

The Sept. 9 meeting of the Barrie Centre was held at the home of June Melenbacher with 12 members present. A lively business meeting was conducted by Chairman James Belcher, who delivered an inspiring address spanning past years and stressing the need for broadening our horizons in the future particularly in the field of ecumenicism. The convention committees were disbanded and thanks extended to all the members for their hard work which resulted in a successful convention Aug. 29-Sept. 1 with the general feeling being that the College Service was the most outstanding event of all. Lunch was served by the social convener, Margaret King.

Kitchener

The first meeting of the new season was held Sept. 19 in the chapel of Waterloo Lutheran University. After the minutes had been read, reports of the regional convention in Barrie were given by members who attended. Alice Dillon enumerated the social functions and business aspects while James Bard gave his impressions of the recitals and choral seminars. Dr. Hauser, principal of the seminary, welcomed members and explained activities under his jurisdiction. Professor Walter Kemp, new chairman, outlined the coming year's activities and included some details of the International Congress. He then gave a recital on both the harpsichord and the organ of some short works by Samuel Scheidt and Ernst Pepping to show the tonal resources of both instruments.

ROSEMARY HAMILTON

Winnipeg

The first meeting of the season of the Winnipeg Centre was a miniature recital followed by a turkey dinner Sept. 21 at St. John's Anglican Cathedral. The recitalist was a promising young organist, Harold Redekopp, who played: Movement 1, Trio Sonata 2, Bach; Bryn Cal-faria, Vaughan Williams; Prelude, Fugue and Variation, Franck. After dinner the H. J. Sadler Memorial Book Prize was given Rita Suderman for top marks in Grade X Western Board organ examinations. Then, in token of the centre's appreciation for her untiring contribution to its work, a silver tray was awarded to Dorothy Matheson, past chairman. An interesting display of Advent and Christmas music contributed by Tredwell's Music Centre was available for the perusal of the good number of members and guests in attendance.

JACQUELINE ANDERSON

Charlottetown

A meeting of the Charlottetown, P.E.I., Centre was held Oct. 1 in Park Royal United Church. Plans for the season were discussed and each member agreed to accept complete responsibility for planning and carrying through a program of one meeting of the season; the meetings will be held at monthly intervals. The type of program would be left entirely to the discretion of the member responsible.

J. B. HERDMAN

Vancouver

Thirty-eight members and friends of the Vancouver Centre motorcaded the 50 odd miles to Westminster Abbey, Seminary of Christ the King and were graciously welcomed by the Fathers and conducted on a sight-seeing tour of the Abbey and Seminary. The bell tower interested many members where they were shown the rudiments of ringing the changes, and the beautiful chapel with its small but highly effective two-manual organ vied with the breath-taking view of the Fraser Valley. After tea, members attended vespers, accompanied in a tasteful manner by Father Basil. At the Bellevue Hotel, Mission City, there followed a dinner of baked salmon, and talk on The Holy Land by Father Andrew of the Abbey.

DONALD KING

St. Catharines

The members of the St. Catharines Centre opened the season Sept. 19 with a smörgasbord banquet at the Casablanca Hotel, Grimsby. The guest speaker, following the dinner, was Derek Holman, FRCO, Grace Church On-the-Hill, Toronto, who was introduced by Peter Partridge. The 32 present heard Mr. Holman speak on Church Music In The 20th Century, in which he drew upon his experience to illustrate, often humorously, the timely observations he made about current trends in church music. After tracing the background of the development of 20th century music, Mr. Holman advised his listeners to learn as much as possible about all forms of contemporary music, including church music, and to endeavour to plan music for church services which is seemly and appropriate to the occasion. Mr. Holman was thanked on behalf of those present by Kenneth Stevens.

VEARY LEAVES CATHEDRAL AFTER 27 YEARS OF SERVICE

George T. Veary, past president of the RCCO, has resigned after 27 years as organist and choirmaster at Christ's Church Cathedral, Hamilton, Ont. He has accepted the title of organist emeritus and will act as adviser in the future whenever needed. He tendered his resignation last spring but stayed on to play on the occasion of the visit of the Archbishop of Canterbury to the cathedral Sept. 10, the third time he had played in the presence of the Archbishop.

Mr. Veary expects to be very active in his role as an adjudicator at festivals across Canada and as examiner for the Royal Conservatory of Toronto. In this latter capacity he has travelled from coast to coast in Canada. He has been a professional musician for 42 years. Hundreds of choirboys, from the choir of 30 boys and 30 adults he has maintained throughout his tenure at the cathedral, have been trained by him and many have later become men choristers there.

As president of the Royal College he represented Canada at centenary observances of the Royal College of Organists in England in 1964.

COMMISSION ON ANGLICAN CHURCH MUSIC IN CANADA

The Primate of Canada, the Most Rev. H. H. Clark, has appointed the first members of the new Commission on Church Music of the Anglican Church of Canada. Its purpose is to advise on musical matters and its stated purpose "to promote the best ideals of liturgical music according to the Anglican tradition in regard to choir work and organ playing and to emphasise congregational participation."

The commission has a musical and a clergy representative from each of four ecclesiastical provinces: Robert H. Bell, Calgary Cathedral, for Rupert's Land; George Maybee, Kingston; Gerald Wheeler, Montreal; also John Sidgwick, Charles Peaker and Derek Holman, Toronto; Maitland Farmer, Halifax, and Hugh Bancroft, Edmonton.

Hamilton

A wiener and corn roast was planned for the first meeting of Hamilton Centre Oct. 24 at the home of Dorothy Pettigrew. Due to inclement weather the meal was served at Bartonstone United Church by Mrs. Pettigrew and her committee. Thomas Shilcock, chairman, welcomed members and guests and gave thanks to Jack Thom, host organist.

LYLA HERDMAN

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Americans will spot several members of the faculty of the Haarlem Summer Institute for Organists for 1966. Few will miss Luigi Tagliavini, Marie-Claire Alalin and Anton Heiller, all of whom have visited us recently. Cor Kee, Siegfried Reda and Gustav Leonhardt were also on the faculty. Of the 62 registrants 22 were from the United States and Canada with 10 Germans and eight Swiss.

CHRIST EPISCOPAL, DAYTON TO HAVE NEW TELLERS

PLAN COMPLETION IN SPRING

Pipes from Old Instrument Rescaled, Revoiced for New Installation in Ohio Metropolis

The Tellers Organ Company, Erie, Pa. is building a three-manual instrument with both choir and positiv divisions for Christ Episcopal Church, Dayton, Ohio. A number of pipes from the old organ, rebuilt by Möller in 1926, are being returned to the factory, rescaled and revoiced to blend with new pipes. The great and the positiv divisions are entirely new. The 46 stops comprise 57 ranks. Installation is scheduled for the late spring of 1967.

GREAT

- Violone 16 ft. 61 pipes
- Principal 8 ft. 61 pipes
- Bourdon 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Quintaton 4 ft. 61 pipes
- Twelfth 2 1/2 ft. 61 pipes
- Super Octave 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Bombarde 8 ft.
- Bombarde 4 ft.

SWELL

- Geigen Diapason 8 ft. 68 pipes
- Rohrflöte 8 ft. 68 pipes
- Gambe 8 ft. 68 pipes
- Gambe Celeste 8 ft. 56 pipes
- Dolce 8 ft. 68 pipes
- Dolce Celeste 8 ft. 56 pipes
- Principal 4 ft. 68 pipes

- Hohlflute 4 ft. 68 pipes
- Quintflöte 2 1/2 ft. 61 pipes
- Flautina 2 ft. 61 pipes
- Mixture 4 ranks 244 pipes
- Fagotta 16 ft. 12 pipes
- Trumpet 8 ft. 61 pipes
- Fagotta 8 ft. 68 pipes
- Clarion 4 ft. 68 pipes
- Tremolo

CHOIR

- Nason Flute 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Gemshorn Celeste 8 ft. 61 pipes
- Flute Traverso 4 ft. 61 pipes
- Rohrnazard 2 1/2 ft. 61 pipes
- Piccolo 2 ft. 61 pipes
- Clarinet 8 ft. 61 pipes
- Bombarde 8 ft. 61 pipes
- Tremolo

POSITIV

- Quintaton 8 ft. 61 pipes
- Koppellflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Terz 1 1/2 ft. 61 pipes
- Larigot 1 1/2 ft. 61 pipes
- Zymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes

PEDAL

- Subbass 32 ft. 9 pipes
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Violone 16 ft.
- Rohrflöte 16 ft. 12 pipes
- Octave 8 ft. 32 pipes
- Violone 8 ft.
- Gemshorn 8 ft.
- Rohrflöte 8 ft.
- Octave Quinte 5 1/2 ft. 32 pipes
- Choral Bass 4 ft. 12 pipes
- Flute 4 ft. 32 pipes
- Rohrpfife 2 ft. 32 pipes
- Mixture 4 ranks 128 pipes
- Trombone 16 ft. 32 pipes
- Fagotta 16 ft.
- Bombarde 8 ft.
- Tromba 8 ft. 12 pipes
- Krummhorn 4 ft.



Books

Not many books reached our desk this month, in fact only two. Both are valuable in their own areas and we are happy to note them both.

Creative Counterpoint by Maurice Lieberman (Allyn and Bacon) emphasizes that variety of counterpoint variously labelled "instrumental", "Bach" or "free" as opposed to "Palestrina" or "strict." Its musical illustrations come from Bach and would be helpful in any serious study of that master's work. The plan and the writing are clear and concise, indicative of its usefulness in teaching.

Volume 36 of *The Christmas Annual* from Augsburg Publishing House is a worthy successor to previous issues. There are dozens of beautiful full-page illustrations, music, articles, stories and a special section "Christmas is for Collectors, too." This annual stands pretty much alone as an ideal small Christmas remembrance. Every family should have one. — FC

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Octave 4'	General
Flute 4'	Tremulant
SWELL	
Lieblich Gedeckt 16'	Tierce 1-3/5'
Contra Gamba 16'	Sifflöte 1'
Gedeckt 8'	Clarinet 16'
Salicional 8'	Trumpet 8'
Prestant 4'	Oboe 8'
Flute 4'	Vox Humana 8'
Salicet 4'	Clarion 4'
Nazard 2-2/3'	Tremulant
Piccolo 2'	
PEDAL	
Principal 16'	Flute 4'
Bourdon 16'	Octave 2'
Dulciana 16'	Mixture IV
Principal 8'	Bombarde 16'
Bourdon 8'	Trumpet 8'
Salicional 8'	Trumpet 4'
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Immaculate Conception Church, Washington, Pa. has completed its two-stage acquisition of a 57-rank organ built by Steiner of Louisville, Ky. Approximately two-thirds of the instrument was installed in March 1963 and the remaining portion completed in June 1966.

The organ is installed in about equal displays of unenclosed and enclosed pipework on symmetrical corner platforms above the rear gallery of the church. Direct electric action in organ and console allows movement of the console to any part of the gallery floor for special occasions.

Barry Sidell, organist and choirmaster, assisted the builder in the design.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Spitzgedackt 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Kleingedackt 4 ft. 61 pipes
Spitzoktave 2 ft. 61 pipes
Rauschpfeife 3 ranks 180 pipes
Scharff 3-5 ranks 245 pipes
Trompete 8 ft. 61 pipes

POSITIV
Rohrgedackt 8 ft. 61 pipes
Viol 8 ft. 61 pipes
Viol Céleste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Traversflöte 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Quint 1 1/2 ft. 61 pipes
Mixture 4-6 ranks 306 pipes
Oboe 8 ft. 61 pipes

BRUSTWERK
Holzgedackt 8 ft. 61 pipes
Spillpfeife 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 49 pipes
Principal 2 ft. 61 pipes
Tertian 2 ranks 122 pipes
Spitzflöte 1 ft. 61 pipes
Terzzimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Oktave 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Flöte 1 ft. 32 pipes
Mixture 5 ranks 160 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Oboe 4 ft.

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ALICE RUGGLES PASSES;
TEACHER AND ORGANIST

Delayed reports to this magazine report the death May 30 of Alice Metcalf Bonar Ruggles, former choir director and organist of Grace Episcopal Church, Silver Spring, Md. She succumbed to a heart attack at the age of 55. A native of El Paso, Ill. Mrs. Ruggles was a graduate of the Oberlin Conservatory of Music and had served as head of the piano and organ department of Salem College, as assistant organist at Vassar College and as supervisor in the Dover, Del. public schools.

She served as organist and choir director of churches in West Virginia, New York City and elsewhere. She studied at the school of sacred music of Union Seminary and, when her husband, Melville J. Ruggles, was a foreign service officer in Russia, acquired a knowledge of Russian choral music.

Besides Mr. Ruggles, she leaves two sons.

ERNEST MITCHELL PASSES;
38 YEARS AT GRACE CHURCH

Ernest Mitchell, long organist and choirmaster at Grace Church, New York City, died July 3 at the age of 76. Before his 38 distinguished years at Grace Church began in 1922, he served some 10 years at Trinity Church, Boston. He continued at Grace Church until 1960 where his services set an enviably high standard.

BACH CANTATAS 78, 53 and 51 made up the program Oct. 2 at the Westminster Presbyterian Church, Greenville, S.C. Stephen Farrow conducted the choir, soloists and chamber orchestra; Porter Remington was at the organ.

CCWO OPENS 38TH SEASON
WITH MUSICALE, RECEPTION

The Chicago Club of Women Organists, oldest organization of its kind in the world, opened its 38th season with a musicale at the Charles Sebastian home. An instrumental trio played with Mary Ann Berry violin, Eunice Semple, cello, and LaVone Holt, piano.

A table covering autographed by famous organists from all over the world, including Albert Schweitzer, was displayed by its owner, Mrs. Arthur Grambling. A preview of programs for the year was given; they will be reported regularly.

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Eugene L. Nordgren was honored at a special dinner Sept. 22 as he retired as organist and director of choir at the House of Hope Presbyterian Church, St. Paul, Minn. after more than 20 years of service there. Among the many speakers at the dinner was Arthur B. Jennings.

Mr. and Mrs. Nordgren received a gift of money to finance a trip to South America to visit their daughter and grandchildren. At a Sept. 18 reception, the choir gave the Nordgrens luggage for their forthcoming trip.

Mr. Nordgren has a BA degree in mathematics from Augustana College, Rock Island, Ill., as well as a diploma in music there. Following his graduation he played in Lutheran churches in Illinois and Iowa and taught mathematics, music and Latin in public schools. He earned his MMus from the University of Michigan.



Earl E. Eyrich has been appointed organist and choirmaster of the Gethsemane Episcopal Church, Minneapolis, effective Sept. 1. The church is the oldest parish of the denomination in Minneapolis, chartered in 1956. It is responsible for the founding of most parishes in the city, including the present Cathedral of Minnesota, a hospital, a home for retarded children and a foundation for the fostering of elderly people.

The choir has tradition dating from the 1880's; it was the first choral group to broadcast in the Midwest and was the core of the service choir of the 1954 Anglican World Congress in Minneapolis.

Mr. Eyrich leaves St. John's Lutheran Church where he held a similar position. At the time of his appointment there, a summary of his personal and professional background was included in the October 1965 issue.

HOLTKAMP BUILDS ORGAN FOR BIRMINGHAM, ALA.

SOUTHSIDE BAPTIST CHURCH

Completion Planned for Fall 1968;
Edward Tibbs Is Organist -
Front Placement Chosen

The Southside Baptist Church, Birmingham, Ala. has completed contract negotiations with the Holtkamp Organ Company to deliver an organ. Completion date for the instrument is projected for September 1968. The new organ will replace the present Odell instrument built in 1911.

The design was drawn up by Walter Holtkamp, Jr. and Edward Tibbs, Samford University, organist of the church. A large case for the organ in Italian Renaissance spirit will be constructed by Viggo Rambusch, New York, who participated with Mr. Holtkamp in its design.

The organ will stand in the front of the church in a forward position for maximum sound benefit. Lawrence Whitten, Birmingham, was consulting architect for the entire project.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Trumpet 16 ft. 61 pipes
Trumpet 8 ft. 61 pipes
Trumpet 4 ft. 61 pipes

POSITIV

Spillflöte 8 ft. 61 pipes
Copula 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nazard 2 1/2 ft. 61 pipes
Principal 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Octave 1 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Cromorne 8 ft. 61 pipes

SWELL

Bourdon 16 ft. 12 pipes
Bourdon 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Celeste 8 ft. 56 pipes
Principal 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Furniture 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Fagott 8 ft. 61 pipes
Clairon 4 ft. 61 pipes

PEDAL

Principal 16 ft. 32 pipes
Quintadena 16 ft.
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flauto 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Octava 2 ft. 32 pipes
Rauschbass 4 ranks 128 pipes
Basun 32 ft. 32 pipes
Posaune 16 ft. 32 pipes
Dulzian 16 ft.
Trumpet 8 ft. 32 pipes
Schalmey 4 ft. 32 pipes

MARILYN MASON

CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

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

JOHN WESLEY OBETZ

SMD

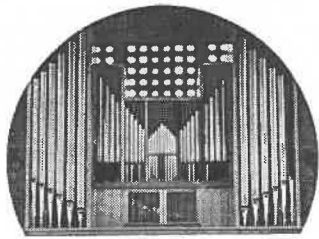
Albion College Albion, Michigan



Jack Hennigan has been awarded a Fulbright grant to study organ with Dr. Michael Schneider at the Hochschule für Musik, Cologne, Germany. Mr. Hennigan holds the BMus degree from the Juilliard School of Music where he was a student of Vernon DeTar. While at Juilliard he served as assistant organist at Grace Episcopal Church, Broadway, and was heard in recital at St. Thomas Church, St. Mary the Virgin, the Huntington Hartford Museum and extensively at Grace Church.

A native of Scranton, Pa., he studied piano and organ with Clifford Balshaw, FAGO. Before attending Juilliard, Mr. Hennigan attended Scranton-Keystone Junior College and was organist at the First Baptist Church, Scranton. He has appeared as recitalist at Church of the Good Shepherd, St. Luke's Episcopal Church and at the Green Ridge Presbyterian Church in that city. In mid-September he was heard as accompanist and soloist in a recital given by several students in Boppard, Germany.

**Dallas is the Place
December 27-29**



Organ Music

Organ music this month runs largely to collections of one kind or another, covering a wide range of period, style and difficulty.

Organists with string players at their disposal will want to study two sonatas for organ and strings by Daniel Pinkman (E.C. Schirmer). Sonata 1, being both easier and briefer, might be a good first one, leading on to the much more ambitious Sonata 2. Both can be done with four instruments or with full strings.

Some interesting contemporary styles appear in music from World Library. An inventive Adagio by James Hopkins demands a knowing player. Somewhat less "progressive" are Five Liturgical Inventions by Victor Togni, musical and logical developments of familiar chants. Joseph W. Jenkins' Six Pieces for Organ are not difficult and make wide use of various canonic devices. Don't let the far-fetched title All Around Bach mislead you; have a look at a fairly good general collection of short pieces from many periods in this Book 2. Duplicates of some of its selections are found in many organists' libraries. All use pedal.

Volume 38 of *The California Organist* is a curious Evocative by Lucrecia R. Kasilag about which we have some misgivings in the hands of the average organist for whom this series is designed.

Hope Publishing's Easy Improvisations by Joseph Roff are just that and probably answer a need. Pedal is optional.

Harold Flammer sends a couple of collections. Probably Gordon Young's Noel Preludes — eight rather easy pieces on familiar Christmas tunes — is the



Wallace Dunn has been appointed professor of organ at Tabor College, Hillsboro, Kans. Mr. Dunn is a doctoral candidate at the University of Southern California. He has taught at Wichita State University, the University of Southern California and most recently the University of Texas.

more useful. Homer Whiteford's Ten Pieces for Piano and Organ does nothing to alter our feelings about that unhappy combination of instruments. He rarely employs the, to us, one acceptable device of antiphony and is guilty of such transcriptions as a *bit* of the last movement of the Franck violin sonata, transposed (why?) to A flat.

A set of Three Short Preludes by Everett Titcomb (Carl Fischer) is easy enough for most players' use. Notes of Praise is a 24-piece collection by Robert Cundick. There are few pieces here except three or so by Mr. Cundick himself which are not to be found in any fairly good organ library — portions of Mendelssohn Sonatas, Brahms Choral Preludes etc. We suggest a check of the book's index. — FC

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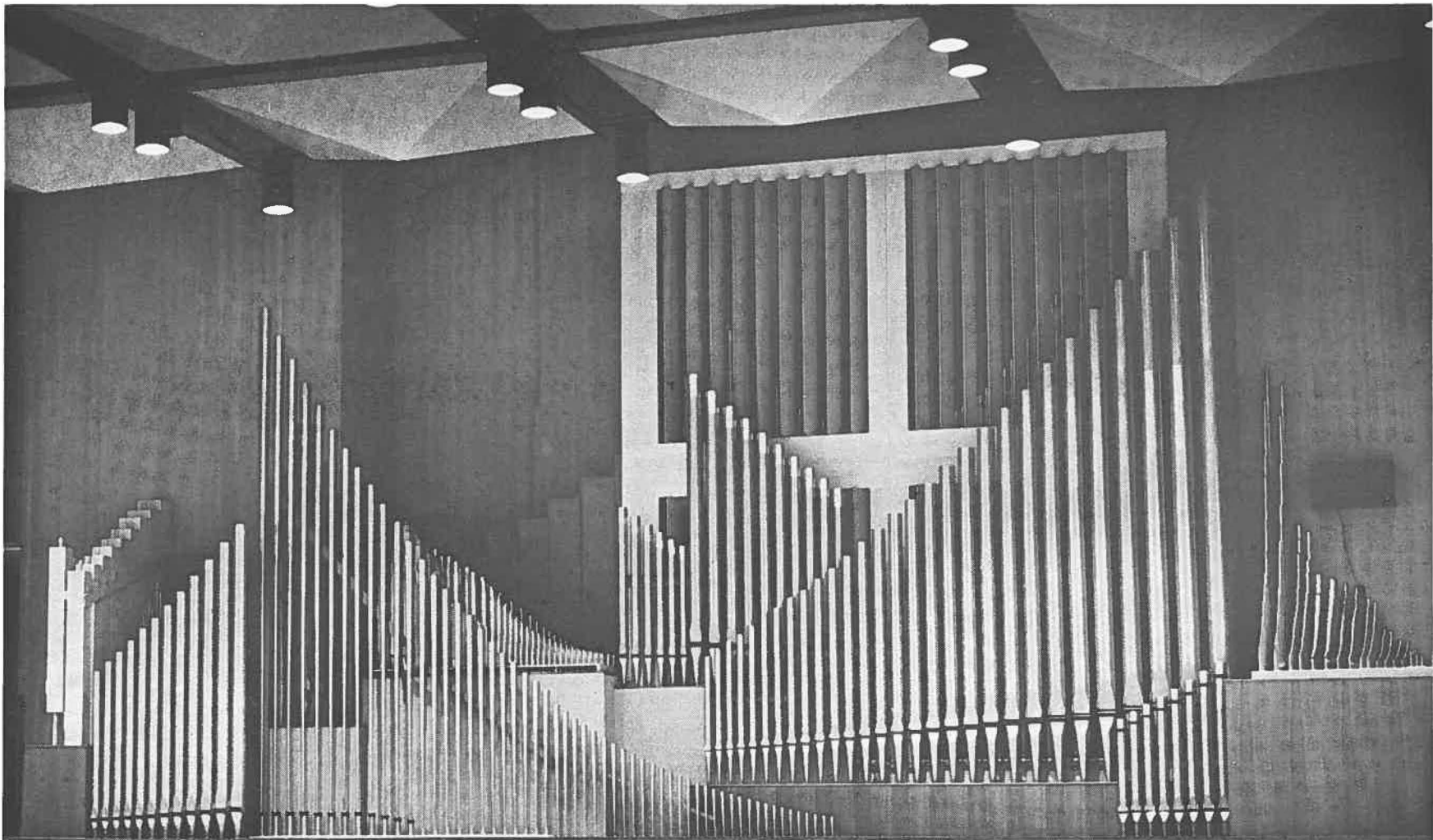
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MEMBER APOBA

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A Question of Values

A young acquaintance of ours was involved recently in a discussion of contemporary church music and made a startling assertion about some material of questionable worth. "Granted that it isn't really very good music, but it does work well in the service." It takes very little research to discover that this attitude is a common one. We believe it prevails rather generally among those rather numerous church musicians and clergy who so often express their fears of "music for music's sake" in the church service.

Not many of us approve of the use of the church service for a display of either choral or organ virtuosity or even of bravura improvisational abilities. Unless music is a real partner of the spoken word and the prayer, of course it is out of place in a service.

But this hardly justifies the use of music of questionable musical value under any circumstances, even when it fits. There is a confusion in too many minds, we feel, of what is ordinary (or worse) music with what is easy. Some of the greatest music is simple. Wasn't Mozart credited with saying that "Economy is the first law of art?" Some fine music, both very old and very new, is easy to play and to sing — much easier, often, than the claptrap of "simplified editions" and banal "youth choir" stuff.

As we have pointed out repeatedly, publishers, who are *in business*, issue what their experience tells them we will buy. As long as we buy and perform tame, "scared" music instead of great music, publishers will continue to supply it.

We feel that music in church has to stand on its own as the best possible music. Music we should be ashamed to program on a recital or a choral concert has no place in any service. How can we bear to put "Soli Deo Gloria" above any music less than the best, regardless of who wrote it?

FRED FAASSEN, Zion, Ill., was elected to the board of directors of the American Association of Retired Persons at their biennial convention Sept. 7-9. A long-time organist, Mr. Faassen was one of the early broadcasters of organ recitals on radio in the 1920's.

Fun with Adages

The old adage "Honesty is the best policy" — once paraphrased by a tea merchant as "Honest tea is the best policy" — is a rather dangerous motto as too many people follow it. We are not referring to the kind of people who deliberately mislead and falsify — the sort sometimes found in high places and low. We are thinking of the general run of us for whom, unfortunately, the word *policy* usually has the meaning number 1 listed in our dictionary: cunning, diplomacy, artfulness. In other words the tendency to be absolutely honest except when it is inconvenient or perhaps risky or when a little white lie seems "the best policy." A common device which we have all encountered is the pre-dating of a letter or even of a check, then mailing it several days later. Almost always that little postmark the postoffice department affixes to the envelope exposes the subterfuge.

We once knew a teacher who told extravagant and flattering stories about his students' backgrounds, experience and accomplishments. These were always motivated by kindness, by a desire to build up confidence. Yet often they backfired to cause embarrassment and even distrust.

"Murder will out", we think, is a more reliable adage. It may even be mere good *policy* to assume that anything less than truth and frankness cannot possibly prevail.

"The leopard never changes his spots" is another adage we began to question the very first time we saw a beautiful black leopard in the zoo.

We used to play the game of proverbs (or adages) to while away long stretches on the highway. It is a wonderful game for sharp minds to use to stimulate one another. If we could only have played the game recently we might have been able to extend this set of paragraphs almost infinitely.

Bleak November

November, with election day, two national holidays and the beginning of Advent, still is apt for all its activity to seem a rather undistinguished month in church music. Oh, there are many recitals and choral events: just look at the calendar page. And by November most choirs are beginning to sound a bit more like themselves again, congregations are becoming more stable, and everyone is getting settled into routines of one kind or another.

Yet in November the musical enthusiasm choirs usually feel for Advent and Christmas music has barely caught fire. The weeks when choirs begin to *want* longer and more frequent rehearsals have not yet arrived and people are more easily satisfied than they will be later.

We have always felt that November was a difficult choir month, yielding in that only to pre-Lent and post-Easter periods — the only periods of the choir year which may call for artificial stimuli. What have you got up your sleeve for November?

8TH ANNUAL CONTEST OF FORT WAYNE CHURCH

For the eighth consecutive season the music series of the First Presbyterian Church, Fort Wayne, Ind. is sponsoring its national organ playing competition. With a higher age limit than most competitions (35) the Fort Wayne contest has increasingly attracted players of professional caliber and has extended its appeal and influence into distant parts of the country.

The prize of \$300 plus an award recital as part of the church's professional series makes it worth the while of competitors. Write the competition at First Presbyterian Church, 300 W. Wayne St., Fort Wayne, Ind. 46802.

SINGING CITY of Philadelphia has a limited number of fellowships available. For information write Dr. Elaine Brown, Singing City, Inc. 35 South 9th St., Philadelphia, Pa. 19107.



Choral Music

Receipts of choral material picked up a bit this month. Though November is rather late to consider music for this Christmas season, several publishers include holiday music in their packets. Some of this is easy enough for last minute preparation, though, so some results may occur before next year.

Carl Fischer sends several practical works for general use. David N. Johnson's anthem, All Praise to Thee, Eternal God, was winner of the 1965 Capital University competition; it is a straightforward useful hymn-anthem. Joyce Barthelens's O God Thou Art My God sets verses from Psalm 18 with no problems save those resulting from a predilection for inserted triplets; there is minimal division in the bass part. David H. Williams' O For a Closer Walk with God makes pleasant use of soprano or tenor solo versus chorus. Stanley Glarum's simple a cappella Blessed Be the Lord has definite service uses. S. Drummond Wolff's bright Come, Creator Spirit, Come has a big ending. Edward G. Mead's Sing unto the Lord, All the Earth is a strong morning anthem with a contrasting middle section.

Carl Fischer's only Christmas item is A Bishop's Carol, well-made by Robert Powell. As for such works as Peter Sacco's Make Haste, O God to Deliver Me and Karl Kohn's Three Descants from Ecclesiastes, the former with band parts available, the latter for orchestra (both reduced for piano and not readily adapted for organ) we assume they are intended for school performance rather than service use. For service use are a set of Choral Introits for the Church Year by Carl F. Mueller and Calls to Praise and Prayer for a cappella chorus by Austin C. Lovelace; both these men know precisely what they are doing.

Attractive covers from Art Masters Studios enclose both Christmas and general items. Dale Wood's Three Little Carols (separate SATB and SA issues) have imaginative harp accompaniments, and his small SA Advent Carol has a simple, attractive organ part. Leland B. Sateran's free-flowing I Sought the Lord has lower voices supporting a more florid soprano.

Elkan-Vogel sends works for various occasions often bearing names of composers well known to our readers. Though Henry Mollicone's Our Prayer of Thanks might be useful in the Thanksgiving season, its Carl Sandburg text would be equally suitable at other times. W. Glen Darst's Draw Nigh to Thy Jerusalem is more definitely for Palm Sunday, with some easy loud hoanahs. L. Stanley Glarum's I Sought the Lord is a quiet, meditative a cappella work. Jean Pasquet's Thou Who Art Peace Eternal is a small prayer set to pleasant music and Joseph Roff's O Lord, Who Never Failest is in a similar mood; both are unaccompanied. Also a cappella are John Leo Lewis' Sing My Soul, which rises to a climax. John Davison's Blessed Be the God has an independent organ accompaniment; its two climaxes offer no great problems beyond some division of voices. The small two-part Lalande-Hines I Will Praise Thee, O Lord is suggested for SA, TB or mixed voices. Wesley Day's largely chanted Te Deum Laudamus (English text) has special interest for liturgical services.

A set of eight original and arranged anthems for junior choirs, All Praise to God by Mary E. Caldwell, comes from Sacred Music Press. There are very few numbers duplicated in other collections; directors will want to see this issue. Eugene Butler's Come, Peace of God uses men as a four-part choir against unison trebles. Leland Sateran uses interesting solo or sectional parts to contrast with small block harmony segments in I Come, O Lord, unto Thee. Charles Black has adapted a section of a Bach cantata as Alleluia! O Praise Ye the Lord; a rapid figured organ part ac-

companies a simple choral part.

It was inevitable that Katherine K. Davis' popular Carol of the Drum should become the center of a Christmas play with music. Here it is: The Drum by Katherine Davis published by Mills; some other pleasant music and a Christmas story make this a probable favorite. Also for Christmas from Mills is a Besançon carol, Shepherds, Shake off Your Drowsy Sleep arranged in a lively fashion by William McCrae, and G. S. Freestone's gentle Christ Was Born on Christmas Day.

For other than Christmas from Mills are Jean Pasquet's O God, Author of Eternal Light, suitable for general service use; Robert S. Hines SAB arrangement from Handel, Great Are Thy Tender Mercies, Lord; and Alice Jordan's God Is Here on Every Hand, which sets a Sioux Indian prayer. Ralph Hunter's big Ein' feste Burg setting with orchestra and band (parts available) is intended for a big festival, ideally, he says, out of doors. With Heart and Voice is a collection of 14 anthems for many occasions; only a few are duplicated in most libraries. The B. F. Wood catalog was tapped for these.

Almost all of the Harold Flammer stack is for Christmas, the lone dissenter being a festive anthem, A Joyful Song of Praise by Elinor Remick Warren with a fanfarish organ part. Gordon Young's unaccompanied strophic Sing We Now a Song of Christmas might well open a carol program. Walter E. Matthews' When Jesus Was Born is a three-stanza "folk hymn." Others, all simple and practical include Holy Child by Robert M. Lombardo; Salvation Is Nearer by Virgil T. Ford; That Bethlehem's Babe by Eugene Butler; and Christmas Canticle by Frances Williams. F. Broadus Staley's Run, Run to the Stable and his Tan, Tan, They Saw the Star set stanzas from Spanish carols; the first adds handbells, the second guitar. A. P. Van Iderstine has set the Old English Here We Come A-Wassailing and Joseph Roff a Grenoble melody, Jesus, Ransomer of Man.

For other voicings in Flammer's Christmas stack are Merrill Knighton's SSATB The Star, with hums; Walter Ehret's SA Yugoslav arrangement, That First Christmas Night; R. W. Lindstrom's SA Blessed Mary, Faithful Joseph, a Puerto Rican carol; Walter Ehret's SA Ring Out, Ye Bells of Christmas, from the French, and his SSA of Hugo Wolf's Maria, Ride Onward.

We heard Daniel Pinkham's Mass of the Word of God (E. C. Schirmer) at the Milwaukee congress in late August and commented on its considerable interest as music as well as its overestimate of the abilities of a congregation; it appears here in an interim edition of photographed manuscript. Eleven very short choruses, mostly choral arrangements, from Howard Boatwright's The Passion according to St. Matthew are available separately; they are singable and practical. Peter Waring's Blessed is the Man is an extended anthem with effective choral writing and an interesting organ part. The big recessional section, And the Child Grew, from Randall Thompson's The Nativity according to St. Luke is now available separately.

World Library sends a number of small publications: an unaccompanied The Lord's Prayer by Alice Fergus; two useful a cappella anthems by Edward G. Mead, Blessed Is the Lord My Strength and Morning Hymn; Three Liturgical Songs (with organ) by Pio Capponi, short and simple; an arrangement with two trumpets by Arpad Hegedus of A Mighty Fortress; and Ave Maria and a Laetentur Caeli by Kenneth Gaburo, both with Latin text a cappella and a set of performance symbols we feel unqualified to comment upon. A volume 1 of SSA Fifteen Christmas Carols arranged by Han van Koert contains familiar and unfamiliar materials. A rather curious solo setting of Adam Lay Ibounden by Robert F. Twynham, with organ accompaniment, is for high voice. — FC



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Those Were the Days

Fifty years ago the November, 1916 issue contained these matters of interest — Samuel A. Baldwin entered upon his second half-thousand recitals at the College of the City of New York, playing recital 501 Oct. 4

Hugh Goodwin, AAGO, completed a total of 1,000 pieces played on recitals at the New England Congregational Church, Chicago

Kilgen completed a 52-stop organ for St. Peter's Episcopal Church, St. Louis, where Charles Galloway was organist

Eighth-page ads by several builders advertised for experienced mechanics, chest makers etc.

Twenty-five years ago these events made news in the November, 1941 issue —

Möller completed a four-manual organ for James Chapel, Union Seminary

Heavy rains and a leaking roof damaged the organ at the College of the City of New York and caused postponement of Dr. Charles Heinroth's winter recital series

William Neil McKie, organist and instructor in music at Magdalen College, Oxford, and city organist of Melbourne, Australia 1931-1938, was appointed to succeed Dr. Ernest Bullock as organist and master of the choristers at Westminster Abbey

Winslow Cheney started his second year's course in memorization

Ten years ago the following occurrences were brought to the attention of readers of the issue of November, 1956 —

Charles Huddleston Heaton was appointed minister of music at the Second Presbyterian Church, St Louis

Virgil Fox and Karl Richter exchanged consoles Oct. 7, Mr. Fox playing at Mr. Richter's church in Munich, Germany, Mr. Richter playing at Riverside Church in New York

Harry Wilkinson was honored on his 10th anniversary as organist and choir-master of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia.

The Duruffles in Evanston

The renown of Maurice Duruflé as a composer brought a sizable crowd to Alice Millar Chapel, Northwestern University, Evanston, October 3, on the occasion of his first appearance in the Chicago area. As in all the concerts of the present tour, the program was shared by his equally talented wife, Marie-Madeleine Duruflé-Chevalier. Her fleet technique and brilliance complement his depth and musicianship in a highly satisfactory way; neither is obliged to ride on the other's reputation.

The Bach Prelude and Fugue in D major sped by at a breathtaking pace; that the organ virtuoso is not a thing of the past was made clear. The quiet pieces by Couperin and Clérambault, played by M. Duruflé, brought a welcome serenity and made the Buxtehude Jig Fugue a lively contrast. Perhaps the most significant playing of the evening was the B minor Chorale of César Franck; there was an air of solemnity that transported one right to Ste. Clotilde, yet it flared up dramatically at the right moments with the "smothered fire" of the reeds on the genuine French Récit of this large Aeolian-Skinner. He was able to exploit the instrument while doing justice to the

spirit rather than the mere letter. The performance was marked above all by maturity of approach; one had the feeling that Franck would approve.

Mme. Duruflé returned to play the improvisation on the Easter sequence Victimae Paschali by Charles Tournemire which kept listeners right in Ste. Clotilde. M. Duruflé has realized this from a recording of the improvisation — a feat as impressive as the performance, because of the intricate nature and thickness of texture; it is exciting, almost overpowering; it plays strongly on the emotions, and dazzles in a typically French way.

M. Duruflé played his own Prelude from the Suite, published in 1934, which evoked a serious, almost lugubrious mood with its luscious sounds; a pungent reed gave welcome relief from the dark richness. There was fine attention to detail, a finesse in phrasing so rare in organists. After his Variations on Veni Creator the Prelude and Fugue on A-L-A-I-N played by Mme. Duruflé closed the program. Again her nimble technique delivered the notes with a high degree of accuracy. It is almost unique to find a composer whose quality so greatly exceeds his quantity; in a handful of works he has maintained an uncompromising standard, and one has the feeling that these pieces will still have that same fresh and beautiful sound a generation hence, while much organ music written more recently already sounds dated.

This was the kind of program that made everyone love the organ: a sophisticated program, not appealing to snobs or to low-brow taste; more such recitals would find our churches with standing room only. — ROBERT LODINE

Letters to the Editor

Catholic Music in Transition
E. Rochester, N.Y., Sept. 21, 1966 —
To the Editor:

Because of the interest shown by my fellow organists in the Catholic music situation today, I would like to tell you of what we at St. Jerome's are using during this transition period in the church.

We have not completely discarded the Great Masters. At the offertory and at communion my choir of men and boys still sings Latin motets from Palestrina, Victoria and others. Occasionally they do one translated into English, if the music has not been harmed.

For the Ordinary of the mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei) we use a setting in English, of course, arranged for SATB choir and congregation. The congregation now sings two different settings and will learn others later.

Because the words of the Proper (Introit, Gradual, Offertory and Communion verses) change each feast day, the choir sings these rather than the congregation. They are sung sometimes in harmony but more often I set the English verses to the psalm tones from the Liber Usualis.

Some quite usable and well done settings of the mass have been written; however, I am looking toward the day that some truly great music will again be written for us to use.

Sincerely yours,
DONALD S. BABER

Tall Story!
Prince Albert, Sask. Canada, Sept. 20, 1966 —
To the Editor:

I hope you noticed what tall, tall buildings we erect in Western Canada. AGO President Wyton, reporting on his spring visit to Alberta in the September issue, tells of his presence at an RCCO luncheon "in an elegant restaurant at the top of Calgary's tallest building, overlooking snow-capped mountains." So there!

Sincerely,
JOHN V. HICKS



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5607 THE LORD IS RULER *Geisler/Nolte*
5609 THE LORD'S TEMPLE *Gregor/Nolte*
5610 O HOW BLESSED *Geisler/Nolte*
5601 THANK YE THE LORD *Geisler/Nolte*
5600 THERE IS ONE GOD AND ONE SAVIOR *Geisler/Nolte*

S.S.T.T.

- 5604 THUS SAITH THE LORD *Geisler/Nolte*

S.A.T.B.

- 5482 FEAR NOT, FOR BEHOLD I BRING GOOD TIDINGS *Hagen/Gombosi*
5303 GO, CONGREGATION, GO and SURELY HE HAS BORNE OUR GRIEFS *Antes/McCorkle*
5483 THE MORNING STAR *Hagen/Gombosi/McCorkle*
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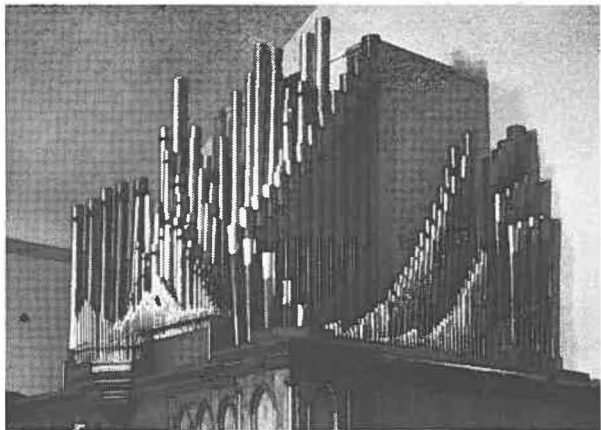
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**Luke Grubb Plays the Dedicatory
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Sebastian Gundling & Son, Lancaster, Pa. has completed a three-manual organ for St. John's Lutheran Church, Columbia, Pa. Luke K. Grubb, organist and choirmaster of the church, played the dedicatory recital on the instrument Sept. 18. His program appears in the recital section.



John R. Scholten, organist-choirmaster of Camp Hill, Pa. Presbyterian Church is the winner of the \$100 prize for the second hymn competition sponsored by the Trinity Presbyterian Church, Atlanta, Ga. He is a graduate of Hope College and received his master's from Westminster Choir College. He is a past-dean of the Harrisburg AGO Chapter, member of the Hymn Society, and has already composed three hymns. He has contributed articles to Music Ministry, Choristers' Guild Newsletters, and The Children's Choir, vol. 2.

Honorable mention was awarded to John Leo Lewis, Aurora, Ill. who received the same mention in the 1965 contest, and to John Biggs, Studio City, Calif. The competition has been sponsored by the Atlanta church, of which Adele Dieckmann is music director-organist, as part of its program to encourage contemporary expression in music and visual art. Winner of the first contest was Dr. Wilbur Held.

Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 25 tones

SWELL

Rohrflöte 8 ft. 61 pipes
Viola de Gambe 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Tremulant

CHOIR-POSITIV

Nason Flute 8 ft. 61 pipes
Gedeckt 4 ft. 61 pipes
Nasat 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Lieblich 16 ft. 32 notes
Octave 8 ft. 32 pipes
Gedeckt bass 8 ft. 12 pipes
Gemshorn 8 ft. 32 pipes
Choralbass 4 ft. 12 pipes
Flute 4 ft. 12 pipes



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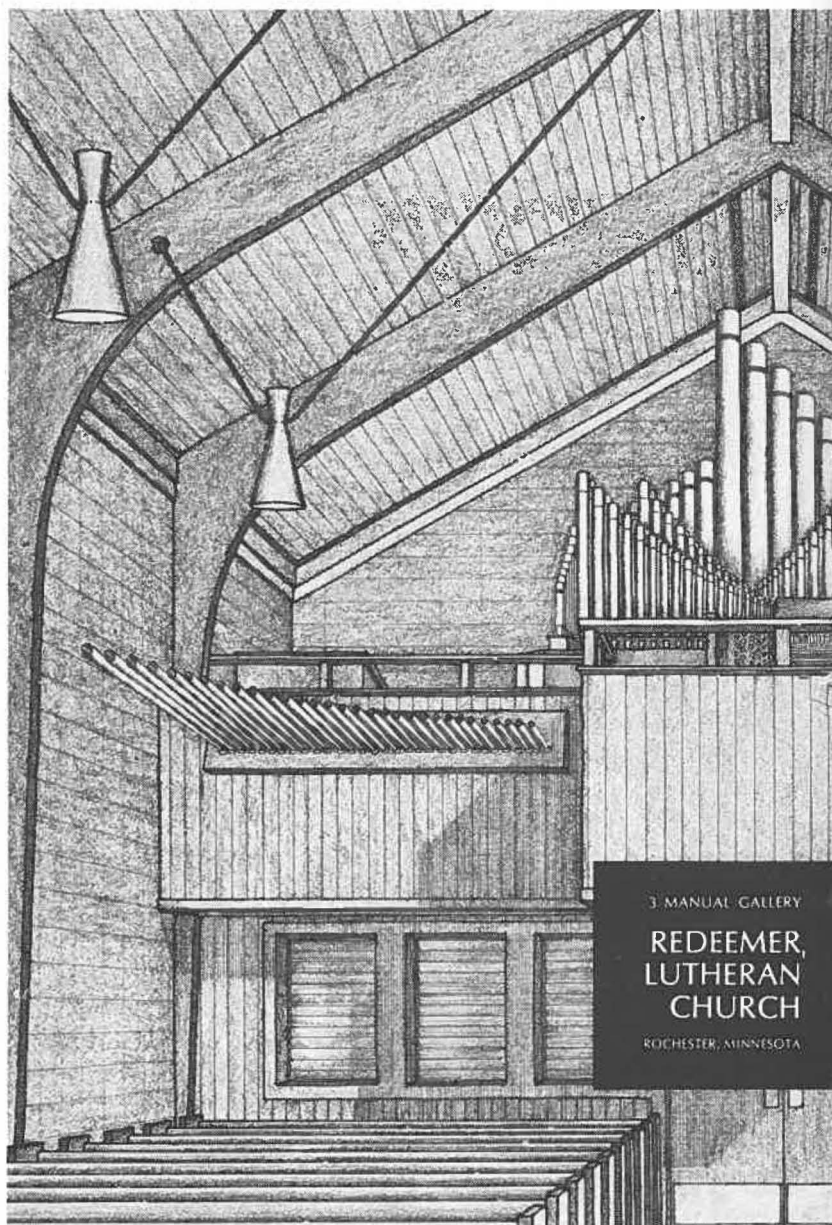
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IN CHURCH OF THE REDEEMER

Instrument Dedicated October 7
with Recital by Jerome
Meachen, Organist

Jerome W. Meachen, organist-choir-master, Church of the Redeemer (Episcopal), Sarasota, Fla., played the first public recital, Oct. 7, on the 59-rank instrument in whose design he collaborated. It was completed in July by the McManis Company, Kansas City, Kansas. The program appears on the recital pages.

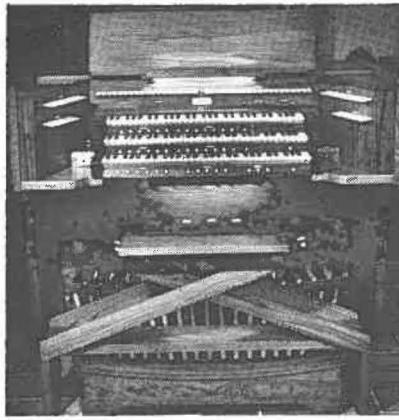
Resources of the organ include exposed great and positivist divisions installed on opposite sides of the chancel after removal of existing pseudo-Gothic organ grilles, a pedal division partly enclosed but with principal chorus unenclosed, antiphonal at rear of gallery with trompette-en-chamade chest projecting from antiphonal box. For want of sufficient height or space above the ambulatory, basses of the Gemshorn 16 ft. are exposed on the right chancel wall. The stopkey console is located on the left side of the chancel with organist facing congregation.

GREAT

- Gemshorn 16 ft. 12 pipes
- Principal 8 ft. 61 pipes
- Rohrflöte 8 ft. 61 pipes
- Gemshorn 8 ft. 12 pipes
- Octave 4 ft. 61 pipes
- Spitzflöte 4 ft. 61 pipes
- Nazard 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Tierce 1 1/2 ft. 61 pipes
- Mixture 4 ranks 220 pipes
- Trumpet 8 ft. 17 pipes
- Tremolo

POSITIV

- Gedeckt 8 ft. 61 pipes
- Prestant 4 ft. 61 pipes
- Koppelflöte 4 ft. 61 pipes
- Principal 2 ft. 61 pipes
- Quinte 1 1/2 ft. 61 pipes
- Octave 1 ft. 61 pipes
- Cymbel 3 ranks 183 pipes
- Krummhorn 8 ft. 61 pipes
- Tremolo



SWELL

- Quintaton 16 ft. 61 pipes
- Geigen 8 ft. 73 pipes
- Gedeckt 8 ft. 73 pipes
- Spitzviol 8 ft. 73 pipes
- Viol Celeste 8 ft. 73 pipes
- Flute Celeste 2 ranks 146 pipes
- Principal 4 ft. 73 pipes
- Flute 4 ft. 73 pipes
- Gedeckt 2 ft. 12 pipes
- Small Mixture 4 ranks 227 pipes
- Scharf 3 ranks 183 pipes
- Fagot 16 ft. 61 pipes
- Trumpet 8 ft. 73 pipes
- Clarion 4 ft. 61 pipes
- Tremolo
- Trompette-en-Chamade 8 ft.

ANTIPHONAL

- Bourdon 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Vox Celeste 8 ft. 49 pipes
- Principal 4 ft. 61 pipes
- Rohrflöte 4 ft. 61 pipes
- Twelfth 2 3/4 ft. 61 pipes
- Octave 2 ft. 61 pipes
- Fourniture 4 ranks 244 pipes
- Trompette-en-Chamade 8 ft. 49 pipes

ANTIPHONAL PEDAL

- Bourdon 16 ft. 32 pipes
- Bourdon 8 ft. 12 pipes

PEDAL

- Resultant 32 ft.
- Principal 16 ft. 32 pipes
- Subbass 16 ft. 32 pipes
- Gemshorn 16 ft.
- Quintaton 16 ft.
- Quint 10 3/4 ft.
- Principal 8 ft. 12 pipes

**Midwinter
Conclave
in
DALLAS
Dec. 27-29**

- Gedeckt 8 ft. 12 pipes
- Octave 4 ft. 12 pipes
- Spitzflöte 4 ft.
- Gedeckt 2 ft.
- Mixture 3 ranks 96 pipes
- Posaune 16 ft. 32 pipes
- Fagot 16 ft.
- Trumpet 8 ft. 12 pipes
- Fagot 8 ft.
- Clarion 4 ft.
- Fagot 4 ft.

Retained from an earlier installation the antiphonal consists of a great division and one pedal rank previously housed in a chancel chamber, its removal and reinstallation negotiated by the church under separate contract. The existing swell division, dating in part from 1950 and the remainder from 1959, was kept in its enlarged chancel chamber but modified and increased in size through additions and replacements of flutes, strings, reed and mixture ranks. Retained for use in the chancel pedal is the principal 16 ft. whose low octave lies horizontally on the floor above the ambulatory under the chest of the new great division. Pedal subbass and posaune are enclosed with the swell. Pedal mixture is with the pedal principal pipes.

In anticipation of the new installation the church removed almost-new wall-to-wall carpet substituting slate floor in nave, chancel and chapels to improve acoustical conditions.

The cymbelstern was built and installed by Jack Murphy of St. Petersburg, Florida.

Factory installation crew included Michael Combs, Gene Bedient and Philip McManis, voicing and tonal regulation by Charles McManis. Organ bench design by Philip McManis.



Bells

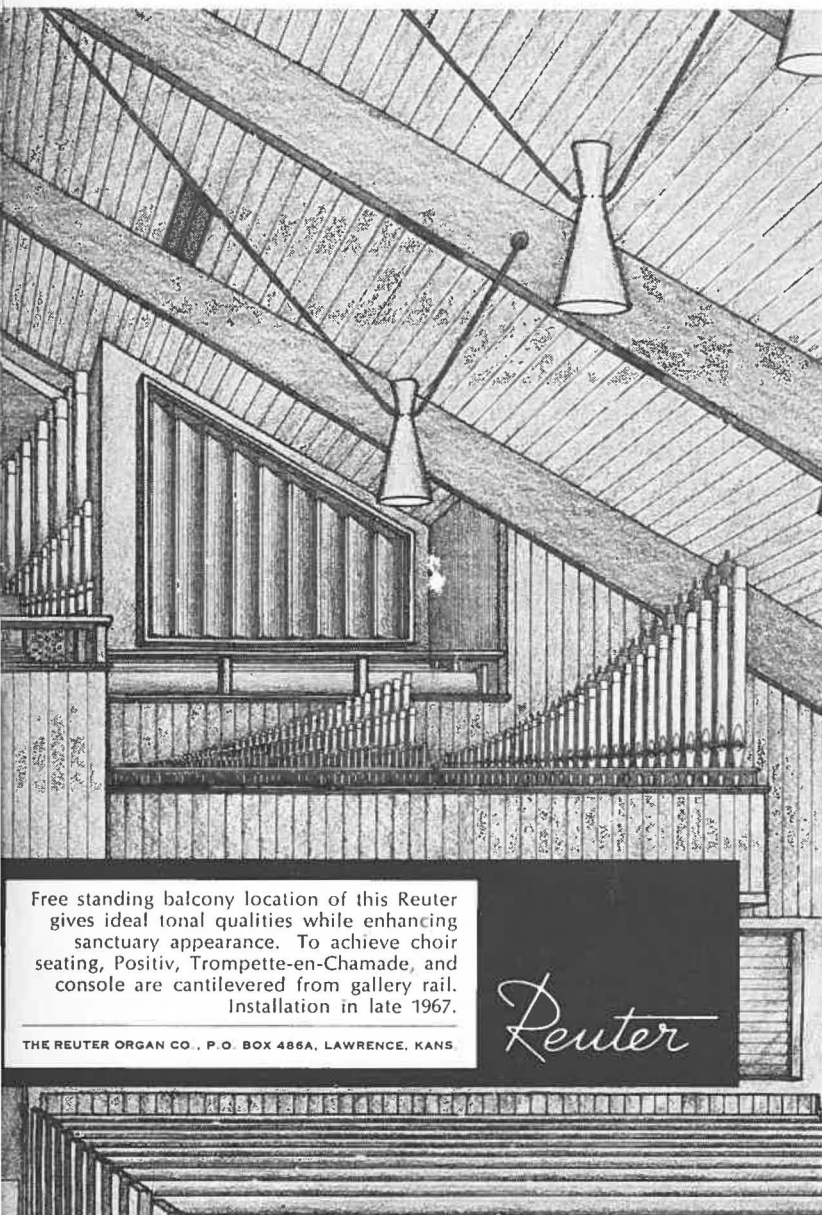
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Nov. 11
Haesi Fanizzo, Christ Church Cathedral, Indianapolis
Donald McDonald, St. Mark's Episcopal, Shreveport, La.
George Markey, West Virginia Wesleyan College, Buckhannon

12
Preston Rockholt, Lancaster, Pa.
Wilma Jensen AGO class, Peoria, Ill.

13
Charles Richard, St. Peter's Lutheran, Miami, Fla.
Vermont Chapter member recital, Second Congregational, Greenfield, Mass.
Herbert Burtis, Franck, St. Thomas Church, New York City
Will Headlee, Concordia Senior College, Fort Wayne, Ind.
Myron Roberts, brass, Cathedral of Risen Christ, Lincoln, Neb.
Alexander Boggs Ryan, First Baptist Church, Kalamazoo, Mich.
Marianne Webb, AGO, First Congregational Church, Waterbury, Conn.
Ted Alan Worth, St. Mary's Episcopal Church, Wayne, Pa.
Jon Spong, St. Paul's Episcopal Church, Des Moines, Iowa
Clyde Holloway, Calvary Episcopal Church, Pittsburgh, Pa.
Wilma Jensen, First Methodist Church, Peoria, Ill.
David Craighead, East Kentucky State College, Richmond
Claire Coci, St. James Episcopal Church, La Jolla, Calif.
George Markey, Whitehaven Methodist Church, Memphis, Tenn.
David Pizarro, Unitarian-Universalist Church, Petersham, Mass.
Bitgood Job, Park Avenue Presbyterian Church, New York City
Mozart Requiem, St. George's, New York City
Walton Belshazzar's Feast, St. Bartholomew's, New York City
Vaughan Williams' Dona Nobis Pacem, Riverside Church, New York City
David Lowry, Church of the Heavenly Rest, New York City

14
Chamber orchestra, chorus, Mary Institute, St. Louis
Workshop on Registration, Broadway Presbyterian, Rock Island, Ill.
Joyce Jones, Santa Ana, Calif.
Bach St. John Passion, Central Presbyterian, New York City
Benjamin Hadley, Couperin Parish Mass, Church of the Ascension, Chicago

15
Jack Ruhl, Alice Millar Chapel, Evanston, Ill.
David Craighead plus class, Capital U, Columbus, Ohio
Gerre Hancock, Vance Memorial Church, Wheeling, W. Va.
Donald McDonald, Christ and St. Luke's Episcopal, Norfolk, Va.
George Markey, First Methodist, Union City, Tenn.
Virgil Fox, Crescent Avenue Presbyterian, Plainfield, N.J.

16
Edgar Hilliar, Youngstown, Ohio
Richard Purvis, St. Mary's Episcopal, Wayne, Pa.
Joyce Jones, Shelby, Mont. High School
Donald Dumler, St. Mary the Virgin, New York City
Keith Shawgo, St. Paul's Chapel, Columbia U
George Markey class, Union City, Tenn.
Gale Enger, St. Bartholomew's, New York City
Baroque Players of New York, St. George's, New York City

17
Richard Purvis, St. Mary's Episcopal, Wayne, Pa.

NOVEMBER

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

DEADLINE FOR THE CALENDAR WAS OCTOBER 10

Donald Dumler, St. Thomas Church, New York City
Richard Bouchett, First Baptist Church, Abilene, Tex.
Frederick Swann, Paroisse Notre Dame de la Consolata, Montreal
Claire Coci, St. Mary's Church, Morfolk, Neb.

18
Edgar Hilliar, Elyria, Ohio
Joyce Jones, Montpelier, Idaho
William Renforth, Christ Church Cathedral, Indianapolis
Richard Ellsasser, Santa Barbara, Calif.

19
Preston Rockholt workshop, Washington, D.C. Cathedral
Richard Ellsasser, Santa Barbara, Calif.

20
Herbert Burtis, Franck, St. Thomas, New York City
Kodaly, Wright, Sowerby organ, brass, choir, First Methodist, Evanston, Ill.
David Lowry, Westminster Presbyterian Church, Greenville, S.C.
Myron McTavish, St. Paul's Episcopal Church, Salinas, Calif.
Edgar Hilliar, Lincoln, Neb.
Reginald Lunt, Messiaen, First Presbyterian, Lancaster, Pa.
Hiram Johnson madrigal singers, Westminster Presbyterian, Sacramento, Calif.
St. Louis Chamber orchestra, chorus, Monticello College, Godfrey, Ill.
Webster College Choirs, Emmanuel Episcopal, Webster Groves, Mo.
Mozart, Franck, Brahms, Union Methodist, Washington, D.C.
Bach, Monteverdi, Poulenc, Goucher College, Baltimore, Md.
Vivaldi Gloria, Handel Concerto, Presbyterian Church, Morristown, N.J.
Ted Alan Worth, St. Mary's Episcopal, Wayne, Pa.
Richard Bouchett, First Methodist, Big Spring, Tex.
Stanley Tagg, Carnegie Music Hall, Pittsburgh, Pa.
Arthur Vidrich, St. Bernard's Catholic Church, Pittsburgh, Pa.
Robert Anderson, South Main Street Baptist, Greenwood, S.C.
William Whitehead, St. Stephen's United, Lebanon, Pa.
Claire Coci plus class, First Christian Church, St. Joseph, Mo.
Clyde Holloway, First Methodist Church, Anderson, Ind.
Robert Baker, York Minster, England
Noel Goemanne, Mariners Church, Detroit, Mich.
Carl Weinrich, Phillips Exeter Academy, Exeter, N.H.
Britten Missa Brevis, Hymn to St. Peter, Christ Church Cathedral, Indianapolis, Ind.
Arthur P. Lawrance, All Souls Epis-

copal Church, Berkeley, Calif.
Charlotte Tripp Atkinson, Army and Navy Academy, Carlsbad, Calif.
Mendelssohn Hymn of Praise, Presbyterian Church, White Plains, N.Y.
Mendelssohn Elijah, Madison Avenue Presbyterian, New York City
Fauré Requiem, St. Bartholomew's, New York City
Haydn Lord Nelson Mass, St. James' Church, New York City
Bach Magnificat, Holy Trinity Lutheran Church, New York City
Rossini Petite Messe Solenne, part 1, Riverside Church, New York City
Chapel choir, instrumental ensemble, St. Paul's Chapel, Columbia U

21
Marilyn Mason, West Shore Unitarian Church, Cleveland, Ohio
David Pizarro, Busch-Reisinger Museum, Cambridge, Mass.
Charlotte Tripp Atkinson, Army and Navy Academy, Carlsbad, Calif.
Delbert Disselhorst, First Presbyterian Church, Hastings, Neb.
Edward Mondello, Church of the Ascension, Chicago

22
George Markey, St. Mary's Catholic Church, Miami, Fla.

23
Rainer Lille, St. Paul's Chapel, Columbia U
Robert Anderson, Kresge Auditorium, Cambridge, Mass.
Catharine Crozier, New York Philharmonic

25
Philip Jessup, Christ Church Cathedral, Indianapolis, Ind.
Catharine Crozier, New York Philharmonic

26
Catharine Crozier, New York Philharmonic
Robert Baker, New College, Oxford, England

27
Herbert Burtis, Franck, St. Thomas, New York City
Ronald Arnatt, St. John's Parish Stamford, Conn.
Bach Sleepers Wake, West Side Presbyterian, Ridgewood, N.J.
Robert Glasgow, First Presbyterian Church, Flint, Mich.
Marilyn Mason, First Presbyterian Church, Milford, Del.
Eugenia Livingston Palmer, St. George's Episcopal, Dallas, Tex.
Wallace Coursen, Christ Church, Bloomfield, N.J.
Brahms Requiem, St. Bartholomew's Church, New York City
Bach, White, First Presbyterian Church, New York City
Bach Cantatas 26, 21, Grace Church,

New York City
Rossini Mass, part 2, Riverside Church, New York City
Mozart Requiem, Church of the Resurrection, New York City
Philip Hahn, First Methodist Church, Sturgis, Mich.
St. Luke's Hospital Nurses Choir, St. Mark's Episcopal, St. Louis

28
Ronald Arnatt lecture, class, Westminster Choir College, Princeton, N.J.
Virgil Fox, St. Mary's Episcopal Church, Wayne, Pa.
Robert Triplett, Ed Landreth auditorium, Fort Worth, Tex.
New English Mass settings, St. James Catholic Church, Pittsburgh, Pa.
Catharine Crozier, New York Philharmonic
Fred Haley, St. Luke's Methodist Church, Oklahoma City
Bach, Distler, Church of the Resurrection, New York City

29
Virgil Fox, St. Mary's Episcopal Church, Wayne, Pa.
William MacGowan, Church of the Brethren, Fresno, Calif.

30
Grady Wilson, St. Paul's Chapel, Columbia U
Marilyn Mason, Longwood Gardens, Kennett Square, Pa.
Gale Enger, Lincoln U, Oxford, Pa.
Young artist series, Madison Avenue Presbyterian, New York City
Philip Hahn, Fox Chapel Presbyterian, Pittsburgh, Pa.

Dec. 2
Ronald A. Hough, New Orleans, La., Baptist Seminary

3
Messiah, Southern Illinois U oratorio society, Carbondale

4
Messiah, Southern Illinois U oratorio society, Carbondale
Charles Richard, Wesley Boynton, St. Peter's Lutheran, Miami, Fla.
Vivaldi Magnificat, Poulenc Gloria, Presbyterian Church, Madison, N.J.
Philip Hahn, St. Thomas Church, New York City
Vivaldi Gloria, Presbyterian Church, Basking Ridge, N.J.
Musical Union, Robert Shaw, Oberlin, Ohio, College
Christmas Festivals, First Methodist, Boise, Idaho
Margaret McElwain for CCWO, North Shore Congregation Israel, Glencoe, Ill.
Joyce Jones, Garden City, N.Y. Community Church
Carol Festival, Carnegie Music Hall, Pittsburgh, Pa.
Bach and Pinkham Magnificats, Second Presbyterian, Kansas City, Mo.
Bach Magnificat, St. Bartholomew's, New York City
Messiah, Advent portion, Riverside and Fifth Avenue Presbyterian Churches, New York City
Bach, Schütz, St. Peter's Lutheran, New York City

5
Joyce Jones, Senior High School, Wellsboro, Pa.
Philip Hahn, Interchurch Center, New York City

6
Virgil Fox, Bucknell U, Lewisburg, Pa.

7
Joyce Jones, Dubois Area High School, Dubois, Pa.
Searle Wright, St. Paul's Chapel, Columbia U

9
Joyce Jones, Carson Long Chapel, New Bloomfield, Pa.
Britten St. Nicholas, Army and Navy Academy, Carlsbad, Calif.

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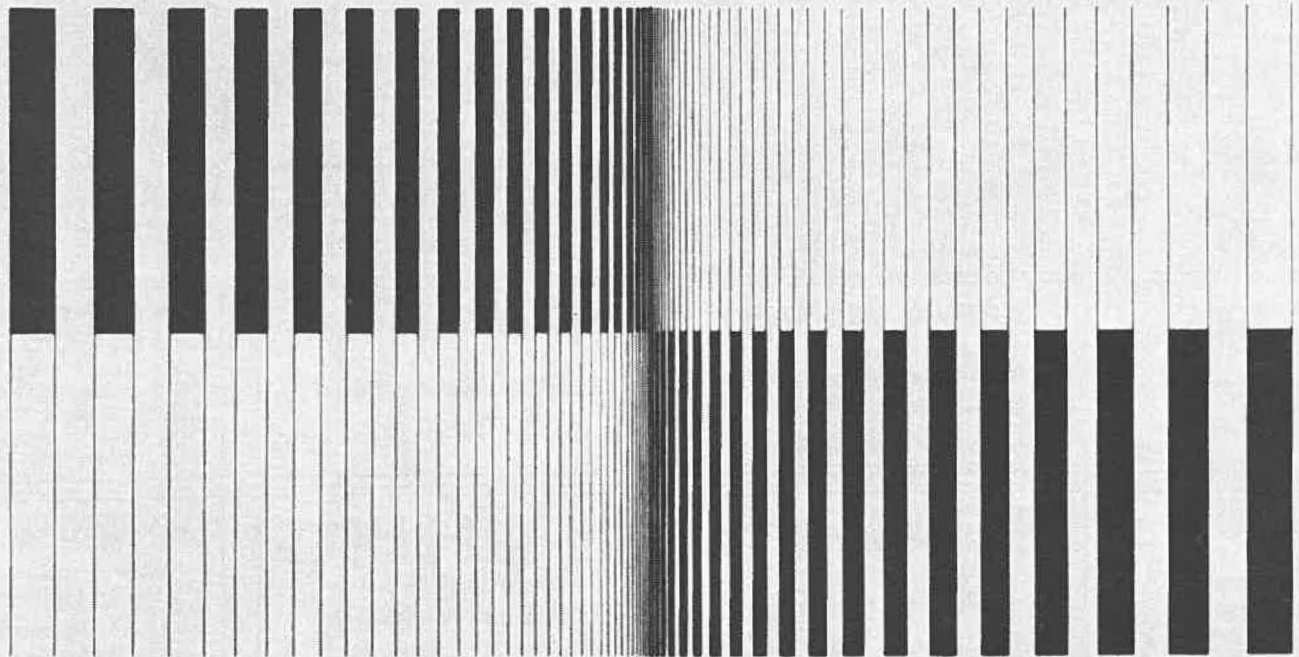
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Fugue a la Gigue in G

Schumann: Canon in B Minor, Op. 56 No. 5
Sketch in F Minor, Op. 58 No. 3

Boellmann: Gothique Suite, Op. 25
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2.) Menuet Gothique 4.) Toccata

Dupre: Prelude and Fugue in G Minor

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Programs of Organ Recitals of the Month

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

Maurice and Marie-Madeleine Duruflé, Paris, France—For Chicago AGO Chapter, Alice Millar Chapel, Evanston, Oct. 3, For Milwaukee AGO Chapter St. John's Cathedral, Oct. 2; Prelude and Fugue in D major, Bach; Récit de tierce en taille, Couperin; Récit de nasard, Clérambault; Fugue in C major, Buxtehude; Chorale in B minor, Franck; Choral Improvisation on Victimae paschali, Tournemire; Prelude in E flat minor, Variations on Veni creator, Prelude and Fugue on A-L-A-I-N, Duruflé. For Akron AGO Chapter, Sept. 18: Same Clérambault, Couperin, Buxtehude, Tournemire, Duruflé Prelude and A-L-A-I-N Prelude and Fugue plus: Caprice sur les grands jeux, Basse et dessus de trompette, Clérambault; Dialogue sur la voix humaine, F. Couperin; chorus from 11 area churches in Poulenc Gloria.

Robert Lodine, Chicago—First Methodist Church, Champaign, Ill., Oct. 2: Prelude and Fugue in G minor, Buxtehude; Récit de Tierce en taille, Dialogue, Grigny; Fantasia in C minor, Bach; Pastorale, Franck; Ein' feste Burg, Ich ruf' zu dir, Vom Himmel hoch, Walcha; Acclamations, Medieval Suite, Langlais.

Richard Alexander, Philadelphia, Pa.—Fanwood Presbyterian Church, N.J. Oct. 2: Fanfare, Wills; Cortège et Litanie, Dupré; Sonata in D, Scarlatti; Prelude and Fugue in G, Bach; Le Banquet Celeste, Messiaen; Prelude and Fugue on B-A-C-H, Liszt.

Eugene L. Nordgren, St. Paul, Minn.—The House of Hope Presbyterian Church, Summit Ave. at Elm St., Retirement recital, Sept. 27: Prelude and Fugue in B minor, Bach; Plainte, Dialogue sur les Mixtures, Langlais; Chorale in A minor, Franck.

Howard Jewell, Binghamton, N.Y.—Christ Church, Oct. 25: Les Cloches; Basse de Cromorne and Trio, d'Agincour; Fugue sur les jeux d'anches, Tierce en taille, Petite fugue sur le Chromorne, F. Couperin; Melodia, Gloria in Excelsis, Reger.

Robert Anderson, Dallas, Tex.—Dedicator Recital, Trinity Episcopal Cathedral, Little Rock, Ark., Sept. 20: Praise the Lord with Drums and Cymbals, Karg-Elert; Priere, Franck; Sonata de l Tono, Lidon; Fantasia in F minor, K. 608, Mozart; Te deum laudamus, Anderson; Scherzo, Duruflé; Postlude pour l'Office de Complies, Alain; Wachtet auf!, Liebster Jesu, wir sind hier, Ach bleib bei uns, Prelude and Fugue in E flat major, Bach.

Edna Parks, Norton, Mass.—Grace Episcopal Church, Medford, Mass. July 17; Trinity Episcopal Church, Rutland, Vermont, Sept. 11; Methuen Memorial Music Hall, Methuen, Mass. Sept. 18: In dulci jubilo, Gelobet seist du, Jesu Christ, Nun freut euch, lieben Christen' mein, Jesu meine Freude, Fugue in E flat major, Trio Sonata 5, Fugue in G major, Nun komm der Heiden Heiland, Ich ruf' zu dir, Herr Jesu Christ, Toccata in F major, Bach.

Mariann Cox, Cudahy, Wis.—for Chicago AGO Chapter, Hyde Park Union Church, Sept. 18: Toccata and Fugue in F major, Buxtehude; Toccata per l'Elevatione, Frescobaldi; Rejoice, Beloved Christians, Sleepers waken a voice is calling, Fantasia and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Chant Heroique, Langlais; Intermezzo, Symphony 3, Vierne; Dieu premier nous, Messiaen.

Walter A. Eichinger, Seattle, Wash.—First Methodist Church, Wenatchee, Wash. Sept. 20: Sinfonia from Cantata 29, Aria from Cantata 208, Bach; Fairest Lord Jesus, Schroeder; Chorale in A minor, Franck; Suite on Sixteenth Century Hymn Tunes, McKay; Pastorale, Ahrens; Carillon de Westminster, Vierne.

David Lowry, Rock Hill, S.C.—Festival in the Park series, Sept. 22: La Romanesca, Valente; Partita on a Portuguese Folia, Pásquini; Sonata in F, Freixanet; Sonata in D, Carvalho; Balletto del Granduca, Sweelinck; Voluntaries in D and C, Boyce-Peek; Prince of Denmark's March, Clarke.

Fred Tulan, Stockton, Calif.—Cathedral of the Annunciation, Sept. 4: Three Chorales, Franck; Intermezzo, Symphony 3, Vierne; Toccata, Duruflé.

Heinrich Fleischer, Minneapolis, Minn.—Rockefeller chapel, Chicago, Oct. 18: Chaconne in E minor, Buxtehude; Prelude and Fugue in B minor, Reger; Fantasia in F minor, Mozart; Prelude and Fugue in G major, Fantasia in G major, Bach.

Frederick A. Snell, Waterloo, Ontario—LCA Music Institute, St. John's Lutheran Church, June 29: Point D'Orgue en Triple, Perotin; Jesu Redemptor omnium, Cavazzoni; Canzone Dopo L'Epistola, Frescobaldi; Chaconne, Couperin; Al Post Comunio, Zipoli; Toccata, Martini; Prelude and Fugue in F major, Buxtehude; Allegro, Voluntary in A minor, Stanley; Partita on O Gott du Frommer Gott, Bach; Sonata 6, Mendelssohn; Pièce Héroïque, Franck; Prelude on O Sacred Head, Pepping; Priere, Langlais; God is tegenwoordig, Kee; Picardy, Healey; Thee We Adore, O Blessed Savior, Willan; Jesus Christ, Our Blessed Savior, Bender; Prelude, Intermezzo and Prelude, Schroeder.

Richard Giltner, Gainesville, Ga.—First Methodist Church, Tacoma, Wash. Sept. 12; Introduction and Fugue on Jerusalem, Thou High Built City, David; Glory to God on High, By the Rivers of Babylon, Bach; Variations on Ave Regina Caelorum, Schroeder; Five Choral-Improvisations, Opus 65, Karg-Elert; Toccata on Salve Regina, Schroeder; Chorale, Symphony 7, Widor; Introduction and allegro, Symphony 6, Vierne.

Lester Berenbroick, Madison, N.J.—Presbyterian Church, Oct. 30: Chaconne, Couperin; Pastorale, Bach; Introduction and Toccata in G major, Walond; Voluntary on the 100th Psalm Tune, Purcell; Noël 6, Daquin; Chorale in A minor, Franck; Concerto in B flat, Handel; Dialogue sur les Mixtures, Langlais; Baroque Suite, Young.

George Ritchie, New York, N.Y.—Presbyterian Church, Basking Ridge, N.J. Sept. 25: Fugue on Magnificat, G major Trio Sonata, Six-Voice Ricercar, Bach; Adagio, Allergo, Adagio, Mozart; Chromatic Study on B-A-C-H, Piston; Variations on a Noël, Dupré.

Walter Anderson, Indianapolis, Ind.—Christ Church Cathedral, Oct. 28: Canzona in D minor, Bach; My Heart Is Filled with Longing, O World I Now Must Leave Thee, Brahms; Prelude, Fugue and Chaconne in D minor, Pachelbel.

William Watkins, Washington, D.C.—St. John's Church, Nov. 16: Fugue in G minor (little), Prelude and Fugue in E minor (Cathedral), Bach; Deck Thyself, My Heart Rejoices, My Jesus Who Callest Me, Brahms; The Nativity, The Palms, Langlais.

David S. Harris, Akron, Ohio—Church of our Saviour, Oct. 5: Arioso in F major, Handel; Fantasia and Fugue in G minor, Bach; Aberystwyth, Willan; Voluntary in D major, Rowley, Oct. 12: Chaconne in G minor, L. Couperin; Benedictus, F. Couperin; Trumpet Tune, Clarke; Andante, Concerto 14, Handel; Solemn Festival, Rheinberger, Oct. 19: Variations on a Spanish Rider's Song, Cabezon; Cornet Voluntary in E minor, Stanley; Cantabile, Franck; Wareham, Willan; Dialogue on the Mixtures, Suite Breve, Langlais, Oct. 26; Fanfare, Jackson; Praise to the Lord, Bach; Andante in G major, Wesley; Variations de Concert, Bonnet.

Robert C. Bennett, Houston, Tex.—St. Luke's Methodist Sept. 28: Maestoso in C sharp minor, Vierne; Lord Jesus Christ with us Abide, Fugue in G minor (little), Bach; Musical Clock Pieces, Concerto in D minor Handel (with Don D. Cox, trumpet); Klein Präludien 1, 4, 6, Schroeder; Scherzetto, Elegy, March, Walton; Prayer of St. Gregory, Hovhannes (with Mr. Cox); Sonata 1, Mendelssohn.

Luke K. Grubb, Columbia, Pa.—Dedicator of Gundling organ, St. John's Lutheran Sept. 18: Prelude and Fugue in G minor, Buxtehude; Basse et Dessus de Trompette, Clérambault; Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Scherzo, opus 2, Duruflé; Fugue on Ad nos, Liszt. Romayne Bridgett assisted.

Gerald Brown, Hays, Kans.—senior recital, Fort Hays State College, Sept. 25: Aria, con Variazioni, Martini; Prelude and Fugue in E flat, Bach; Preludes and Fugues in A minor and G minor, Brahms; Pastorale Roger-Ducasse; Pageant, Sowerby.

Arnold Ostlund, Brooklyn, N.Y.—St. Thomas Church, New York City, Oct. 2: Introduction, Passacaglia and Fugue, Willan; Prelude and Fugue in A minor, Bach; Cantabile, Symphony 2, Vierne; Prelude and Fugue on A-L-A-I-N, Duruflé.

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Programs of Organ Recitals of the Month

Robert Sutherland Lord, Pittsburgh, Pa. — University of Pittsburgh, Oct. 4: Kyrie elcison, Mass for Parishes, F. Couperin; Benedictus, Offertoire sur les Grand Jeux, Mass for Convents, F. Couperin; Fantasie and Fugue in G minor, Bach.

Joseph Ritchie, Nashville, Tenn. — Belle Meade Methodist Church, Nov. 20: Litanies, Alain; There Comes a Ship Heavily Laden, O World, Behold Here Your Life, Dearest Lord Jesus, Praise be to God on the Highest Throne, Son of Righteousness, Shall I not Sing to My God, Pepping; Sonata 1, Hindemith; Cantabile, Franck; Kyrie, Gott Vater in Ewigkeit, Prelude and Fugue in E flat major, Bach. Sept. 18: Plein Chant du Premier Kyrie, Fugue sur les Jeux d'Anches, F. Couperin; Suite for a Musical Clock, Handel; Schmücke dich, Prelude and Fugue in G major, Bach; Allegro, Rohlig; Pastorale, Franck; Elegie, Vierne; Cortège et Litanie, Dupré.

William Weaver, Atlanta, Ga. — St. Anne's Episcopal Sept. 18: Rhosymedre, Vaughan Williams; In Bethlehem's lowly stable, Ah, Holy Jesus, I call to Thee, Walcha; Prelude and Fugue in B minor, Bach; Jesus Christ Our Saviour, Praise God, ye Christians, Come Saviour of the Gentiles, We Thank Thee, Lord Jesus, Buxtehude; Aria con Variazione, Martini; Chaconne in G minor, L. Couperin.

Henry Glass Jr., Webster Groves, Mo. — Emmanuel Episcopal Church, Oct. 23: Sketch in C major, Schumann; Finale in B flat, Franck; Alleluys, Preston; Processional, Mathias; A Mighty Fortress, Christ, Our Lord, to Jordan Came, We All Believe in One True God, Toccata and Fugue in D minor, Bach.

Harlan J. Laufman, Washington, D.C. — St. Thomas Church, New York City Oct. 23: Toccata in E major, Bach; Fantasie in F minor, Mozart; Cantabile, Symphony 2, Vierne; Prelude and Fugue in B major, Dupré.

John Searchfield, Calgary, Alta. — Cathedral of the Redeemer, Sept. 21: Trumpet Tune, Stanley; Prelude and Fugue in C minor, Bach; Duo, Clérambault; Prelude and Fugue in C, Koetsier; March, Occasional Oratorio, Handel; Siciliana, Bach; Petite Suite, Bales.

David Johnson, Northfield, Minn. — For Dallas Chapter, SMU Campus, Dallas, Tex., Sept. 30: Zurückhaltende, Distler; Fanfare, Otterstad; Ich ruf' zu dir, Prelude in G, Adagio in E minor, Fugue in G, Bach; Concerto in A, Handel; Prelude and Fugue in G minor, Buxtehude; Sarabande, Chambonnières; Pieces for a Musical Clock, Handel; Dialogo per Organo, Banchieri; Suite in D major, Vinci; Dialogue sur les Grands Jeux, Clérambault; Adagio, Purcell; Symphony 1, Boyce; Beautiful Savior; Fugue a la Gigue, Johnson. First Lutheran Church, Winthrop, Minn. Sept. 18: Same Bach chorale, Handel, Otterstad plus In Thee is Joy, Fugue in D major, Bach; A Rose Breaks Into Bloom, Brahms; A Mighty Fortress, Walcha, What Wondrous Love is This, O My Soul, Johnson; Toccata and Fugue in D minor, Bach; O World, I Now Must Leave Thee, Brahms, Toccata, Widor.

Connie Darlene Hefte, Spokane, Wash. — St. John's Cathedral, Sept. 18: Voluntary in A minor, Greene; Wacht auf, In dulci jubilo, Fugue in G minor, Bach; Pieces for a Flute Clock, Haydn; We Three Kings, Ah, Holy Jesus, Wyton; A Fancy, Hurford; Suite Gothique, Böellmann.

William Partridge, Spartanburg, S.C. — First Methodist Church, Hyattsville, Md., Oct. 2: Introduction and Allegro, Willis; Partita on Jesu, meine Freude, Walther; Prelude and Fugue in G major, Bach; Pageant of Autumn, Sowerby; Symphonie Passion, Dupré.

Walter H. Ball, Charlotte, N.C. — Festival in the Park series, Sept. 25: Two Voluntaries, Handel; Suite for Musical Clock, Haydn; I will magnify Thee, Corfe; Triptych for Organ, Post. Virginia Golding, soprano, assisted.

Elizabeth Paul, Chicago, Ill. — North western University Alumni Organ Recital, Oct. 18: Fantasie on Wacht auf, Opus 52, Reger; Prelude and Fugue in C major, Allein Gott in der Höh sei Ehr', Bach; Sonata 4, C.P.E. Bach.

Theodore Ripper, Decatur, Ill. — First Methodist Church Sept. 20: Prelude and Fugue in G minor, Buxtehude; Nocturne, John McCabe; Chaconne in F major, Purcell; Sonata 1, Rohlig.

Karel Paukert, St. Louis, Mo. — For Los Angeles AGO Chapter, Royce Hall, UCLA Oct. 7: Echo, Sronx; Unter den Linden grüne, Sweelinck; Offertory, Zipoli; Prelude and Fugue in E minor, Bruhns; Concerto in A minor, Bach; Fantasie, Fugue, Toccata, Rövenstrunck; Largo, Lazarof; Moto Ostinato, Eben; First performance of a new piece, Paukert; Postludium, Janacek.

Gerhard Krapf, Iowa City, Iowa — Episcopal Church of Our Saviour, Elmhurst, Ill., Oct. 1: Prelude and Fugue in C major, Bach; Kyrie, Christe, Kyrie, Messe pour les couvents, F. Couperin; O Traurigkeit, O Herzeleid, Brahms; Wie schön leuchtet der Morgenstern, Reger; Prelude and Fugue in D minor, Buxtehude; Larghetto, Allegro, Concerto 13 (Cuckoo and Nightingale), Handel; Ave Maris Stella, Auctor Beate Saeculi, Jesu Corona Virginum, de Klerk; Partita on Lobe den Herren, Krapf; Prelude and Fugue in B minor, Bach.

Students of James Bloy, Maryville, Tenn. — For Knoxville AGO Chapter, Fine Arts Building, Maryville College; Fantasie in F minor, Mozart — Joseph Henry; Fugue on la, Czernohorsky — Linda Taylor; Le Banquet Céleste, Messiaen, Herzlich tut mich erfreuen, Brahms — Margaret Gross; Chant de joie, Chant de Paix, Langlais — Charles Doshier; Nazard, Prelude sur les grands jeux, Langlais — Martha Lafferty.

Johannes Somary, New York City — Princeton, N.J. Methodist Church Oct. 23: Suite in Mode 1, Clérambault; Toccata 11 in A major, A. Scarlatti; Two Preludes on Yoruba Sacred Folk Melodies, Sowande; Sonatina for Trumpet and Organ, Somary; Sonata 3, Mendelssohn.

Richard J. Heschke, River Forest, Ill. — Concordia Teachers College faculty recital, Grace Lutheran Church, Oct. 9: Prelude and Fugue in G, Bach; Partita on Nun lässt uns Gott, Lübeck; Elévation, F. Couperin; Toccata in F, Bach; Sonata, Distler; Pastorale, Franck; Prelude and Fugue in B major, Dupré.

Karl W. Kinard, Gaffney, S.C. — Limestone College, Sept. 12: Toccata in E minor, Pachelbel; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Chant de Paix, Langlais; Praise the Almighty, Bender; Chorale in A minor, Franck.

William Self, New York City — St. Thomas Church Oct. 9: Fugue in G minor (little), When in the hour of utmost need, A Saving Health to us is brought, Once He came in Blessing, Bach; The Fifers, Dandrieu; Finale, Symphony 3, Widor; Beautiful Saviour, Schroeder; Chorale in A minor, Franck.

Members of Richmond, Va. AGO Chapter — Church of the Holy Comforter, Sept. 13: Fred Clements — Our Father, Who Art in Heaven, Pachelbel; From the Depths of My Heart, Karg-Elert; Toccata in Minor, Gigout. Thomas Schaeffle — Voluntaries in C major and D minor, Croft; Introit and Kyrie, Organ Mass, Ahrens. Elizabeth Rock and Richard Allen — Schonster Herr Jesu, Schroeder; Ten Chorales, Grown; Dante for Flute and Organ, Zagwijn. Florence Moncure — Voluntary on Old 100th, Purcell; Nun bitten wir, Buxtehude; Toccata Festiva on In Babilone, Purvis.

Kent Hill, Lubbock, Tex. — St. Paul's Episcopal Church, Sept. 13: Toccata primitoni, Sark; Caballero variations, Cabezon; Concerto in G, Soler; Partita on What God Ordains, Pachelbel; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Praeludium, Kodaly; Toccata, Durufle.

Same recital for Dallas AGO Chapter, Temple Emanu-El, Sept. 19.

Kenneth L. Axelson, Columbus, Ohio — First Community Church, Sept. 12: Maple Grove Methodist Church, Sept. 17: Cathedral of St. John the Divine, New York City, Aug. 28: Finale Jubilante, Willan; Toccata and Fugue in D minor, Bach; Cantabile, Franck; Cortège et Litanie, Dupré; Suite for a Musical Clock, Handel; Symphony 1, Vierne.

Hazel Marie Bailes, Clara Dobbins, Rock Hill, S.C. — Winthrop College, Sept. 18: Prelude and Fugue in D major, Bach; Variations on Mein junges Leben hat ein End, Sweelinck; Transports de joie, L'Ascension, Messiaen — Miss Bailes. Toccata on Leoni, Bingham; Adagio in E major, Bridge, Variations sur un Noël, Dupré — Miss Dobbins.

Alayne Abbey, Binghamton, N.Y. — Christ Church, Oct. 18: Elevazione, Frescobaldi; Mein Jesu, der du mich, O wie selig seid ihr doch, Brahms; Quem Pastores, Gelobet sei Gott, Willan.

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Clarence Ledbetter, Waco, Tex. — St. Thomas Church, New York City, Oct. 30: Prelude and Fugue in E flat major, Bach; Chorale in B minor; Fantasia and Fugue on B-A-C-H, Reger. Christ Church Cathedral, Nov. 4: Prelude and Fugue in E flat, Three Chorales, Clavierübung part 3, Bach.

Students of Yvonne D. Bonneau, Claremont, N.H. — Trinity Episcopal Church, Sept. 11: Faith of Our Fathers, Hemy; Largo, Dvovak; God is Love, Traditional; Shall We Gather at the River, Lowry; Take the Name of Jesus With You, Baxter-Doane — Kathi Dickerman. Gloria in Excelsis, Gounod; I Cling to Thee, Old English; Arioso, Bach; Thanks be to God, Handel — Kathy Kuk. I Will Extol Thee, Costa; Last Spring, Grieg; Psalm 14, Marcello; Andante, Peeters; Grand Choeur-Joshua, Handel — Yvonne D. Bonneau.

E. Franklin Bentel, Durham, N.C. — First Presbyterian Church, Sept. 25: Voluntary in D minor, Stanley; If Thou but suffer God to Guide Thee, My heart is filled with longing, Bach; Chorale in A minor, Franck; My Gospel I will Teach Thee, Alfred Johnson, Phantasy on Holy, Holy, Holy, Post; Declare His Works with rejoicing, In His Law Doth He Meditate, Groom; Toccata, Gigout.

Nesta Lloyd Williams, Durham, N.H. — Wedding music, St. George's Church, Oct. 15: Jesu, Joy of Man's Desiring, In Thee Is Gladness, Rejoice, Ye Christians, Bach; Toccata, Symphony 5, Widor; Brother James' Air, Wright; Benedictus, Reger; Regina Coeli, Titcomb; Communion, Purvis; Beloved Jesus, Zechiel; Trumpet Voluntary, Clarke; Trumpet Tune, Purcell; Grand Choeur Dialogue, Gigout.

Alis Dickinson, Denton, Tex. — Saint Margaret Church, Richardson, Aug. 31: Prelude and Fugue in D minor, Buxtehude; Fantasia and Fugue in C minor, Bach; Partita on Meinen Jesum lass ich nicht, Walther; Sonata 3, Mendelssohn.

Haesi Fanizzo, Carbondale, Ill. — Christ Church Cathedral, Nov. 11: Basse et Dessus de Trompette, Clérambault; Wenn wir in höchsten Nöthen sein, Christ lag in Todesbanden, Toccata in F major, Bach.

Herbert Burtis, Red Bank, N.J. — St. Paul's Chapel, New York City, Oct. 5: Prelude and Fugue in D major, Bach; Grande Pièce Symphonique, Franck. St. Thomas Church, New York City, Franck series, Nov. 12: Chorale in E major, Prelude, Fugue and Variation, Pièce Héroïque, Nov. 20: Chorale in B minor, Prière, Final, Nov. 27: Pastorale, Fantaisie in A, Cantabile, Chorale in A minor.

Larry Roff, Miami, Fla. — Galloway Orthodox Presbyterian Church, Aug. 22: Chaconne in G minor, L. Couperin; Trumpet Voluntary, Purcell; Rondo in G, Bull; I Call to Thee, Lord Jesus Christ, We all Believe in One God, O Man, Bewail Thy Grievous Fall, Toccata, Adagio, and Fugue, Bach; O World, I Now Must Leave Thee; Brahms; Now Thank We All Our God, Karg-Elert; Canzona on Liebster Jesu, Purvis; Berceuse, Vierne; Requiescat in Pace, Sowerby.

Mary Lou Beaman, Charlotte, N.C. — Festival in the Park, Sept. 24: My Jesus is my lasting joy, Buxtehude; Voluntary 8 in D, Stanley; My Lord, it's all the Wind, Bach; Magnificat, Sandresky; Sonata da Chiesa, Opus 3, Corelli; Improvisation of a Folk Tune, Beaman; Paratum cor meum, Schütz. James Weber, violin; William Tritt, violin; Louis G. Monette, violoncello and June Sturgis, soprano, shared the program.

Judith Toennes, Chicago, Ill. — St. Luke Lutheran, Oct. 2: Prelude and Fugue in E flat, Bach; Canon in B minor, Schumann; Partita on Wacht auf!, Distler; My Faithful Heart Rejoices, Blessed are ye Faithful Souls Departed, Brahms; Variations on Est-De-Mars, Sweelinck; Le Banquet Céleste, Dieu Parmi Nous, Messiaen.

Willis Bodine, Gainesville, Fla. — Christ Episcopal Church, Bradenton, Sept. 23: Toccata in A minor, Sweelinck; Prelude and Fugue in D minor, Buxtehude; Wacht auf!, Prelude and Fugue in B minor, Bach; Herzlich tut mich verlangen (two settings), Brahms; Sonata 1, Hindemith; Carillon, Sowerby; Chorale in A minor, Franck.

Foster Hotchkiss, Indianapolis, Ind. — Christ Church Cathedral, Oct. 14: Sonatina, Distler; Prelude and Trumpetings, Roberts; Andante in C for Trumpet, Stanley; Fantasia in F minor KV 608, Mozart.

Vernon de Tar, New York City—First Universalist Church, Syracuse, N.Y., Sept. 28: Point d'Orgue sur les Grands Jeux, Recit du Chant Pange lingua, Grigny; Partita on Christ is my life, Pachelbel; If thou but suffer God to guide thee, Prelude and Fugue in G major, Bach; Adagio, Allegro, and Adagio, K 594, Mozart; Sonata 3, Hindemith; How shall I receive thee?, Pepping; O world, I now must leave thee, Brahms; Toccata on London Tune, Louie White.

Charles Richard, Miami, Fla. — St. Peter's Lutheran Church, Sept. 25: Prelude and Fugue in C minor, Pastorale, Partita, O God Thou Faithful God, Now Comes the Gentiles Saviour, Toccata and Fugue in D minor, Bach. Oct. 9: Grande Pièce Symphonique, Franck; Symphonie No. 5, Widor. Nov. 13: Suite Médievale, Langlais; Partita, O Filii, Dandrieu; Choral Varié, Veni Creator, Duruflé; I am Black But Comely, Magnificat 5, Dupré; Symphonie 1, Vierne.

Frederick F. Jackisch, Springfield, Ohio — Chatham College, Pittsburgh, Pa. Aug. 17: Sonatina, Ritter; Soul Adorn Thyself with Gladness, Our Father in Heaven, Bach; Toccata, Bender; Four Short Chorale Settings, Bornefeld; Two Hymn Preludes, Franck; Intermezzo Armonico, Schroeder; Four Psalm Preludes, Powell.

Herbert L. White, Jr., Oak Park, Ill. — Sherwood Music School, Chicago, Oct. 5: Introduction and Toccata in G major, Walond; From Heaven Above to Earth I Come, Pachelbel; My Heart Is Filled With Longing, Strungk; Fugue in C major, Buxtehude; Dialogue, Parish Mass, F. Couperin; The Cuckoo, Daquin; Prelude and Fugue in A minor, Bach.

Paul A. Bender, Scranton, Pa. — St. Mark's Lutheran Sept. 11: Rigaudon, Campra; Blessed Are Ye Faithful Souls, Brahms; Whither Shall I Flee, Bach; Beautiful Saviour, Schroeder; Trumpet Voluntaries, Stanley, Clarke; Flute Solo, Arne; Toccata on Holy God We Praise Thy Name, Peeters; Fantasia and Fugue in C minor, Bach.

Mark Edwards, Martinsville, Ind. — Christ Church Cathedral, Indianapolis, Oct. 7: Prelude in D major, Fischer; Partita on O Gott du formmer Gott, Bach; Romanza, Vaughan Williams; Toccata and Fugue, Reger.

Richard Peek, Charlotte, N.C. — Festival in the Park series, Sept. 21: Toccata per Spinettina e Violino, Frescobaldi; Ich hab mein Sach Gott, Pachelbel; Machs mit mir, Gott, Walther; Two Pieces for Violin and Organ, Schroeder; Hochzeitsprälium, Strauss; Aus der Flotenuhr, Haydn; Sonata in D, Handel. James Weber, violinist, assisted.

Gordon Jones, Racine, Wis. — First Baptist Church, Aug. 3: Paso suelto, Santa Maria; Voluntary in A minor, Cosyn; Concerto in B minor, Meck-Walther; Christ lay in the bonds of death (three settings), Bach; The day is done, Jesus Christ, my sure defense, Praise God from whom all blessings flow, Oley; Sonata in D, C.P.E. Bach; All my heart this night rejoices, If thou but suffer God to guide thee, Walcha; God Himself is present, Hanebeck; Beautiful Saviour, Marshall; Toccata and Fugue in F, Buxtehude.

Karl Moyer, Lancaster, Pa. — First Presbyterian Church, Sept. 25: Old 100, Purcell; Scherzo for a Mechanical Organ, Beethoven; Introduction and Passacaglia in D minor, Reger; Adeste Fidelis, Ives; Fugue in E flat, Come Sweetest Death, Bach; Agincourt Hymn, Dunstable; Les Rameaux, Langlais; Air, Hancock; Prelude and Fugue on A-L-A-I-N, Duruflé.

Deloris Waller, Boise, Idaho—First Methodist Church, Oct. 2: Agincourt Hymn, Dunstable; Trio Sonata in D minor, Bach; Now Thank We All Our God, Karg-Elert; Five Chorale Preludes, Pepping; Concerto in A major (with strings and oboe), Handel, June Itami, violinist, and Polly McKeever, pianist, shared the program.

Preston H. Dettman, Kendall, Fla. — St. Peter's Lutheran Church, Miami, Oct. 30: Prelude, Fugue and Chaconne; Pachelbel; Partita, Jesus, joy and treasure, Walther; Of-frande Musicale, Maleingreau; Adagio, Symphonie 2, Widor; Weinachten 1914, Reger; Cortège et Litanie, Dupré.

George Black, London, Ont. — Aeolian Hall Sept. 18: Prelude and Fugue in F sharp minor, Buxtehude; Preludes and Fugues in A major, F minor, Bach; Veni Creator Spiritus, Ahrens; Choral Varié on Veni Creator, Duruflé; La Nativité, Langlais; Pastorale, Franck; Les Cloches de Hinckley, Vierne.

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Programs of Organ Recitals of the Month

Orpha Ochse, Pasadena, Calif. — St. Wilhadi-Kirche, Stade, W. Germany, Sept. 4: Echo Fantasia, Sweelinck; Toccata per l'Elevatione, Frescobaldi; Sonatina 21, Brown; Wenn wir in höchsten Nöthen sein, Prelude and Fugue in E flat, Bach; Chaconne, Ochse; Sonata 6, Mendelssohn; Chorale in A minor, Franck. St. Jakobikirche, Ludingworth, W. Germany, Sept. 1: Toccata Prima and Conzon dopo l'Epistoloa, Frescobaldi; Fantasia super Ut, Re, Mi, Fa, Sol, La, Sweelinck; Sonata in B, C.P.E. Bach; Toccata, Muffat; Sonata 6, Mendelssohn; Prelude and Fugue in E flat, Bach.

Robert Stigall, Charlotte, N.C. — Festival in the Park series, Sept. 26: La Tromba from Concerto 1, Couperin; Fugue in D minor, When Adam fell, All Praise to Thee, Pachelbel; Praise God the Lord, Walther; Aria Pastorella, Rathgeber; To Shepherds as they watched, LeBegue; Magnificat, Dandrieu; Toccata, Frescobaldi; Fugue on the Kyrie, Couperin; Prelude in C major, Bruckner; Sonata 1, Naumann.

David Walker, Utica, N.Y. — First Presbyterian Church, Oct. 2: Trumpet Tune in C, Clarke; Sonatas for Organ and Strings, Mozart; O lamm Gottes, unschuldig, Nun komm', der Heiden Heiland, Wachtet auf, ruft uns die Stimme, Bach; Concerto 4, Handel; Chant héroïque, Langlais; Postlude pour l'office de complices, Alain; Prelude and Allegro, Bonset.

Richard Heschke, River Forest, Ill. — Concordia Senior College, Fort Wayne, Ind. Oct. 2: Prelude and Fugue in G major, Toccata in F major, Bach; Partita on Nun lasst uns Gott dem Herren, Lübeck; Elevation, F. Couperin; Sonata, Distler; Pastorale, Franck; Prelude and Fugue in B major, Dupré.

Gordon M. Betenbaugh, Baltimore, Md. — Govans Presbyterian Church, Sept. 11: Prelude and Fugue in C minor; O Man, Bewail Thy Grievous Sin; Before Thy Throne I Now Appear; Canzona in D minor; Wake, Awake! A Voice Is Calling; Fantasia and Fugue in C minor, Bach.

Harold Ash, Washington, D.C.—St. John's Church, Nov. 2: Fantasia in F minor, K 608, Mozart; Very Slowly, Sonatina, Sowerby; Prelude and Fugue in B minor, Bach.

Oswald G. Ragatz, Bloomington, Ind. — Indiana U faculty recital First Presbyterian Church Aug. 1 and workshop at Central United Church, Calgary, Alta. Aug 11 and 18: All Bach Chorale Preludes with lecture: Nun komm, der Heiden Heiland; Kommst du nun; Nun danket alle Gott; Ich ruf zu dir; Von Himmel kam; In dulci jubilo, (two settings); Herr Jesu Christ dich zu uns wend; Wir glauben all; Nun komm' der Heiden Heiland; O Lamm Gottes unschuldig; Fantasia on Komm heiliger Geist.

Kent McDonald, Detroit, Mich. — for Saginaw Valley AGO Chapter, Trinity Episcopal Church, Bay City, Sept. 2: Now Thank We All Our God, Be Merciful to Me, O God, Bach; God Himself is With Us, Bitgood; Transcriptions of Early Italian Music, Gray; Adagio for Strings, Barber; Niel Fantasies, Rogers; Seven Last Words of Christ, Huston; Toccata on How Firm a Foundation, Murphree; Flandria, Maekelberghe; Baroque Suite 7, Young.

Richard N. Palmquist, N.J. — Fanwood Presbyterian Church, Nov. 6: Caballero Diferencias, Cabezon; Voluntary in D, Boyce; Vater Unser Im Himmereich, Buxtehude; O Mensch, bewein', Prelude and Fugue in G, Bach; Choral Song, Wesley; Adagio, Symphony 4, Widor; Sonatine, Sowerby; Baroque prelude and Fantasia, Arnell; Andantino, Langlais; Finale, Symphony 1, Vierne.

Warren Schmidt, Waverly, Iowa — Wartburg College, Oct. 9: Aria, Flourish, Schmidt; Psalm 18, Marcello; Communion, Vierne; Concerto in G, Bach; Allegretto, Rowley; Noël with Variations, Daquin; Symphonic Prelude on Psalm 103, Marriott; Toccata, Bonset.

Philip Hahn, Cedar Falls, Iowa — State College of Iowa, Oct. 2: Prelude and Fugue in E major, Lübeck; Variations on Fortune, My Foe, Scheidt; Andante Sostenuto, Widor; Concerto in A minor, Bach; Scherzo, Duruflé; Serene Alleluias, Messiaen; Toccata, Villancico and Fugue, Ginastera.

Ruth Harris, Des Moines, Iowa — Central Presbyterian Church, Sept. 19: These are the Holy Ten Commandments, Trio Sonata 1, Prelude and Fugue in A minor, Bach; Toccata, Villancico y Fuga, Ginastera.

Albert Russell, Washington, D.C.—St. John's Church, Nov. 9: Fantasia and Fugue in G minor, Bach; Cantabile, Franck; Toccata on Christ ist erstanden, Purvis. Nov. 23: Toccata, Muffat; Ave Maris Stella (two settings), Dupré; Chaconne, L. Couperin.

Louisville, Ky. Chapter recital — Christ Church Cathedral, Oct. 10: Robert Crone — O lux beata Trinitas, Herr Christ der ein'ge Gottes Sohn, Sweelinck; Third Choral, Andriessen. Jan Wiest — Salve Regina, Eia ergo, Profine, Cornet. Robert French — Shepherds in the fields, Malling. Dovianna Byers — The Good Shepherd, The Spirit of the Lord, Benoit. Philip Malpas — Lift up your heads, O sacred Head surrounded, Holy God, we praise Thy Name, Peeters. David J. Wilson — Offertory from the Mass of the Easter Vigil, Adagio, Allegretto, Fantasies on A solis ortus and Jesu corona virginum, de Klerk; Toccata, Monnikendam.

Catherine Mallatis, Tulsa, Okla.—Boston Avenue Methodist Church, Sept. 4: Voluntary in C, Purcell; Le Prie-Dieu, Oldroyd; Lord God, Now Open Wide Thy Heaven, Bach; Brother James's Air, Wright; Prelude, Suite, Maleingreau. Oct. 2: Grand Jeu, du Mage; Passacaglia and Fugue in C minor, Bach; O Gott, du frommer Gott, Brahms.

William Tortolano, Winooski Park, Vt. — Dedicatory recital, St. Michael's College, Oct. 9: Entrata Festiva, Peeters (with brass); Prelude, Fugue and Variation; Franck; Sonatas for organ and strings, Mozart; Toccata in D minor, Froberger; Toccata in F major, Bach; Toccata, Fugue et Hymne, Peeters.

Arthur Birkby, Laramie, Wyoming—U. of Wyoming faculty recital, Oct. 2: Rigaudon, Campra; Ciacona in F minor, Pachelbel; Partita on O Gott, du frommer Gott, Prelude and Fugue in F minor, Bach; Concerto Fugue in E minor, Schubert; An Wasserflüssen Babylon, Karg-Elert; Pièce Héroïque, Franck; Chorale 3, Andriessen.

Will Headlee, Syracuse, N.Y. — Muhlenberg College, Allentown, Pa. Aug. 10: Prelude and Fugue in F sharp minor, Buxtehude; All Glory Be to God on High (three settings), Toccata in F major, Bach; Cortège and Litany, Dupré; Cantilene, Langlais; God Among Us, Messiaen.

Searle Wright, New York City — St. Paul's Chapel, Oct. 12: Passacaglia and Fugue in C minor, Bach; Trypticque, Vierne; Pageant of Autumn, Sowerby.

Robert H. Bell, Calgary, Alt., — Cathedral of the Redeemer, Sept. 28: Kyries, Messe Pour Les Paroisses, F. Couperin; Air, Water Music, Handel-Peasgood; Fantasia in G, Bach; Ave maris stella, Aeterna Christi munera, Willan. Sept. 14: Partita La Folia, Pasquini; Prelude in E flat, Bach; Pange Lingua Glorioso, Vexilla Regis, Edmundson; Suite Gothique, Boëllmann. Sept. 7: Allegro, Carvalho; Fugue in E flat, Air, Suite 3, Bach; Andantino, Franck; Diademata, Te Deum, Wyton; Gaudeamus, Rowley.

St. Gabriel's Church, Oct. 4: Canon, Purcell; Wo soll Ich flichen hin, Kommst du nun, Fantasia in G, Bach; The Fifers, Dandrieu; The Little Windmills, F. Couperin; Voluntary on a Flight of Angels, Handel; Der Kaffe Klatsch, Haydn; Prelude, Veni Emmanuel, Nun komm der Heiden Heiland, Joan Bell; In Dulci Jubilo, In Thee Is Joy, Dupré; Movement 2, Sonata 2, Hindemith; Humoresque, Yon; Suite Gothique, Boëllmann. Kendrick Woodman and Susan Bell, trebles, assisted.

Gordon A. Beaver, Columbia, S.C. — LCA Music Institute, Arden, N.C. July 11: Chorale Partita on What Shall I a Sinner Do?, Pachelbel; Canzona in G major, Canzonetta in C major, Come Holy Spirit, God and Lord, Buxtehude; Prelude and Fugue in A major, All Glory Be to God on High, Walther; Aria con Variazione, Martini; Be Joyful Ye Christians, Pepping; Fugue in G major, Bach.

George Decker, New York City — St. Thomas Church Oct. 16: We all believe in one God, These are the Holy Ten, Jesus Christ our Lord and Saviour, Bach; Plein Jeu, Tierce en Taille, Basse de Trompette, Récit, Grand Jeu, DuMage; Allegro, Chorale, Symphony 2, Vierne; Giga, Bossi; Les Rampeaux, Langlais.

Ann McGlothlin, Bluefield, Va. — For Tazewell Senior Music Club, Sept. 19: Suite on Tone 2, Clérambault; Scherzo, Symphony 6, Vierne; Pièce Héroïque, Franck.

James Litton, Indianapolis, Ind. — Christ Church Cathedral, Oct. 21: Sonata 3, and Sonata 5, Mendelssohn.

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Richard Westenburg, New York City — First Congregational Church, Oakland, Calif., Oct. 9: Toccata, Dubois; Trio Sonata 5, In Dir ist Freude, Adagio, Clavier Sonata in F, Dorian Toccata, Bach; Fantasia in A, Franck; The Hen, Rameau; The Maid with the Flaxen Hair, Debussy; Prelude and Fugue in G minor, Dupré.

John Upham, New York City — St. Paul's Chapel, Oct. 5: Sonata 1 in G minor, C.P.E. Bach; Toccata, Adagio and Fugue in C major, Bach. Oct. 12: Partita on Christ, der du bist der helle Tag, Liebster Jesu, wir sind hier, Ein' feste Burg ist unser Gott, Toccata and Fugue in D minor, Bach. Oct. 19: Offertoire sur les grands jeux, F. Couperin; Partita on Herr Jesu Christ, dich du uns wend, Böhm; Prelude and Fugue in F sharp minor, Buxtehude. Oct. 26: Concerto 4 in F major, Handel; Voluntary on Old 100th, Purcell; Prelude and Fugue in G major, Bach.

Paul Danilewski Jr., Oakland, Calif. — Interstake Center, Nov. 6: Toccata, Adagio and Fugue in C major, Bach; As Jesus Stood Beside the Cross, Scheidt; O World, I Now Must Leave Thee, Brahms; Rhosymedre, Vaughn Williams; Prelude, Suite Opus 5, Duruflé; Sonata 1, Mendelssohn; La Nativité, Langlais; Allegro, Symphony 6, Widor.

Mildred L. Hendrix, Durham, N.C. — Duke University Chapel, Oct. 16: Prelude and Fugue in G minor, Buxtehude; Passacaglia, Kerll; Musical Clocks, Haydn; Fantasia in A major, Franck; Antiphon 3, Dupré; Placare, Verschraegen; Toccata and Fugue in D minor, Bach.

Sara Hammerschmidt Ritter, Berea, Ohio — Baldwin Wallace College, Oct. 9: Pièce Héroïque, Franck; Praise to the Lord, Sleepers Wake!, Bach; Symphony 5, Widor; Romance, Allegro, Symphony 4, Vienne; Clair de Lune, Karg-Elert; Tumult in the Praetorium, Maleingreau; Rapsodia Breve, Fantasia, Creston.

Henry Bridges, Charlotte, N.C. — Festival in the Park series, Sept. 23: Sonata in F for Alto recorder and continuo, Telemann; Variations on Goe from my Window, Munday; A Toy, Giles Farnaby's Dream, His Rest, His Humor, Farnaby; Sonata in D minor, Valtentine. John Allen, recorder, assisted.

Alec Wyton, New York City — St. John's Episcopal Church, Youngstown, Ohio, Sept. 25: Prelude and Fugue in G minor, Buxtehude; Maria zart, Schlick; Prelude, Symphony 1, Vienne; A Little Liturgical Year, Wyton; Variations on Wondrous Love; Barber; Partita, Mathias; Les Mages, Messiaen; Passacaglia and Fugue in C minor, Bach. Identical recital Sept. 26, Central Lutheran, Minneapolis, Minn.; Sept. 27, First Methodist, Hyattsville, Md.; Federated Church, Chagrin Falls, Ohio, Sept. 28.

Eugene C. Harmony, Arden, N.C. — LCA Music Institute, July 14: Offertorie, Mass for Parishes, Couperin; Savior, Throw the Heavens Wide, Walcha, Pepping; Partita on How shall I Receive Thee?, Post; Noël with Variations, Langlais; Come and Let Us Sing Praise to Christ, Pepping; In Bethlehem's Low Stable, Walcha; All Praise to Thee, Eternal God, Lenel; Fantasia in G major, Bach.

Raymond Martin, Decatur, Ga. — LCA Music Institute, Lutheridge, Arden, N.C., July 13: Toccata in E minor, Pachelbel; O Sacred, Brahms; Christ Jesus Lay in Death's Strong Bands, Bach; In Christ's Ascension I Now Build, Pepping; Come, Holy Ghost, Reger; All Glory Be to God on High, Walther; A Mighty Fortress Is Our God, Hanff-Walcha; Toccata, Bender.

Harold C. O'Daniels, Binghamton, N.Y. — Dedicatorial recital, Methodist Church, Montrose, Pa., Sept. 18: Trumpet Dialogue, Clérembault; Chaconne in E minor, Buxtehude; Gavotte, Organ Sonata 12, Martini; three Orgelbüchlein chorales, Toccata and Fugue in D minor, Bach; Psalm 19, Marcella; Harmonies du Soir, Karg-Elert; Marche Champêtre, Boex; Chant de Mai, Jongen.

Maureen M. Morgan, New York City — St. Paul's Chapel, Oct. 26: Fantasia and Fugue in G minor, Trio Sonata 5, Bach; Erschienen ist der herrlich Tag, Wir wollen alle Fröhlich sein, Mit Freuden zart, Pepping; Pièce Héroïque, Franck; Cantilène, Langlais; Final, Symphony 3, Vienne.

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church, Oct. 2: Laudate Dominum, Hurford; Berceuse, Suite Bretonne, Dupré.

Gale Enger, Reading, Pa. — Dedicatorial recital, First Presbyterian Church, Sept. 11: Toccata in D minor, Pachelbel; Sheep May Safely Graze, We Thank Thee, God, Bach; Prelude on Rosh Hashana, Berlinski; Rhythmic Suite, Elmore; Prelude and Fugue in G minor, Dupré; Prayer from Christ Ascending, Messiaen; Divertissement, Vienne; Fantasia and Fugue on B-A-C-H, Liszt.

Marvin Peterson, Columbus, Ohio — Dedicatorial recital, Methodist Church, W. Mansfield, Oct. 2: Prelude and Fugue in G minor, Buxtehude; Canzona, Flutes, Langlais; Elevation, Wills; Caprice, Ratcliffe; Fugue in E flat, Jesu, Joy of Man's Desiring, Bach; Praise God from Whom All Blessings Flow, Blessed Jesus at Thy Word, Post; Now Thank We All Our God, Schmidt; Jesus, Lover of My Soul, Bingham; In Dulci Jubilo, Rohlig; Holy, Holy, Holy, Post.

Church Music Institute recital — Midland Lutheran College, Fremont, Nebraska, July 20: Virginia Snyder — Prelude and Trumpetings, Roberts; Pastorale, Purvis, Diana Oestmann — Balletto del Granduca, Sweelinck; O Come, Emmanuel, Held. Donna Van Riper — Cantabile, Franck; Praise to the Lord, Bender. Charles Wilhite — Adagio in E major, Bridge; Pastorale, Clokey. Robert Vaughan — Finale, Symphony 1, Vienne.

Keith Shawgo, New York City — St. Paul's Chapel, Oct. 19: Toccata and Fugue in F major, Buxtehude; Fugue in E flat, Bach; Fantasia in C major, Franck; Rhythmic Trumpet, Bingham; Plainsong Prelude on O Esca Viatorum, Lancaster; Prelude and Trumpetings, Roberts.

Richard Van Sciver, Charlotte, N.C. — Festival in the Park, Sept. 25: Three Pieces for a Music Clock, Haydn; Sonata in G for Oboe and Clavier, C.P.E. Bach; Allein Gott, J. S. Bach; Rondo, Mozart; The Primitive Organ, Yon. Marvin Smith, oboe; Deborah Van Sciver, flute, assisted.

Myrtle Regier, South Hadley, Mass. — Morrill Stone Ring Residence, Springfield Sept. 18: Fantasia, Pavanne and Gagliarde, Byrd; Toccata Adagio and Fugue, Bach; Herzlich tut mich verlangen, Brahms; Piece in the Mode of G, Langlais.

Larry Palmer, Norfolk, Va. — For New London County Chapter, First Church of Christ, Congregational, Groton, Conn., Sept. 10: Hymn and Fuguing Tune, 14, Cowell; Passacaglia, Escovado; Four Versets on Be Still My Soul, Griesel; Prelude and Trumpetings, Roberts; Wondrous Love Variations, Barber; Rhythmic Trumpet, Bingham; Passacaglia, Symphony in G, Sowerby.

Sacramento AGO Chapter Members — First Baptist Church, Sept. 25: Echo Fantasia, Sweelinck; Little Canzonetta, Buxtehude; My Heart Is Ever Yearning, Kellner; Voluntary, Stanley—Esther De Young. Fugue in G minor, Jesu, meine Freude, Toccata in F, Bach—Vivian Lambert. Fantasia and Fugue on B-A-C-H, Liszt—G. Leland Ralph. Een Vaste Burg, Cor Kee; Psalm Prelude 2, Set 2, Howells; Dieu parmi Nous, Messiaen—Ivan Olson.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Church, Sept. 11: Chaconne in G minor, L. Couperin; Our Father, Who Art In Heaven, Buxtehude; Concerto in F major, Albononi-Walther; Blessed Jesu, We Are Here, Passacaglia and Fugue in C minor, Bach; Benedictus, Reger; Modal Trumpet, Karam; Celestial Banquet, Messiaen; Ariel, Van Denman Thompson; Variations on Veni Creator, Duruflé. Winthrop College, Rock Hill, Sept. 15: Prelude and Fugue in D major, Buxtehude; Concerto in F major, Albinoni-Walther; Modal Trumpet, Karam; Celestial Banquet, Messiaen; Variations on Veni Creator, Duruflé.

Frieda Ann Murphy, San Jose, Calif. — For San Jose Chapter, First Presbyterian Church, Sept. 25: All Peeters. Canzona e Ciacona; Now rests beneath night's shadow; Jesus Christ our blessed Saviour; Blessed Jesus, here are we; A hymn of glory let us sing; Lied to the Flowers, Lied Symphony; Prelude and Fugue in A; Speculum Vitae, with Theodore Simmons, tenor; Concert Piece.

Charles Woodward, Wilmington, N.C. — First Presbyterian Church, Sept. 25: Toccata in E minor, Pachelbel; Basse et Dessus de Trompette, Clérambault; Passacaglia, Buxtehude; Voluntary in G major, Walond; Fugue in E flat major, Bach; Prelude, Fugue and Variation, Franck; Three Casual Brevities, Leach; Greensleeves, Wright; Toccata, Symphony 5, Widor.

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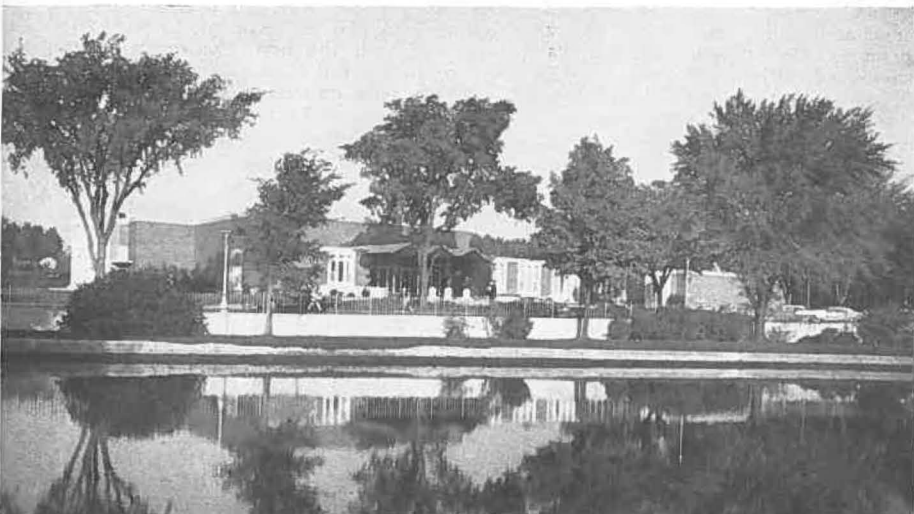


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16' Fagott.....61 Tone Generators
8' Trompette.....61 Tone Generators
4' Clarion.....61 Tone Generators
Tremolo

MECHANICALS

20 adjustable tripper type combination pistons controlling all organ divisions • one general cancel piston • Sforzando piston and toe stud • individual Great, Swell and Positiv expression shoes • Crescendo shoe with light indicator • individual Swell and Positiv tremolo generators adjustable rate and depth • manual to pedal reversibles • duplicate general and pedal toe studs • 24 sq. ft. of power radiating surface (32-12" Loudspeakers) essential for proper tone radiation for this application.

POSITIV

8' Gedeckt.....61 Tone Generators
4' Nachthorn.....61 Tone Generators
2 3/4' Nazard.....73 Tone Generators
2' Octavin.....61 Tone Generators
Sesquialtera II.....122 Notes
1 3/4' Tierce.....61 Tone Generators
1 1/2' Larigot.....61 Notes
8' Oboe.....61 Tone Generators
Tremolo

PEDAL

16' Principal.....32 Tone Generators
16' Subbass.....32 Tone Generators
16' Dulciana.....32 Tone Generators
8' Octave.....32 Tone Generators
8' Pommer.....32 Tone Generators
4' Octave.....32 Tone Generators
4' Gedeckt.....32 Tone Generators
Mixture II.....44 Tone Generators
16' Posaune.....32 Tone Generators
16' Trompette.....32 Tone Generators

TWO MANUAL

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Franklin, Wisconsin



GREAT

Diapason.....8'
Gamba.....8'
Doppel Flute.....8'
Melodia.....8'
Octave.....4'
Flute d'Amour.....4'
Fifteenth.....2'
Clarinet.....8'
Tremolo (light) (full)

SWELL

Geigen Principal.....8'
Gedeckt.....8'
Viola.....8'
Viola Celeste.....8'
Flauto Dolce.....8'
Flute Celeste.....8'
Geigen Principal.....4'
Flute Harmonique.....4'
Nazard.....2 3/4'
Harmonic Piccolo.....2'
Nineteenth.....1 1/2'
Krummhorn.....8'
Trumpet.....8'
Fanfare Trumpet.....8'
(unexpressive)
Tremolo (light) (full)

PEDAL

Principal.....16'
Sub Bass.....16'
Lieblich Gedeckt.....16'
Principal.....8'
Bourdon.....16'
Trombone.....16'

MECHANICALS

Separate expression shoes for each manual • Crescendo shoe with indicators • 19 tripper type adjustable combination pistons • 86 sq. ft. of power radiating loudspeaker surface. (114-12" Loudspeakers) essential for proper tone in this sanctuary.

TWO MANUAL
NEW VILLAGE CONGREGATIONAL
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GREAT

8' Diapason
Principal.....61 Tone Generators
8' Hohl Flöte....61 Tone Generators
8' Dolce.....61 Tone Generators
4' Octave.....61 Tone Generators
4' Koppelflöte...61 Tone Generators
8' Trumpet.....61 Tone Generators
Tremolo (Light) (Full)

SWELL

8' Rohrflöte....73 Tone Generators
8' Viola
da Gamba....73 Tone Generators
8' Voix Celeste...49 Tone Generators
8' Flute Celeste...49 Tone Generators
4' Chimney
Flute.....73 Tone Generators
2 3/4' Nazard.....73 Tone Generators
2' Blockflöte.....61 Notes
1 1/2' Larigot.....61 Notes
8' Fagotto.....61 Tone Generators
Tremolo (Light) (Full)

PEDAL

16' Principal.....32 Tone Generators
16' Bourdon.....32 Tone Generators
8' Octave.....32 Tone Generators
8' Bourdon.....32 Tone Generators
4' Choral Bass...32 Tone Generators
4' Bourdon.....32 Tone Generators
16' Trumpet.....32 Tone Generators
8' Trumpet.....32 Tone Generators
4' Clairon.....32 Tone Generators

MECHANICALS

Independent Great and Swell tremolo generators with adjustable rate and depth • 10 adjustable tripper type combination pistons controlling all divisions of the organ • one general cancel piston • each manual under separate expression • crescendo pedal with light indicator • 50 sq. ft. of power radiating surface (64-12" Loudspeakers), essential for proper tone radiation for this sanctuary.



In our city last season, a pianist received in excess of \$6,000 for an appearance with our symphony orchestra. A singer will receive a similar amount this year. One of the finest organists in the country told me recently that she could never make a living playing recitals. So little financial remuneration comes from concert playing that she is shifting the emphasis in the university organ department that she administers to prepare young organists for church and college positions rather than the concert field.

Why is it that top organists in the world can be presented for a fraction of the cost of a major soloist of other media? Why is it that when concert-going is at an all-time high it is difficult to fill a church or auditorium for an important organ recital? Why is organ music one of least understood and least appreciated (even though Sunday by Sunday it enjoys huge captive audiences) of the listening arts? Certainly, organ appreciation is on the upswing. Witness the many fine organs and organists being produced today. But, is it not true that to the average listener, organ music is a mysterious, forbidding, incomprehensible art? Except for a few who are "tuned in", most listeners are courteous, but mystified; and would rather than we played Tschai-kowsky?

Let us examine first some reasons for this problem that are inherent in our work and thus beyond our control. Then we will turn to some areas in which all of us can work to raise the status of organ playing in our country.

Perhaps the most telling reason for the relatively low position of concert organ playing is the association that the organ has with the church. The churchgoer hears organ playing weekly and is never allowed to respond to it by applauding, and thus acquires a conditioned feeling about organ music which makes it seem out of place in the concert hall. Church music to many is only a kind of endless lullaby that gets us in a "religious" mood and should be carefully disassociated with the pleasures of our "secular" life during the week. Furthermore, since every church must have

an "organ" and an organist (trained or not), our people are bombarded on a given Sunday by more poor organ playing than good.

Another reason is the lack of organs in concert halls and auditoriums. We are beginning now to feel the need for organs in public halls, but the vast majority of our listeners have had little or no opportunity to hear the organ on the various concert series which have for years been promoting the other media. This void in our experience is easy to trace. When the orchestra came into its own in the last century and the organ was relegated to the role of imitator, an organ was an unnecessary luxury to the community which had an orchestra. Hopefully, the future will see more and more organs used with orchestras and in recital as a part of civic sponsored series.

A more subtle cause for our plight is the fact that the "golden age" of organ composition came during the wrong period. Our finest music was written in styles which are currently less appreciated than music from the romantic and classic eras. Listeners will accept early music and contemporary music, but only as additions to the standards from the last two centuries which form the "meat and potatoes" of our concert performers' repertoire. We do not have built-in acceptance of our musical idiom as do our colleagues.

Perhaps most subtle of all is the great variety of organs and organists. Our poor laymen are faced with the problem of adjusting to a different sound every time they hear a new organ. This is true of no other medium. Because so much of our music is from periods that are open to many interpretations, and because of the multitude of different stop combinations available, every organist plays his music differently from every other even on the same instrument. This has implications that are rich and rewarding for musicians, but immediately confusing to the average listener who is happiest when he hears something familiar.

This imposed variety of performance leads to a problem that is damaging to organ playing which we can do some-

The Organ

By RICHARD DeVINNEY
First Methodist Church
Grand Rapids, Michigan

thing about. It is my observation that we organists regularly do harm to our cause when we inevitably criticize one another, especially in front of lay people. As I promote series of organ recitals in my church, and as I travel about, I continually hear organists tearing other organists down. The danger comes when your church people ask your opinion of a performance. If they have enjoyed the playing and you tell them it was bad, you not only undermine their confidence in their own opinion, you set the cause of organ playing back in your own church. More often than not, the judgment that it was bad comes from a disagreement about registration or interpretation rather than musicianship. I have friends who carry this hypercritical attitude into recitals before the organist begins to play. I sometimes wonder whether some organists ever enjoy hearing the organ played at all.

This need to criticize one another may come from an insecure feeling about our own playing. Organists are about the only kind of musician who can make a living (in a church position) and at the same time fancy themselves as concert performers, even though they have no real acceptance in the concert field. Any other performer would go broke and give up his unpromising career long before we admit that we are not able to play well enough to make our way with the best. Consequently, the country is full of would-be organists who can only criticize those who play better than they. In any case, the answer is not to give up playing, but to



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practice more and give up being so unnecessarily critical.

To go one step further, one can also observe among organists an attitude toward the listeners "out there" that cannot help but be self-defeating. How many times do we grumble about the low level of appreciation which we think our audiences have? How disdainful are we of the sweet little old ladies in the pew even though they are the ones who gave a hundred thousand dollars so we might have an instrument to play? Is it not time we quit underestimating our people and began playing with them in mind? Honestly now, when you program a recital, whom are you thinking of as listener? Is it the people who are loyal to you Sunday by Sunday who desperately want to be led into an appreciation of good music, or do you try to make your program look "ambitious" or "respectable" to the other organists to whom you will send copies? No, we should not play to the grandstand; nor should we play less than worthy music. But, Bach will speak to people if, as we play, we are thinking about communicating the music to all of our listeners rather than playing "correctly" so we won't be criticized by the two or three other organists in the audience.

Worst of all, let us not be guided in our playing by the so-called "organ enthusiast". What organist has not met the person who has a "record jacket" education, has memorized the specifications of organs from coast to coast, and with this authority "promotes" organ playing by registering his continual horror at the dreadful "mistakes" in registration, tempo, etc., of all of the recitals he

hears? I once heard one of these people say at an AGO meeting that he did not play himself because he could never attain the level of playing that he demanded in others. He said he hadn't heard a straightforward presentation of the G minor Fugue in years (and probably hadn't enjoyed a recital in that length of time either). What does this kind of snobbery do for our profession? As organists, if we listen to these people and play for them because they are so vocal, our playing is bound to become cautious and stiff. The successful recitalist invariably is the one who achieves a rapport with his friendly listeners rather than the one who suffers from the fear of his critics.

Why can't we let people in on our secret? Do we really think that the glorious music of our repertoire was written for masses of people who were more appreciative of fine music than are the highly educated and culturally rich people of our country? Violinists, pianists, singers respect their audiences and play for them. It seems to me that organists play for other organists. We try so hard to be above reproach in our interpretation that there is nothing left for the listener or the composer in our concern.

Let us begin by selling our product. When we play, let us play for the beauty that we find in the music. And when someone else plays, let us tell our people (who will believe us because we are their authority), "yes, it was a fine recital, I'm glad you enjoyed it." Then, when the next recital comes along, perhaps our own, they will come — and bring a friend.



Maurine Larsen, organist for 52 years at First Lutheran Church, Sioux City, Iowa, retired in September. A reception in her honor was held in the church fellowship hall with many friends as well-wishers.

Born in Sioux City, Miss Larsen at an early age became interested in the field of music, especially piano and organ. She studied piano at the American Conservatory of Music, Chicago, Ill. Beginning in 1909, she served in a temporary position as organist at the St. Peter's Norwegian Lutheran Church and in 1914 assumed full duties as organist, playing a Möller tracker action organ.

In 1956, the church, now called First Lutheran Church, purchased a new two-manual Möller organ which she played until her retirement.

Miss Larsen, a long-time member of the Western Iowa AGO Chapter, and its treasurer for many years, will not be leaving the field of organ entirely. She will continue her post at Mount Sinai Temple, where she has also served for 26 years.

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Keith Shawgo, Jr. has been appointed assistant organist of St. Paul's Chapel, Columbia University, New York City as of Sept. 15.

He began his organ study with Elsie Barnes Durham and received his BChMus degree from Drake University, Des Moines, Iowa, as a student of Russell Saunders. At Union Seminary where he received his MSM, he was a student of Searle Wright.

For two years Mr. Shawgo has served as organist and choirmaster of St. John's Episcopal Church, Brooklyn. In addition to directing weekday services at St. Paul's Chapel, Mr. Shawgo will participate in the Wednesday noon organ recital series.



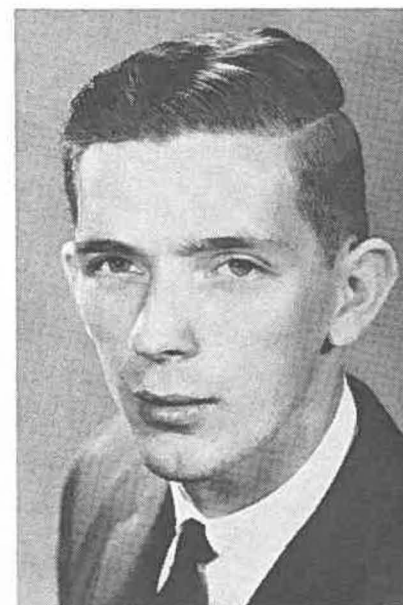
Thomas McBeth, former faculty member of the New School for Music Study, has returned to the school as registrar and administrative assistant in public relations. He was also recently appointed organist of St. Andrew's Presbyterian Church, Princeton, N. J.

A graduate of Baylor University, and the New School for Music Study, Mr. McBeth was formerly associated with the Princeton school as piano instructor, registrar and business manager.

For two years he has lived in Turkey, where he served on the faculty of the American Colleges of Istanbul. While in Turkey he appeared frequently as pianist, organist and harpsichordist for college, municipal and governmental concerts and programs.



James G. Martin, Jr. has been appointed organist and choirmaster at St. Peter's Episcopal Church, Oxford, Miss. He is a senior at the University of Mississippi, major in business administration and music, studying organ with Esther Oelrich. He has served St. Peter's as assistant organist for two years.



David L. Mitchell is graduate assistant at the University of Iowa. He comes from the University of Redlands, Calif., where he completed his MMus under Dr. Leslie P. Spelman. At Redlands he also earned his AAGO. He has his BMus from Biola College, La Mirada, Calif., where his organ study was with Richard Unfried. Mr. Mitchell is pursuing study toward a PhD in organ literature at Iowa.

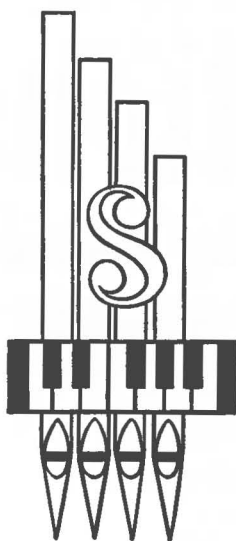
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Roger Heather has become organist and choirmaster at the 2,000 member Front Street Presbyterian Church, Hamilton, Ohio, 15 miles north of Cincinnati. He succeeds Eldon H. Hasse in the post. He leaves North Presbyterian Church, Cincinnati after 16 years of service. He also plays and directs the choir at Cincinnati's Methodist Home.

Mr. Heather will continue as organist-choirmaster at the Cincinnati Scottish Rite where he directs the male chorus and the 60-voice professional Cathedral Choir at monthly Cathedral Hour services.

Mr. Heather attended the Cincinnati College-Conservatory and graduated from the University of Cincinnati.



Melvin Dickinson has been appointed organist-choirmaster at St. Francis-in-the-Fields Episcopal Church, Louisville, Ky., succeeding Grant Graves who died of a heart attack July 3 while playing the final hymn in a service. Mr. Dickinson leaves a similar position at the Church of the Ascension, Frankfort, where he has directed an extensive program of sacred music concerts with emphasis on the church cantatas of Bach and his contemporaries.

At St. Francis, Mr. Dickinson will continue the series he originated in Frankfort with emphasis on other styles and periods. The Bach works will be performed by the Louisville Bach Society which Melvin and Margaret Dickinson founded in 1964. Mr. Dickinson heads the organ department of the University of Louisville. He holds bachelor and master degrees from the University of Kentucky. He studied in Germany with Helmut Walcha for two years.

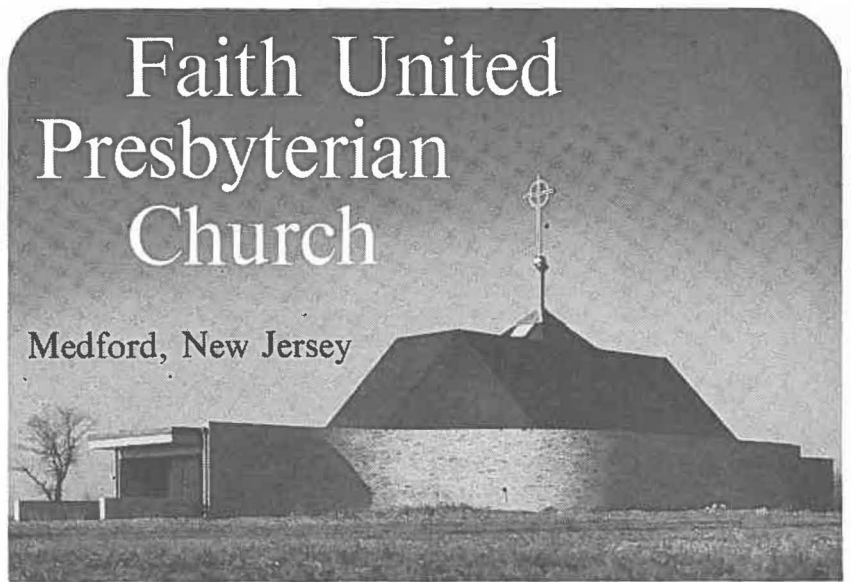


Kenneth R. Licht, East Granby, Conn. has become organist and choirmaster of the Church of the Atonement, Westfield, Mass. He grew up in Newton, Mass. and has a BSM from the Boston Conservatory. He studied at the Longy School, Cambridge, and at the Faust School of Tuning, Boston with a certificate in piano and organ maintenance.

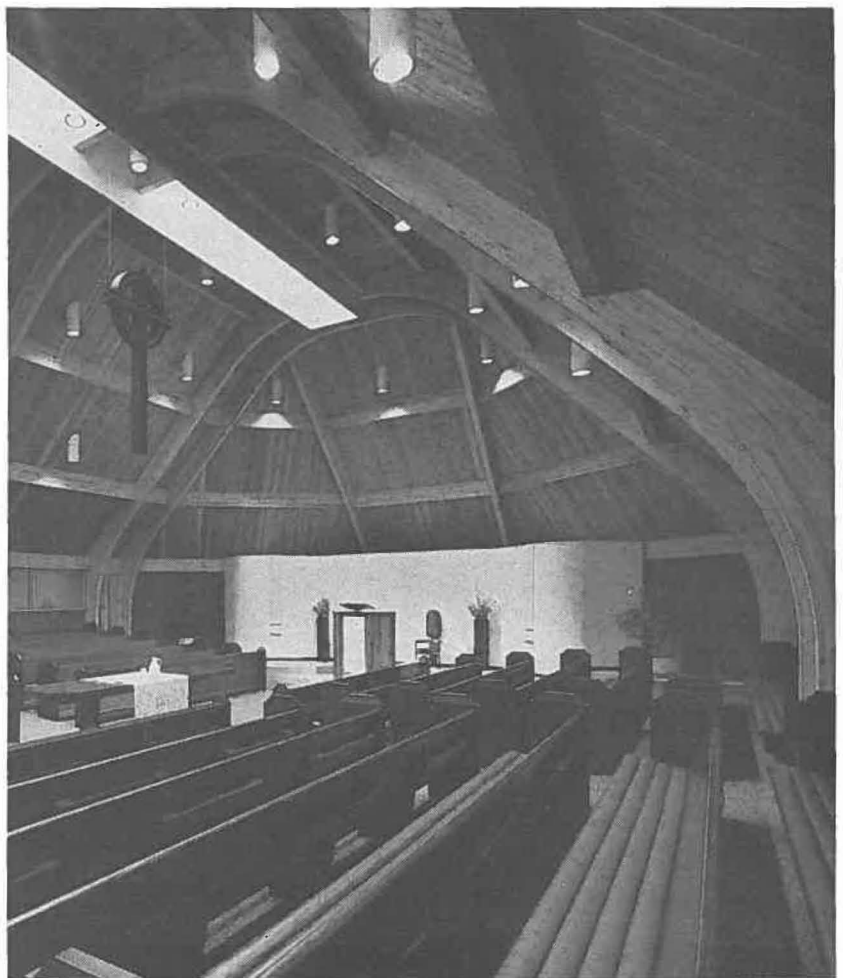
Mr. Licht has served Trinity Church, Newington Center, St. Paul's, Newton, Edwards Congregational and Temple Beth Am, Framingham, Federated Church, Bloomfield, Conn., and the Methodist Church, Simsbury. From 1960 to 1965 he was a faculty member of Hartt College of the University of Hartford. He is conductor of the Farmington Valley Symphony and of the Simsbury, Conn. Chorale.



William K. Meyer has become organist-choirmaster at the First Baptist Church, La Grange, Ill. He attended Wheaton College and has his BMus and MMus from the American Conservatory, Chicago, where he teaches. He is also a baritone soloist, and has served as director of plays, pageants and operettas. He leaves Second Presbyterian Church, Oak Park.



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8' Bourdon	8' Salicional	8' Quintade (w/chiff)	16' Lieblich Gedeckt
4' Octave	8' Voix Celeste II	8' Dulciana	16' Dulciana
4' Flute	8' Flute Celeste II	4' Flute	8' Octave
2-2/3' Twelfth	4' Geigen Octave	2-2/3' Nazard	8' Flute
2' Super Octave	4' Nachthorn	2' Piccolo	8' Gemshorn
2' Piccolo	4' Salicet	1-3/5 Tierce	16' Trombone
Mixture III	8' Trumpet	1' Fife	
	8' Oboe	8' Clarinet	Great to Pedal Coupler
Swell to Great Coupler	4' Clarion		Swell to Pedal Coupler
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Every musical instrument has remained indigenous to the music which was written for it — except the organ. Unlike the violinist, the organist has ceased to assume a serious responsibility for his instrumental medium. Of course, the organ is not a simple instrument. It does not have the simple and never-changing form of other musical instruments. In fact, it is perhaps the most nearly unique and complicated of all instruments and is really an instrument of many instruments in one, what we might term a composite instrument. The organ has a close affinity to the symphony orchestra. It too is a composite instrument or one great instrument of many instruments.

Registration is defined as the art of combining the various registers of the organ appropriately to provide a tonal medium for the music to be performed. In quite the same way, orchestration relates the tonal elements of the orchestra to its music. It is the composer who determines what the orchestration shall be in the music he has conceived for the orchestra. Thus, for instance, a conductor never thinks in terms of changing the orchestration. But the composer is always concerned for the instrumental medium in the music he writes and feels no less a responsibility for determining what the registration shall be in the organ music he writes. Why is it then that the organist has more and more found it necessary to interpret the registration left by the composer according to his own tastes? In many cases, isn't the organist really transcribing music which was conceived for the tonal palette of one instrument for that of another? It would seem, in fact, that the organ builder has forgotten his responsibility to the instrumental medium which the composer desired, and the organist has assumed a new role as a transcriber of music originally composed for "another instrument." If this be true, it is a pattern to be found nowhere else in the whole field of musical activity. The organist and organ builder need not be blamed entirely for this condition, since the organ is not only a very complicated instrument but also one of varied and inflexible dynamics. Moreover, its size makes it a cumbersome instrument, and the organist often feels resigned to accepting the instruments which destiny has set before him. A good organist, therefore, who performs on a poor organ has perhaps some excuse if his performance does not reach its artistic expectations, but the poor violinist who produces a bad tone does not find an easy excuse. Great pianists, violinists and other performers take great care for the instruments they play. Their performances are inextricably involved with their instrumental medium and the quality of tone they achieve. In the long run, this is no less true of the serious organist. He cannot forever make excuses. If he hopes to reach a high artistic level, the organist is obliged to find a way to realize an instrumental medium which will do justice to his artistic goals. Moreover, he is the only person who has the skill, the ear and the musical judgment to determine how the organ should sound in the music he performs.

What kind of picture comes to your mind to the question, "what is the typical form of the organ?" The truth is that everyone has a different answer, and we could begin a score of arguments over the validity of any of them! But if you are asked, "what is the form of the violin, the piano, or even the symphony orchestra?" the answers are obvious and there is little cause for discussion. Since the organ and the orchestra are both large composite instruments, let us consider the general form of the symphony orchestra. No particular orchestra is unique except in the quality of its performance and the beauty and character of its tonal elements. Moreover, every orchestra always has the same instruments and colors. Its seating arrangement is always practically the same, and it is always located on a platform directly before the audience where it can invariably enjoy

the most natural acoustical advantages. The composer too, writing for the orchestra, has an instrument consistent in form, direct and easy to understand as a practical musical medium. When he chooses to write a symphony, he specifies in his score the exact instrumentation to be used, knowing full well that the appropriate instruments will always be in place ready for performance. If we compare the organ to the orchestra in this sense, the form of the organ almost appears chaotic and every instrument is a law unto itself. Thus, the serious composer finds the organ a confusing instrument. Ross Lee Finney, composer-in-residence at the University of Michigan, has an impression of the organ which is perhaps typical of the contemporary composers in America. He has been persuaded to write several pieces for the organ. Mr. Finney frankly admits that he finds the organ an enigmatic instrument, and he is unable to grasp a clear idea of its tonal elements. The organ he hears today in Ann Arbor is so different from one he heard yesterday in Detroit.

A musical instrument is only as important as it functions as a medium for the performance of music. Organ music has all been conceived by the composer with certain tonal elements in mind. If the organ then is to function properly as other musical instruments usually do, it must contain the tonal elements envisioned by the composer. The serious artist-performer instinctively seeks an instrument with a strong and simple form which contains its traditional elements. This form then can only be realized with a clear understanding of its function as a musical instrument. This never ceases to be an artistic problem, and it is only the artist-performer and the composer who are able to understand the function of a musical instrument. If this be true, the instrument maker must eventually fully appreciate how his instrument is to be used. Only then will he realize how little freedom he has in creating the tonal elements of his instrument. They must after all only serve to bring to life the artist's performance of the rich musical offerings from the past and present. If we are to continue to play the music of Buxtehude, Couperin, Bach or Franck, our noble and magnificent instrument must embody the tonal elements of the organs in which these composers found their inspiration. We do not readily describe a musical instrument as being specifically modern. One does not consider the violin modern, even though the violin of today represents some changes from the old instruments. Music itself is a creative art, and thus it may represent something new and original. A musical instrument may be a work of art in the quality of its workmanship, but it can never be a creative work of art, since it must be constructed to fulfill a function the traditions of which have long been established. Even the most *avant-garde* composer usually turns to familiar musical instruments for his medium, or the means that are readily available to him. If, as occasionally happens, a new instrument is invented, such as the Theremin, composers must be persuaded to write new music for it. For example, Martinu was such a composer. And so we must agree that the organ remains a traditional instrument, and it is our responsibility to re-state its form in clear and simple terms. The instrument maker is then required to plan and build his instrument according to acceptable traditions. But for the organ builder this is far from simple. Unlike the obvious traditions from which the oboe or the violin stem, there seems to be a confusion of traditions, coming as they do from different ages and nationalities. The organ builder is faced with what may seem impossible — to create an instrument which will unite the elements from many different traditions.

The traditions of the organ must be interpreted in the light of their function, as a medium for the performance of organ music. The music then must lead the way. The music of the great composers — Buxtehude, Couperin, Bach and, in a later day, Franck — was conceived for specific instruments, and the organs which inspired these composers represent the traditions which we should appreciate and understand. How did these instruments function and what were their characteristics? Why do we continue to play the music of Bach or Franck and yet ignore the

SCHNITGER, CLIQUOT

Three Great Traditions to Contemporary

by ROBERT NOEHREN

instrumental medium for which this music was written?

Bach, as a young man, was inspired by the great organs of Arp Schnitger. Buxtehude before him had lived with the glories of these magnificent instruments. The fantasy of his Preludes and Fugues was obviously conceived for the grandeur and color of the Schnitger organ and its type. In another country, François Couperin had been brought up in quite another tradition. The French organ of his day, full of vivid colors, had already been born well before the 17th century, an instrument in complete contrast to the Schnitger organ, epitomized perhaps in the art of François-Henri Clicquot. And again, much later, César Franck was to find his inspiration in the new style of Aristide Cavallé-Coll and an organ in which the older traditions had all but been forgotten. Here then are perhaps the three most significant traditions from which the organist and organ builder in our day might find inspiration. The organ builder needs the organist to help interpret these three great schools of organ building and how they functioned as a medium for the music.

Organs have always varied in size, and this factor alone has served to make the organ more complicated than it otherwise might be. In this sense, the orchestra is really simpler, since the instrumentation of the orchestra and its size are related in another way, and

composers have normally composed music either for full orchestra or a chamber orchestra. Nevertheless, before the middle of the 18th century it had been common to follow a certain standard concerning the size of organs. Even the smallest church organ at least contained a principal chorus, a group of flutes, a color register, and often a reed. The small organ then was never more than a one-manual instrument, for it was not the custom to disperse a few stops over two or three manuals as is so often the case today. Every organ, in a sense, was complete in itself, whether it had one, two, or three manuals. This in itself represented a standard of design which was simple and clear to organist and composer alike. A two-manual organ would have two complete divisions with or without a pedal division. Since every division was so complete on all organs, we find that there were many organs of only two manuals and pedal containing 50 ranks and even more! The general form of the organ, or the position of its divisions in relation to each other and the position of the entire organ in the church was almost rigidly standard, within the pattern of varying sizes, for hundreds of years. Almost all organs stood on the west gallery in the nave of the church. A one-manual organ stood by itself in a case centered on the floor of the gallery, its keyboard projecting forward from the lower

ST. JACOBKIRCHE, HAMBURG

Arp Schnitger 1688/93

	HAUPTWERK	
16' Principal	16' Quintadena	16' Trompete
8' Octave	8' Spitzflöte	
4' Octave	4' Rohrflöte	Tremulant to
2' Octave	2' Blockflöte	Hauptwerk
Rauschpfeife II		
Mixtur VI		
	RÜCKPOSITIV	
8' Principal	8' Gedackt	16' Dulcian
4' Octave	8' Quintadena	8' Regal
2' Octave	4' Flöte	4' Schalmey
Scharf VI	2' Blockflöte	
	1-1/3' Siffelöte	Tremulant to
	Sesquialtera II	Rückpositiv
	OBERWERK	
8' Principal	8' Holzflöte	8' Trompete
4' Octave	8' Rohrflöte	4' Trompete
2' Octave	4' Spitzflöte	8' Vox Humana
Scharf VI	2-2/3' Nasat	
	2' Gemshorn	
	Cimbel III	
	BRUSTWERK	
8' Principal	4' Hohlfloete	8' Dulcian
4' Octave	2' Waldflöte	8' Trichter-Regal
Scharf VI-VIII	Sesquialtera II	
	PEDAL	
32' Gross Principal	16' Subbass	32' Gross-Posaune
16' Principal		16' Posaune
8' Octave	2' Nachthorn	16' Dulcian
4' Octave		8' Trompete
Rauschpfeife III		4' Trompete
Mixtur VI-VIII		2' Cornet

NEUENFELDE

Arp Schnitger

	HAUPTWERK	
8' Principal	16' Quintadeen	8' Trompeta
4' Octav	8' Rohrflöte	8' Vox Humana
2' Octav	4' Spitzflöte	
Rauschpfeife II	3' Nasat	
Mixtur V-VI	2' Spielflote	
	Cimbel III	
	RÜCKPOSITIV	
4' Principal	8' Gedackt	8' Krummhorn
2' Octav	8' Quintadeen	
Scharff IV-V	4' Blockflöte	
	3' Quintflöte	
	1-1/2' Siffelöte	
	Sesquialtera II	
	Tertian II	
	PEDAL	
16' Principal	4' Flöte	16' Posaune
8' Octav	2' Nachthorn	8' Trompeta
4' Octav		2' Cornet
Rauschpfeife II		
Mixtur V		

and CAVAILLE - COLL

and their Meaning Organ Playing

Part I



Dr. Noehren, University of Michigan organist, has combined playing, composition, teaching, research and organ building for one of the most distinguished careers of our time. He is shown above with his recent invention by which registrations may be set up on a computer card for an entire recital. The device has been used on Dr. Noehren's new instruments at the First Baptist Church, Ann Arbor, and at St. John's Cathedral, Milwaukee.

These lectures were delivered at the national convention in Atlanta last June.

front. Above could be seen the pipes of its chief principal register (8' or 4') forming the façade. In France this register was named to define its position and was called, *montre*, which means "to show." Similarly in the Netherlands this same register was called *praestant*, meaning "to stand in front." This principal stop represented the foundation of a principal chorus. Thus, on a one-manual instrument there was usually a Principal 4' which served as the foundation stop of its chorus and always appeared in the façade of the case. A two-manual organ would often consist of one central case containing the main division, or *Hauptwerk*, as it was called, with another division of smaller voices, known as the *Brustwerk*, occupying the lower portion of the case just above the keyboards. A larger two-manual organ would consist again of the main case on the gallery floor holding only the main division, or *Hauptwerk*, and another smaller case hanging in front of it on the gallery rail, called the *Rückpositiv*. Either of these two examples might have a Pedal organ, and this would invariably stand in two towers flanking the main case on the floor of the gallery. Each of these cases would always display in its façade the pipes of the principal register. Thus, a large two-manual and pedal organ would consist of the *Hauptwerk* with the 8' Principal pipes in the façade, the *Rückpositiv* with the pipes of the Principal 4' as its façade, and the Pedal towers showing the pipes of its Principal 8' in the façade. Larger organs with three manuals would contain both *Brustwerk* and *Rückpositiv* together with the *Hauptwerk* and *Pedal*. On even larger organs, the small *Brustwerk* would be replaced by a larger division, known as the *Oberwerk*, standing in the main case above the *Hauptwerk*. This much larger main case would appear to be divided in half, the lower part displaying the pipes of the *Hauptwerk* Principal and the upper the pipes of the *Oberwerk* Principal. Finally, the largest organs would contain all the divisions described in the examples above; *Hauptwerk*, *Brustwerk*, *Rückpositiv*, *Oberwerk* and *Pedal*. This information is well-known to most of us today. I have reviewed it here mainly for the purpose of emphasizing that organs at one time enjoyed a standard and acceptable form, and one which was constantly familiar to organist and composer alike — and even quite ob-

vious to the layman. In fact, this form was always so visibly clear, that a stranger entering a 17th century church would soon know all about the organ simply by looking back at its casework. He would soon recognize the various cases and easily identify the pipes of each Principal. Imagine, if you will, what a tremendous advantage for player and listener alike to have an instrument so well organized with a basic form practical and acceptable to all!

Consider again the modern symphony orchestra. Its consistent form, like the old organs, makes it a practical musical medium, simple and clear to conductor and composer. The organ of Bach's day in Germany, or the organ known to Couperin in France, was an instrument quite as simple in form as the modern symphony orchestra. Each division was marked by a certain tonal character of its own, and the position of each division in the total form of the instrument made its impression on the listener in the nave below. Moreover, the familiar character of each division was always apparent, and there was a surprising consistency from instrument to instrument. There were ensembles, tone colors and individual registers which were typical of all organs, and no builder could afford to ignore the musical demands commonly required of these various elements. He wasn't able merely to decide arbitrarily to vary the organization or content of the instrument to suit his own tastes. The music of the day demanded the proper instruments and colors. The design of the Schnitger organ was particularly consistent in this respect, and one can observe the similarity of one organ to another. Let us look more closely to the familiar casework. Even on the largest organs, the various cases were comparatively shallow from back to front and had reflective wood surfaces which tended to throw the tone forward. Moreover, one section never stood in front of another. The entire organ always enjoyed a most favorable location, and its many pipes could be heard quite "normally" by the listener in the nave below. Thus, the position of the organ in relation to the listener before 1750 was quite akin to the position of the orchestra and its relation to the listener in our day. The organ then traditionally was indeed a uniform instrument in form and location.

About the time that Bach was born, there were no less than five great organs in the Hanseatic city of Hamburg, and these were very large organs indeed, even according to 20th century standards. Four of them showed the hand of Schnitger, but all five symbolized the ideal of the day. The largest, in the Church of St. Nicolai, completed by Schnitger in 1687, had 66 stops and a total of 111 ranks! The organ at the Jacobikirche (which still remains today), rebuilt from earlier times by Schnitger in 1693, contained 60 stops and 96 ranks. The organ in the church of St. Catherine had 58 stops with a total of 93 ranks, the organ of Petrikirche 53 stops with a total of 88 ranks, and finally the organ of the old St. Michael's church contained 53 stops and 76 ranks. All these instruments contained full length 32' registers, some placed in the Pedal cases. The three largest organs had each two 32' stops, a Posaune and a Principal.

The design of the famous organ in the Jacobikirche is typical of Schnitger's larger instruments. (See stop list.) Notice first the scope of each division. Except for the *Brustwerk*, they are all equally large. It is important to realize that the *Rückpositiv* and even the *Oberwerk* were usually as large and as complete as the *Hauptwerk*, and in all organs, each division contained a very complete and well balanced instrumentation. Moreover, it was the custom to develop the *Rückpositiv*, and the *Oberwerk* on large organs, to provide a division with intense and brilliant tone to match and contrast the more ma-

jestic and grave quality of the *Hauptwerk* with its emphasis on 16' tone. The balance tonally and the juxtaposition of the *Rückpositiv* with the *Hauptwerk* by the position of their respective cases and the contrasting character of their tone color was one of the most significant characteristics of the organ up to the time of the 19th century. This feature alone emphasizes the importance of a logical form in the total architecture of the organ.

The reeds on old organs were never very strong. In the *Hauptwerk* and *Pedal* of the Schnitger organs the reeds were used a great deal in combination with the principal choruses. The rather dark-sounding trumpets served to knit together the tone of the mixtures and provide a fine full sound. (Organists in America use the mixtures alone without reeds too often, but only a comparatively few organs in this country have reeds on the Great.) In the largest organs, the *Oberwerk* would function as an 8' *Hauptwerk*, so far as the chorus and reeds were concerned. In the large organ of the Jacobikirche the emphasis in the *Hauptwerk* is on 16' tone. The mixture is broad and fairly low-pitched, there is a 16' Principal and the 16' Trompet, altogether creating quite a massive effect. The *Pedal* with its grave 32' tone appropriately complements the *Hauptwerk*. The *Oberwerk* then is really the 8' "work organ" which functions more like the 8' *Hauptwerk* of the smaller instruments. (This type of design and function is still practically unknown in America.)

Observe, finally, the grouping of the flute registers in each division together with various color registers in narrower scales. Each division has flutes at all the practical pitches, 8' 4' and 2', in addition to the 16' Quintaton which always appears on the *Hauptwerk* of instruments large and small, a wide-scaled Quint at 1 1/3' on the *Rückpositiv*, a Nasat at 2 2/3' on the *Oberwerk*, the Sesquialtera which is practically indispensable as a color register on the *Rückpositiv* and again on the *Brustwerk*, and finally the Cimbel III with its high pitches and delicate scales on the *Oberwerk*.

In this brief description of the Schnitger organs it is easier to understand the most essential elements by studying the disposition of a typical organ of smaller dimensions, such as the fine instrument at Neuenfelde in the vicinity of Hamburg, another organ which in part has survived to this day. (See stoplist.) It is a good example of the complete two-manual-and-pedal type with *Hauptwerk*, *Rückpositiv* and *Pedal* divisions. According to our experience, it can hardly be considered a small organ, for it has no less than 34 complete registers with a total of 53 ranks. This is a complete organ which contains all the necessary tonal elements. The *Hauptwerk*, complete with a large Principal chorus, a whole gamut of flute registers, Cimbel and reeds, reveals its relationship to both the *Hauptwerk* and *Oberwerk* of the larger organ. Here it emphasizes the 8' pitch and represents in function a synthesis of both the *Hauptwerk* and *Oberwerk* of the larger organ. The *Rückpositiv* is, as usual, complete and, in fact, is only two ranks smaller than the *Rückpositiv* of the Jacobikirche. Finally, the large *Pedal* with its 16 ranks is typical of all the smaller Schnitger organs.

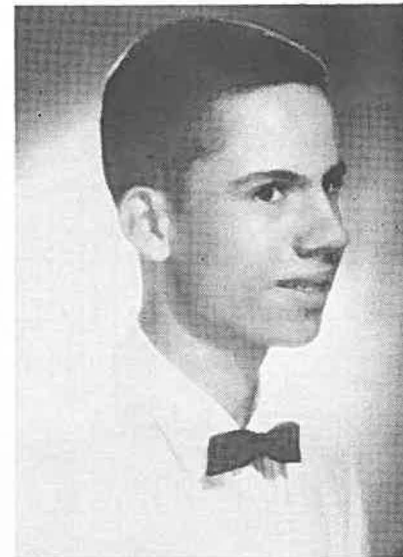
Perhaps the most critical observation of the organ as an instrument concerns the dynamics. All instruments except the organ have variable dynamics on a given source of tone. Consider the orchestra again. Each player has complete control over the dynamics of his instrument in his ability to increase or decrease the intensity of a given tone as he desires. In this sense, the dynamics of the organ are almost completely static. Since each of its instruments can be played at various dynamic levels, the orchestra is able to achieve easily a balance from instrument to instrument. In fact, in performance this becomes an artistic responsibility for players and conductor. The organist, to the contrary, is unable to change the balance from register to register, and the dynamics of each register must be determined by the organ builder in the construction of the instrument. But here again the orchestra can show us that under "normal" conditions one instrument will balance another. For instance, with little effort, the tone of the violin can be used with the tone of a trumpet. If one observes the traditions of organ

building before the 19th century, it will be evident that organ builders normally balanced the tone of one register with that of another, and there was never a tendency to exaggerate the dynamics of strong or weak registers in a given instrument. An organ Trumpet is stronger than a Gedeckt but only because of the basic nature of its tone. The Trumpet of an old organ then is only stronger in comparison with a flute. Nevertheless, the dynamics of a Gedeckt and a Trumpet are so related that it is easily possible to accompany the Trumpet with the Gedeckt. There is a normal balance maintained from register to register in an old organ. In performance, increased intensity of tone can only be achieved by the addition of appropriate registers to a given sound. There are then no particularly strong sounds. Mixtures may be stronger, but this is because each may contain 5, 6, 7 or more pipes for each pitch.

In the large organs of Schnitger, wind-pressures were comparatively low and varied little if at all throughout an instrument. The foot-holes of the pipes were fully open, so that each pipe at once received a "normal" amount of wind. When the organ builder uses this tradition in the voicing of organ pipes he is unable to vary the strength of a given tone by altering the size of the foot-hole. The dynamics of each register then are more dependent on the scales of the pipes. (Few American builders have adopted this technique in voicing, and this in part accounts for the poor balance from register to register which is so often found in American organs.)

Here then is a brief description of the Schnitger organ. The player who is intent on doing justice in the most direct way to the performance of Bach's music should certainly fully understand the instrumentation and manner of the Schnitger organ, or its type, just as the violinist requires a violin appropriate to the idiom of a Bach sonata.

The second of this series of three lectures will appear in an early issue.



Henry William Charles Rearick, 18, has been appointed choir director of Grace Lutheran Church, San Jose, Cal. He has served as organist there for three years. His organ study has been with Ralph Fiedler and Leroy Brandt. He is enrolled as a music major at San Jose City College.



John F. Carré has won first place in the composition competition sponsored by The Wisconsin State Exhibition and the Wisconsin Federation of Music Clubs, for the 12th year. His winning composition was a Scherzo Perpetuo for piano.

Dr. Carré has served the First Presbyterian Church, Racine, Wis. for more than 45 years as organist and choir director.



Edgar Hilliar, director of music at St. Mark's Episcopal Church, Mount Kisco, N.Y. has been appointed to the faculty of Marymount College, Tarrytown, N.Y. as the first full-time teacher of organ in the college's expanding music department. He will remain on the faculty of the Mannes College of Music, New York City, and at Manhattanville College, Purchase, N.Y.

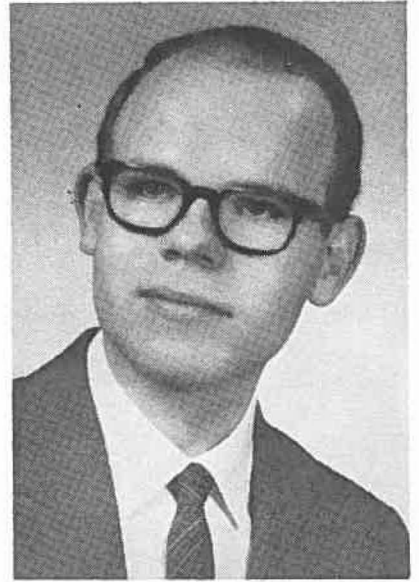
ALASTAIR CASSELS-BROWN, Hamilton College, Clinton, N.Y., was organ recitalist in the summer at Salisbury and Canterbury Cathedrals and at St. Mary's Twickenham, all in England.



Kenton W. Stellwagen has been accepted as a student in organ and improvisation for 1966-67 by Marcel Dupré. He left Sept. 15 for the year's study. His undergraduate study was at Drury College, Springfield, Mo. with T. Stanley Skinner. He studied on a Fulbright grant at the Akademie für Music in Vienna — organ with Karl Walter, conducting with Wilhelm Furtwängler. Upon his return he taught at Judson College, Marion, Ala., Southwestern at Memphis and Memphis State U. He completed his MA degree at the last-named school. He was also organist at Christ Methodist Church, Memphis, and a member of the Memphis AGO Chapter.



William S. Treichler, a senior at Westminster Choir College, has been appointed minister of music at the Central Schwenkfelder Church, Worcester, Pa. He will be organist and direct three choirs. He began organ study with Paul Bartholomew, Lansdale, Pa. Other study has been with Robert Elmore, Donald McDonald, Alexander McCurdy and Robert Carwithen. He studied conducting with George Lynn. He has served St. Paul's Lutheran Church, Telford, Pa. and Christ Lutheran, Oreland, Pa. While in the U.S. Army he organized and directed a choir.



James McConnell has been appointed assistant professor of music at Ferrum Junior College, Ferrum, Va. In addition to his duties as college organist, he will teach organ, piano and music theory.

A native of Kansas City, Mo., Mr. McConnell completed a BME degree at Oklahoma Baptist University, Shawnee, Okla., and an MMus degree in organ at Wichita, Kans. State University. His organ study has been with Violet Bohy, James Boeringer, Tom Ritchie and Robert Town. While studying at Wichita he taught organ in the school of music there on a graduate teaching fellowship.

Mr. McConnell leaves the position of organist at East Heights Methodist Church, Wichita to accept the appointment at Ferrum.

ELBERTON, GA. CHURCH TO HAVE REUTER ORGAN

3-MANUAL IN FIRST BAPTIST

Installation Scheduled for Late
in 1966 — Chancel Area Chosen
for Instrument

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a three-manual, 26-rank organ for the First Baptist Church, Elberton, Ga.

The organ will be installed on either side of the chancel area. Resources of the great and choir divisions will be installed to the right, and those of the swell and pedal section to the left as one faces the chancel area. The swell and choir sections are individually expressive, with the resources of the great and major portions of the pedal being unenclosed.

Negotiations for the sale of the instrument were handled by the Manley-Stiner Company, Atlanta, area representative for the Reuter Company. The Manley-Stiner firm make the installation scheduled for late this year.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)

SWELL

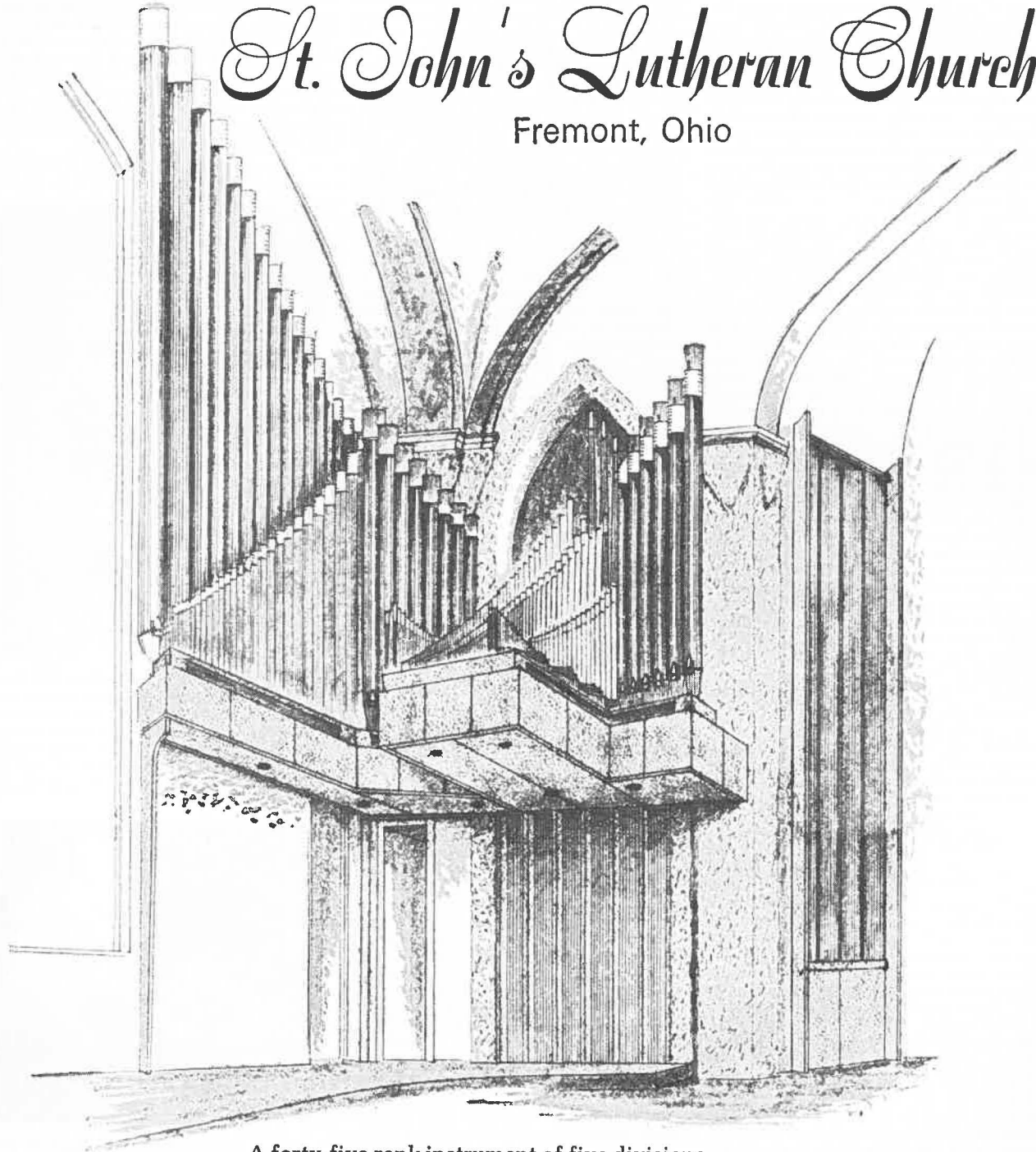
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/5 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR

Nasonflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/3 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Violone 16 ft. 32 pipes
Bourdon 16 ft. 44 pipes
Rohrgedeckt 16 ft. 12 pipes
Octave 8 ft. 44 pipes
Bourdon 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Super Octave 4 ft. 32 notes
Rohrflöte 4 ft. 32 notes
Bombarde 16 ft. 44 pipes
Bombarde 8 ft. 32 notes
Krummhorn 4 ft. 32 notes



St. John's Lutheran Church

Fremont, Ohio

A forty-five rank instrument of five divisions . . .

. . . Rev. E. E. Zimmerman, Pastor

WICKS ORGAN COMPANY / Highland, Illinois

Pipe Organ Craftsmen Since 1906

IAO Meeting at Oxford



THE SHELDONIAN THEATRE

The Incorporated Association of Organists, one of Great Britain's three great organizations of organists, held its annual congress Aug. 15-19 at Oxford. Many of Oxford's organs have been re-designed and rebuilt very recently and there are several new instruments. So the famed university town proved an ideal meeting place.

About 140 official delegates from some 60 separate societies were in attendance and many attended unofficially.

Monday was occupied with meetings, the opening service at Christ Church Cathedral with Peter Moore presiding at the organ (Willis rebuilt by Harrison and Harrison) and with the choir of the Royal School of Church Music chorister's course directed by Martin J. R. How, and finally a civic reception by the Lord Mayor of Oxford in the Town Hall.

Tuesday's schedule began in the Sheldonian Theatre with the annual general meeting followed by the presidential address by Willis Grant. Peter le Huray's lecture, Popular Elements in Church Music, preceded a "discussion of professional topics", both at the Holywell Music Room. A concert in the evening back at the Sheldonian Theatre featured a vocal quartet and David Lumsden, president-elect, at the harpsichord.

To Dr. Lumsden also fell the honor Wednesday of playing the first complete organ recital of the congress on the Harrison and Harrison organ of the Sheldonian Theatre. The RCO Lecture by Arthur J. Pritchard, "He that hath ears to hear", preceded the recital. Dr. Lumsden played:

A verse, Carlton; A Fancy, Tomkins; Voluntary for Double Organ, Purcell; Prelude and Fugue in C, Bach; Deux danses à Agni Yavishta, Alain; Toccata alla Pasacaglia, Searle; Occasional March, Ridout.

The afternoon of lectures, tours and meetings led to the Congress Dinner in the Town Hall.

Thursday was an all-day bus outing to the Cotswolds with an itinerary of 11 towns of historic interest.

A high point of the closing day was a recital by the esteemed dean of British organists, the veteran Harold E. Darke, on the Hill Norman and Beard in the Chapel of Magdalen College:

Concerto in D minor, Vivaldi-Bach; Pastorale, Milhaud; Prelude and Fugue in F minor, Dupré; Chorale Prelude on a Theme of Tallis, Darke; Prelude and Fugue in C major, Bach.

A lecture recital by James Dalton on the new Frobenius Danish tracker in the Chapel of the Queen's College was entitled Why I Chose This Organ. We have no report on the controversy this event may have engendered. Mr. Dalton's program included:

Prelude and Fugue in D minor, Buxtehude; Examples from Parish Mass, F. Couperin; Orgelbüchlein Chorales Bach; Slow Movement, Sonata 3, Mendelssohn; Toccata, Symphony 5, Widor.

The closing meeting at Rhodes House was the occasion of the installation of Dr. Lumsden as the new president of the Incorporated Association.

report courtesy of
GEORGE GALLOWAY
Hon. General Secretary

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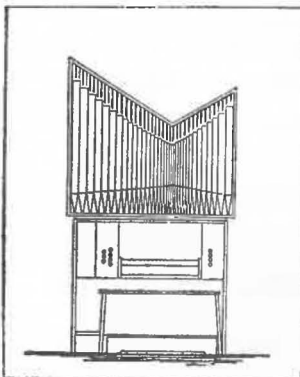
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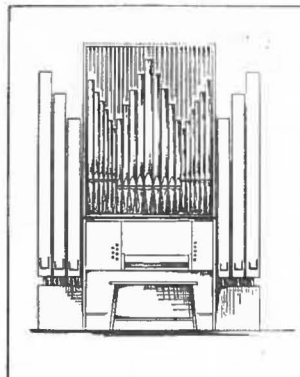
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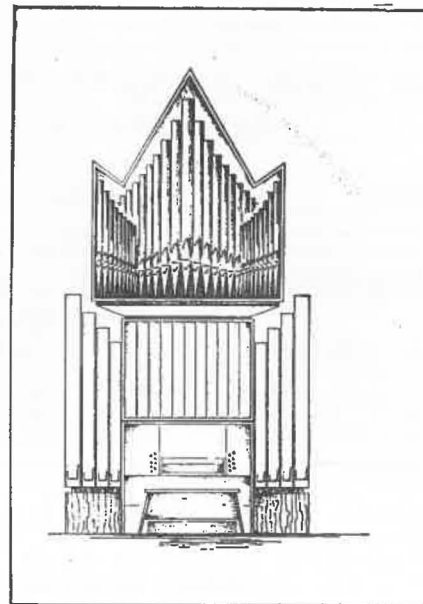
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D. Dewitt Wasson Consults on Design
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Richard F. Minnich, White Plains, N.Y. has rebuilt the organ in the North Baptist Church, Port Chester, revoicing 23 old ranks and adding 30 new ones. An antiphonal is prepared for future addition. Dr. D. Dewitt Wasson served as consultant on the total design. The organist and choirmaster is William R. Hargrove who played the opening recital listed in an earlier issue. Most of the old solo division was retained on a separate manual.

GREAT
Quintaten 16 ft. 73 pipes
Prinzipal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Quintaten 8 ft.
Oktav 4 ft. 61 pipes
Rohrflöte 4 ft. 73 pipes
Nasat 2½ ft. 49 pipes
Superoktav 2 ft. 61 pipes
Rohrflöte 2 ft.
Terz 1½ ft. 49 pipes
Mixture 4-6 ranks 294 pipes
Trompetas Reales 16, 8, 4 ft. 73 pipes
Tremolo

SWELL
Dolzfloete 8 ft. 61 pipes
Dolzfloete Celeste 8 ft. 49 pipes
Viol 8 ft. 61 pipes
Viol Celeste 8 ft. 49 pipes
Spitzprinzipal 4 ft. 73 pipes
Spitzflöte 4 ft. 73 pipes
Sesquialtera 2 ranks 110 pipes
Spitzoktav 2 ft.
Spitzflöte 2 ft.
Tertian 2 ranks
Quinte 1½ ft.
Scharff 3-5 ranks 269 pipes
Krummhorn 16 ft. 73 pipes
Trompette 8 ft. 73 pipes
Krummhorn 8 ft.
Oboe 8 ft.
Trompette 4 ft.
Clairon 4 ft.
Tremolo

POSITIV
Gedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 73 pipes
Kleinprinzipal 2 ft. 61 pipes
Koppelflöte 2 ft.
Siffloete 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Singenregal 16, 8, 4 ft.
Tremolo

SOLO
Violine 16 ft. 73 pipes
Violoncello 8 ft.
Violoncello Vibrato 8 ft. 49 pipes
Doppelflöte 8 ft. 61 pipes
Violino 4 ft.
Krummhorn 16, 8 ft.
Oboe 8 ft. 61 pipes
Clarinete 8 ft. 61 pipes
French Horn 8 ft. 61 pipes
Singendregal 8 ft. 61 pipes
Trompetas Reales 8, 4 ft.
Bambarde 16, 8, 4 ft. 85 pipes
Tremolo
Chimes 20 tubes
Celesta 8, 4 ft. 61 bars
Cymbelstern 4 bells

PEDAL
Subbass 32 ft. 80 pipes
Prinzipal 16 ft. 32 pipes
Gedeckt 16 ft.
Quintaten 16 ft.
Gedecktquinte 10½ ft.
Oktav 8 ft. 44 pipes
Gedeckt 8 ft.
Quintaten 8 ft.
Violoncello 8 ft.
Gedecktquinte 5½ ft.
Superoktave 4 ft.
Gedeckt 4 ft.
Prinzipal 2 ft.
Gedeckt 2 ft.
Mixture 5 ranks 160 pipes
Krummhorn 16 ft.
Trompetas Reales 8, 4 ft.
Bombarde 16, 10½, 8, 5½, 4, 2 ft.
Tremolo

The typical church musician or organ professor needs slight encouragement from a willing listener to climb a soap box and expound upon the postwar pipe organ revolution in America. The re-birth of the classic ensemble, the return to old-world principles of scaling and voicing, and the construction of numerous notable instruments since 1945 is indeed an impressive achievement.

As discussed by these persons and as reported in the music journals, however, the work of this era is seen largely as the product of the major builder, one of a half-dozen large firms who survived the drastic shakeout of the Great Depression and who now constitute the Associated Pipe Organ Builders of America. Almost completely unrecognized in this period of tonal renaissance is a new group of small independent non-integrated builders. Their work is seldom featured in THE DIAPASON and The American Organist and their names are commonly found only in business card advertisements in these publications.

Despite this comparative anonymity, the independent builder has contributed significantly to the progress of the past two decades and his position may well assume increasing importance in the future of the pipe organ and the organ industry. Convinced that recognition of the independent builder is long overdue, I set out to learn more about who he is and what he does, and to assess his position and future in the American organ industry. From the replies of eighteen firms who returned my questionnaire I have pieced together the following portrait.

The independent builder of today is an entirely different breed than the small operator of yesteryear who was at best the "local organ man" and at worst a "butcher" or "tramp tuner," a nefarious fellow who preyed upon gullible churches in search of an inexpensive pipe organ but unable to distinguish between hammer and saw work and a carefully constructed artistically finished instrument. The justifiable bitterness of churches victimized by a few unscrupulous operators unfortunately clouds the image of the small firm and prevents many congregations from benefiting from the conscientious efforts of today's serious builders who are devoted to building new organs of high artistic merit.

In sharp contrast to his traditional counterpart, the independent builder of today is young in heart if not in years, energetic, and highly dedicated. He has forsaken the leisure and high income of postwar prosperity to enter a calling characterized by extreme risk and uncertainty and offering at best only modest financial reward. He acquired the skills of organbuilding in several ways.

Reminiscent of the European immigrant of a century ago who, after apprenticing with a builder on the continent, came to this country and established himself in business is Fritz Noack. Noack worked under von Beckerath and others for six years before coming to the States. Uwe Sieker of Abbott and Sieker in Los Angeles also brings an extensive European background to his work. In Charlotte, N. C., Wilhelm Zimmer and his sons Franz and Ben perpetuate a family tradition which began with the elder Zimmer's father in Germany. The majority of the American born independents gained their first experience in organbuilding through employment with local service firms. Several learned the craft by working for major builders. Many are university educated — Otto Hofmann holds a PhD degree in physics — and although few hold music degrees most have had several years of musical training, perhaps on more than one instrument. Informal observation and experience are of far greater importance than book learning to the success of this group. Several

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WESTFIELD, N. J.

The Place of the Small Builder in the American Organ Industry

by Robert S. Coleberd, Jr.
economist and professor
Western Maryland College

stress the significance of travel, especially the study of European instruments, as a key contributor to their knowledge of organbuilding.

The emergence of the new independent builder can be attributed to several developments in the postwar era. The nearly insatiable demand for pipe organs engendered by the high level of economic prosperity is of primary importance. The refusal of the major builders to do rebuilding has been significant, for although many of today's independents stress that they no longer do rebuilding, this work gave them a start. The availability of pipework from foreign suppliers fostered the entry of the independent builder into the industry. He is normally not a pipemaker himself and could not have purchased his requirements from the few domestic establishments already booked to capacity. Except for Stinkens, Laukhuff, Geiseke, and a few other European pipemakers, the small builder's nameplate would never have appeared.

The low capital requirements necessary to begin business also encouraged many men to put up an organbuilder's shingle. Personal savings are often sufficient to begin work. If not, the downpayment on a contract is usually enough to buy materials. One well known New England tracker builder reported that his "shoe string" was \$200. Still another explanation for the entry of the independent is the lack of opportunity for a newcomer in the large established firms. Family oriented and conservative, they are discouraging to outsiders seeking a career opportunity or a chance to express their own tonal and mechanical ideas. Finally, the return of the tracker has opened the door for a few small builders.

The factors cited above set the stage for the entry of the small builder but they alone cannot explain the survival and growth of particular nameplates in an increasingly competitive market. The independent builder attributes his success to his emphasis upon tonal excellence as the benchmark of his work. He capitalizes upon the personal touch he can bring to every instrument by being a small producer. For Robert J. Reich of the Andover Organ Company this is "the craftsman's approach to construction and the musician's approach to tone." Charles McManis translates it as "careful design that permits greater usefulness per rank of a small or medium-sized organ." The small builder competes with his knowledge of the pipe organ and his meticulous attention to the details of an installation. "We believe that our presentation with regard to the entire musical aspect of their situation: choir placement, acoustics, and visual decor — has much to do with our successful sales" says David W. Cogswell of the Berkshire Company.

Implied in the independent builder's emphasis upon the personal touch is a strong, albeit controversial, censure of the major builder's work and a steadfast belief in his own artistic ability. As one individual remarked, typical of the independent's criticism of the major firm, "the descendants of the founder lack interest, know-how, and organbuilder genes." Another said ruefully, "the creative men do not stay with large firms."

In addition to tonal superiority, the independent builder stresses the mechanical performance of his product. In the choice of a windchest, the attitudes of the small builders differ; but significantly, unlike the major producers, several will build more than one type of chest depending upon prevailing conditions. The slider is the favorite, because of superior tonal results and space economy, although some strongly advocate a pitman action. As McManis remarks "the slider chest is best for tone but often impractical physically and financially."

The independent builder has been responsible for several important mechanical innovations, particularly in windchest construction. Zimmer and Abbott and Sieker call attention to their modifications in slider and pitman action which have increased speed and

reliability. Holloway cites the cost savings and longevity of his slider chest. Otto Hofmann, among others, has produced a sliderless slider chest and Bruce Angell has devised a center pull direct electric action. By using solid state couplers and relays the Davett Company has made important advancements in console action. Harvey Terpstra attributes the inflexibility of the major established builders who build the same windchest year after year to: heavy investment in existing methods, the cost and time required for changes in product design, and the expression of confidence in their work represented by the large backlog of orders.

As noted above, the availability of pipework from European suppliers has been a major factor in the emergence of the small builder. Many purchase the bulk of their metal pipe requirements abroad, only one or two make other than wooden ranks in their shop. Fritz Noack has noted a changing pattern in foreign pipe purchases and predicts that in the future only small pipes will be imported. Rising wage rates on the continent are driving up prices and narrowing the gap between domestic and foreign quotations. When transportation charges are added to the larger ranks the domestic price may be lower. Eventually this phenomena may produce a migration of pipemakers to the United States. The independent builder has also turned to foreign sources for a blower, using Bobco, Ventrola, Meidinger and Ventus.

Without an established name of long duration like the major firm, how does an independent builder obtain contracts and what is his principal market? The support of friends, perhaps former school associates or professional musicians influential with potential customers, has been most important, particularly in getting started. Solicitation is typically done by key officials of the firm who meet with prospective customers. Salesmen are almost never utilized although a few builders infrequently offer commissions to outsiders who



Gordon C. Ramsey assumed the position of organist-choir director of the Pilgrim Congregational Church, Worcester, Mass., effective Sept. 1. Instructor in English at Worcester Academy since 1963, he is a member of the executive committee of the Worcester AGO Chapter and has written musical articles for the New York Herald Tribune and HiFi Stereo Review. He is organ record critic for The American Organist and in April 1967 Dodd, Mead will publish his book which analyses and catalogs the mysteries of the English writer Agatha Christie.

A Yale graduate, Mr. Ramsey studied organ with G. Huntington Byles. For three years he has been organist-choir director of the Burncoat Baptist Church, Worcester. For 21 weeks in 1964-65 he had a weekly, hour-long radio program on National Styles in Organ Music on Boston's WBCN-FM.

obtain contracts. Promoting the nameplate may take several forms such as encouraging interested parties to visit the shop or holding an open house to stimulate interest among the general public. "A tour of our plant leaves a lasting impression" says Wilhelm Zimmer. Several firms have benefitted from unsolicited feature articles in local newspapers. A few have built demonstration instruments for regional or national conventions but several question whether this is profitable.

As expected, the market for the small builder is primarily churches, although residence and educational institutions are numbered among their installations. Building a half dozen or fewer organs per year, the work of the small builder is largely in two-manual installations. A three-manual is not uncommon, however, and even a four-manual now and then, sometimes quite large, as, for example, the 108-rank instrument Otto Hofmann built for the Chapel of Trinity University, San Antonio, Tex. While the independent began with neighborhood work, most now enjoy regional markets and a few can point to instruments coast to coast. Charles McManis, a Kansas City, Kans., builder has installations in 19 states, from California in the West to New York, Connecticut, Virginia and Florida on the Eastern Seaboard.

Traditionally the small builder was dismissed as a cut-price operator who by gathering together cast-off pipes and supply house switches could produce and sell an organ for far less than a major firm. But for today's serious builder emphasizing tonal and mechanical excellence, this image of low price is a myth. Clearly a smaller volume of work with its consequently lower requirements of facilities and labor reduces overhead and the ability of the owner to do much of the work reduces design and construction outlays. Most independent builders insist, however, that quality work is both costly and time consuming and offsets any such savings. "We do not feel there is any cost advantage when artistic work is done," says Berkshire.

Along with the popular image of the independent builder as a low price local producer is the notion, also false, that his major competition is the electronic organ and that he appeals primarily to buyers who otherwise have a strong interest in electronics. The builders I surveyed indicated that the larger firms (APOBA) are their most serious competitors and that competition among themselves is about equal to competition with electronics.

What is the future of the independent builder in the American organ industry? Is his contribution today significant? The future of the small builder is no different than the future of the whole pipe organ industry insofar as that hinges upon two factors: continued high income levels with heavy outlays in religious and educational institution construction and the unpredictable competition of the electronic organ whose manufacturers are now budgeting enormous sums of money for research and marketing. If total pipe organ sales diminish, either because of an economic recession or the onslaught of the electronic, the smaller builder could conceivably be hurt less than the larger firms that depend upon volume to cover high fixed costs and that dare not furlough their skilled labor force if orders slow down.

The independent builder is optimistic; he believes the pipe organ will always be built. As to the composition and direction of the industry in the future, most firms predict that new nameplates will continue to appear, particularly if the quality of the independent's work can overcome the conservative preference for established larger firms. Many believe their share of the market will remain relatively constant as the appearance of new firms is offset by the attrition of others. The entry of new firms shows no signs of abating. "When selling a job one hears of at least two new builders every time," says Robert C. Colby of the Delaware Organ Company.

Despite the increasing recognition of the independent builder and his place in the organ industry, the undeniable success of several small firms, and the appearance of new nameplates, the small firm continually faces the challenge of a highly competitive market. It must reach beyond the local market with regional and possibly national installations

to insure survival. Organbuilders as artisans are usually not business-minded. To succeed, however, they must know how to estimate costs realistically and must face the profit-and-loss implications of their calling. Perhaps mutual benefits would follow the formation of a trade association of independent builders.

Is the future of the small builder tied to the tracker? Opinions differ. Some firms say tracker interest is confined to a very narrow segment of the market or that trackers are too costly to produce. But several agree with Robert K. Hale who predicts that the major firms will begin to build trackers. One industry spokesman foresees mass production of tracker organs. "We think within the next ten years a very efficient small tracker will be designed which can be mass produced," says Otto Hofmann. Should this prediction prove correct the capital and volume requirements of mass production would favor the large firm.

The contribution of the independent builder is obviously not in the number or size of the instruments he builds; yet, even the ten percent of the total annual pipe organ production he accounts for is of vital significance. His entry, let alone his growing success, symbolizes the increasing recognition that tonal excellence is the ultimate criterion for choosing a pipe organ and selecting a builder. Because of the potentially much greater competition the small builder represents, the whole industry dare not relax in its efforts to improve the product. Most important, the independent builder offers the prospective organ purchaser a wider range of choice. And, for a product as highly subjective as the pipe organ, the element of choice is vital to the full satisfaction of the musical world. The independent builder personifies a progressive outlook in organbuilding — in mechanical matters a willingness to innovate and try new ideas, in tonal artistry an unrelenting effort to improve the instrument. Finally, the appearance of the small firm is eloquent testimony of the freedom of opportunity in the American economy.

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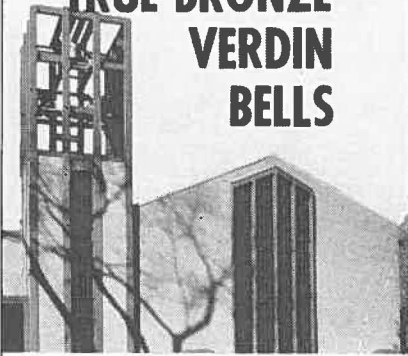
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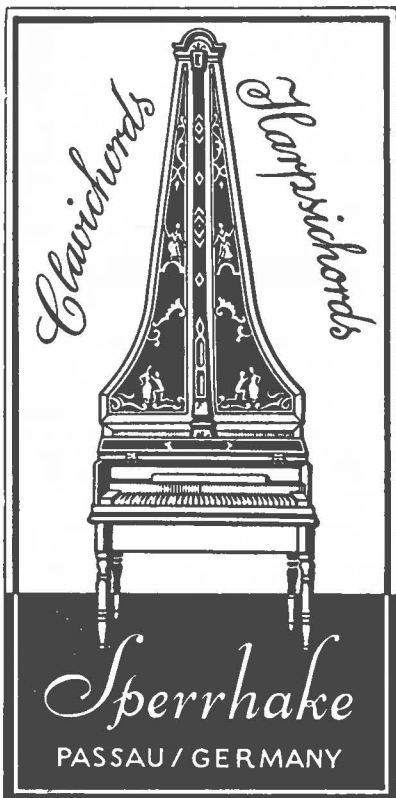
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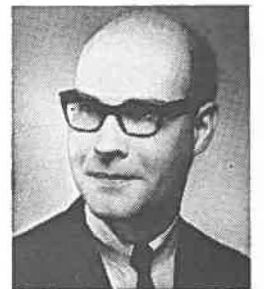
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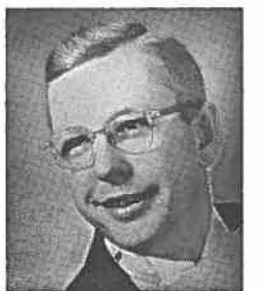
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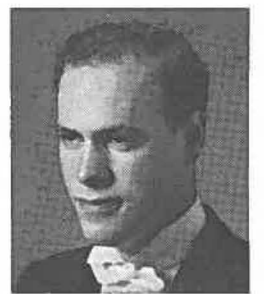
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