

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





Alfred de Jaeger has been appointed to the faculty of West Liberty State College, West Liberty, W. Va. A graduate of Oberlin Conservatory he spent two years in the U.S. Army as chaplain's assistant and director of the First Training Regiment Band at Fort Dix, N.J. Then he served for three years as minister of music of the First Presbyterian Church, Winchester, Va. and instructor at the Shenandoah Conservatory of Music. He has more recently been on a graduate assistantship at West Virginia University where he completed his MusM in church music and resident requirements for the PhD in music theory.

Mr. de Jaeger has just completed a term as sub-dean of the Monongahela AGO Chapter and has been for two years director of music at the Wesley Methodist Church, Morgantown.

At West Liberty, Mr. de Jaeger will teach courses in church music, direct the chorus and choir and serve as college organist. His organ instruction has been with Virginia McIntyre, Leo Holden, Clyde English and James Evans. He has studied choral conducting with Robert Fountain, Joseph Golz and Hugh Ross.



Mrs. H. M. Carney, organist of the First Methodist Church, McMinnville, Tenn. for the last 50 years, was honored July 31 for her dedicated service. Faye Carney Day was kept a secret until just before the 11 o'clock service when Mrs. Carney, ready to play, was told of plans for the day, given an orchid and escorted to a seat in the congregation.

The 1910 Hinners tracker organ was played for the service by Margaret Wright, Middle Tennessee State U, Murfreesboro, past-dean of the Nashville AGO Chapter and Mrs. Carney's teacher for a number of years.

The service was followed by a buffet luncheon at the church in Mrs. Carney's honor. She was given a wristwatch in behalf of the choir and the congregation.

Mrs. Carney continues to serve the church as organist, to teach approximately 70 piano and organ pupils each week, to continue her own study and to attend numerous workshops. She is an active member of the AGO and the MTNA.

BYRON BLACKMORE played the Poulenc Concerto on a program, Sound of Strings and Organ Aug. 10 at the Wesley Methodist Church, LaCrosse, Wis. Frank Italiano directed strings of the Coulee Region Symphony.



MUSIC CALENDAR 1967

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Printed beautifully on superior paper and bound attractively in the familiar Peters Edition green cover (with easel back), the Music Calendar for 1967 will continue to represent the Peters Edition standard of distinction in content and appearance.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras — interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of outstanding anniversaries occurring in 1967 is also included.

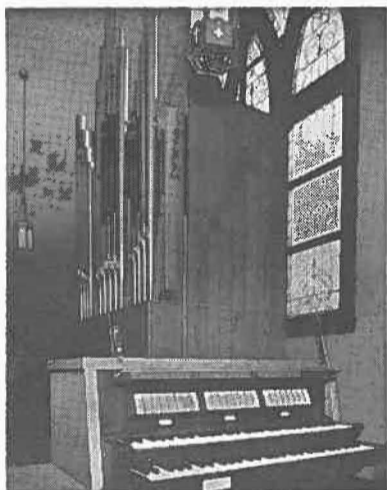
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2'	Rohrfloete	61 pipes
11	Mixture	98 pipes
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Joseph Michaud's choirs have appeared on several series of broadcasts over the NBC network, with the Pittsburgh Symphony and the Pittsburgh Opera Company and on out-of-state tours.

Mr. Michaud has compositions published in G. Schirmer, McLaughlin and Reilly and the St. Gregory Society. He was a founder and first president of the Association of Catholic Musicians, Pittsburgh, dean of the Pittsburgh AGO Chapter and a member of the AGO National Choral Music and Composition Committee.

NAME FENSTERMAKER TO POST AT NATIONAL CATHEDRAL

John R. Fenstermaker, Jr., Indianapolis, has been named assistant organist and choirmaster at Washington National Cathedral. He succeeds David Koehring. He will assist Dr. Paul Callaway, organist and choirmaster, in the preparation of music for cathedral services, will train and direct the cathedral's junior choir boys and participate in other cathedral musical activities.

Mr. Fenstermaker received a BMus degree from Wesleyan University, Middletown, Conn. and a master of church music from the cathedral's College of Church Musicians. He has also studied in France with André Marchal. He has been organist and choirmaster at Trinity Church, Indianapolis, and Blue Hills Baptist Church, Hartford, Conn. He wrote two compositions performed last May at the cathedral: Prelude on Intercessor for organ, and Sonatina for violin and piano.

BERNARD KALBAN has become director of publications and promotion for the Edward B. Marks Music Corporation. Rejoining Don Malin with whom he worked at Mills, Mr. Kalban's plans are to "encourage new materials from new writers in all areas."

EDOUARD NIES-BERGER returned Sept. 1 to his duties as organist and choirmaster at St. Paul's Episcopal Church, Richmond, Va. after a year's leave on a grant from the Avon Foundation for research on his book on Dr. Albert Schweitzer.

Joseph Michaud has been appointed music director of the National Shrine of the Immaculate Conception, Washington, D.C. He will develop and supervise a music program consonant with the national character and imposing beauty of the Shrine. He will assemble and train a chorus of mixed voices to be known as the National Shrine Chorale and eventually will organize a boy choir school. He will supervise the care of all the organs and the carillon.

Mr. Michaud was born at Sumas, Wash. and moved with his parents at an early age to British Columbia. He first studied organ at St. Joseph College in California. Subsequently he studied organ, voice, composition and conducting in the United States and Canada.

His first professional jobs were as assistant organist in churches of Seattle and San Francisco. In 1937 he became organist and choirmaster of St. Mary's Cathedral, Portland, Ore. followed by Holy Redeemer in Detroit. In 1951 he became director of the department of music of the Pittsburgh Catholic Schools. When the superintendent, the late Msgr. Thomas J. Quigley became pastor of St. Bernard's Church in suburban Mt. Lebanon, Mr. Michaud went with him as musical director of the 3,000-family parish.

THE DIAPASON

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FEATURES

RCCO Regional at Barrie reported by Margaret Drynan	12-13
Pipe Making Is a Family Affair by Lawrence Robinson	40-41
International Congress at Milwaukee	44-45
AGO CHAPTER NEWS	10-11
RCCO CENTRE NEWS	12
CALENDAR	18
NUNC DIMITTIS	20
EDITORIALS	22
LETTERS TO THE EDITOR	22
RECITALS	30-33
CLASSIFIED ADVERTISING	46-47

REVIEWS

Choral	22
Organ	23
Records	23
Books	34

COVER PHOTOGRAPH TAKEN AT FINAL PONTIFICAL MASS OF INTERNATIONAL CONGRESS AT MILWAUKEE

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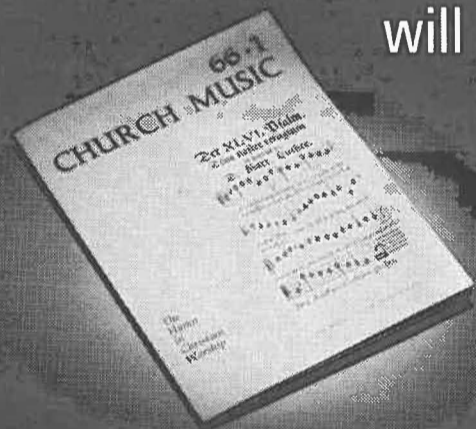


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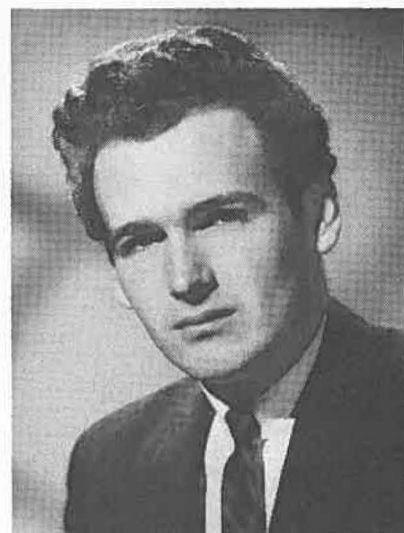
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Kathryn Eskey has been appointed associate professor of music and head of the organ department at the University of North Carolina at Greensboro. For three years she has been a member of the school of music faculty at the University of Arizona, dean of the Southern Arizona AGO Chapter and organist of the Catalina Methodist Church.

Dr. Eskey received the BMus from the University of North Carolina at Greensboro and the MMus from the New England Conservatory. She was the first woman organist to earn the DMA degree from the University of Michigan, where she was awarded the Horace Rackham Fellowship for doctoral studies.



Jack Noble White has been appointed organist and master of the choristers at St. Paul's Episcopal Church, Spring Hill, Mobile, Ala. For six years he has served All Saints' Church, Fort Worth, Tex. and for three years has been director of music at Fort Worth Country Day School. All Saints' Choir of Boys and Men has become well known, having made major summer tours of several thousand miles and sung services in St. Paul's Cathedral, Los Angeles, Grace Cathedral, San Francisco, the Air Force Academy and at Disneyland.

Mr. White has been a member of the Episcopal Church's Joint Commission on Church Music for five years and its secretary for two. In the Dallas diocese, he served as chairman of its Diocesan Music Commission. He is musical consultant for the Episcopal Church's national department of radio-television and audio visual aids. He has played recitals throughout the country. He served the Fort Worth AGO Chapter as program chairman for one year and concert chairman for two.

At St. Paul's Mr. White's program will incorporate a choir of boys and men, including a boy choir school, a girl choir, and a choral society. He will direct the music program in the parish's day school and serve as assistant to the rector in its academic direction.

Mr. White is a graduate of Texas Christian University, Fort Worth, where he studied organ with Emmett Smith. His graduate study in New York was with Alec Wyton. He is married and has two daughters.



Roy L. Wixson has been appointed for the coming academic year to the faculty of the Conservatory of Music at Muskingum College, New Concord, Ohio. Mr. Wixson will teach pipe organ and music theory. He will replace Wilbur Schnitger who is taking a sabbatical leave.

Mr. Wixson received his BMus from the Oberlin Conservatory of Music where he studied organ with Garth Peacock and Grigg Fountain. This last June, he received his MMus from the school of music at Yale University, where he was a student of the late H. Frank Bozyan.

PURVIS IS COMMISSIONED TO COMPOSE LARGE WORK

Richard Purvis, San Francisco, has been commissioned to write a Laudate Dominum for the festival evensong dedicating the new 60-rank Ruffatti organ at St. Mary's Episcopal Church, Wayne, Pa. It is scored for choir, brass, timpani and finger cymbals. A choir of 90 boys will sing under the direction of Ted Alan Worth, organist of the church.

The Ruffatti firm has also commissioned Mr. Purvis to write a pedal piece for the inauguration of the organ, a Rondo for Pedals Alone (Homage a Moscheles) to be played at the inaugural Nov. 13.

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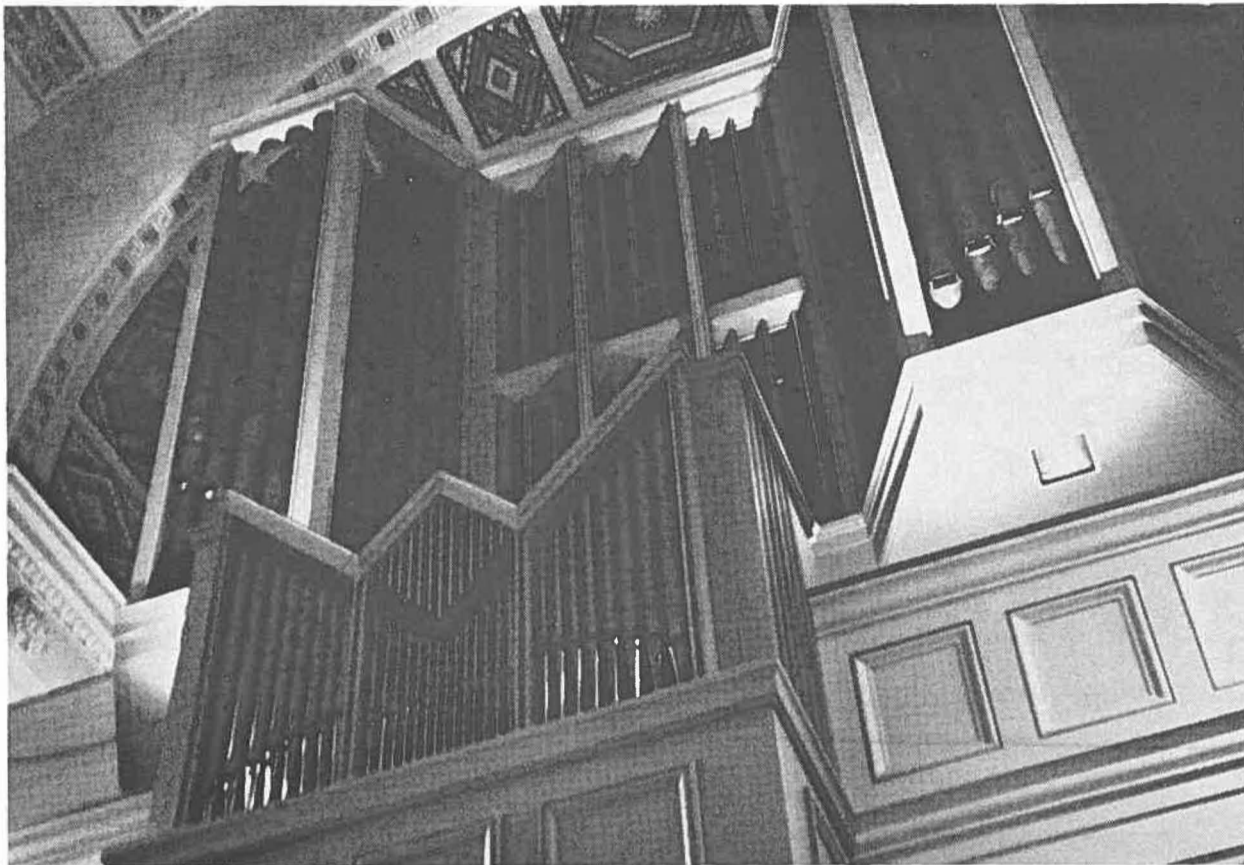
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2' Waldfloete
Mixture IV-VI
Scharf IV-V
Cornet IV
16' Bombarde
8' Trompette
4' Clairon

Swell Organ

8' Bourdon
8' Gambe
8' Voix Celeste
4' Flute Octaviant
2' Octavin
Plein jeu IV-VI
16' Basson
8' Trompette
8' Hautbois
8' Voix Humaine
4' Clairon
Tremulant

Positiv Organ

8' Gedeckt
4' Principal
4' Rohrfloete
2' Octave
Scharf IV-VI
Sesquialtera II
8' Cromhorne

Bombarde Organ

8' Bourdon
8' Flute Harmonique
4' Principal
2' Octave
Plein jeu IV-VI
8' Trompette
4' Clairon

Choir Organ

8' Bourdon
8' Gemshorn
8' Unda Maris
8' Flute Harmonique
4' Flute Conique
2-2/3' Nazard
2' Piccolo
1-3/5' Tierce
1-1/3' Larigot
1' Flageolet
Tremulant

Pedal Organ

16' Principal
16' Subbass
8' Octavebass
8' Gedeckt bass
4' Octave
2' Octave
Mixture VI
Harmonics VI
32' Contre-Bombarde
16' Bombarde I
16' Bombarde II
8' Trompette
4' Clairon

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W. Zimmer and Sons, Inc., Charlotte, N.C. will build a 37-rank, three-manual organ for the First Presbyterian Church, Salisbury, N.C. Installation is planned for the middle of 1967 in the new church now under construction. Thanks to the co-operation of the Architect, John Edwin Ramsay, excellent placement and acoustics are expected.

The specification was drawn up by Gilbert C. Pirovano, consultant to the church, and Wilhelm Zimmer, Sr. president of the building firm.



Bruce Bengtson has been appointed minister of music of the Fox Chapel Presbyterian Church, Pittsburgh, Pa. succeeding the late Dr. Marshall Bidwell. Because of Dr. Bidwell's ill health, Dr. Clyde English, University of West Virginia, has filled the position since January.

Mr. Bengtson becomes the first full-time musician employed by the church. He will have charge of developing a multiple choir program and directing all musical activities of the church. He comes to the post from the Westminster Presbyterian Church, Elizabeth, N.J.

Mr. Bengtson holds the BA summa cum laude from the State College of Iowa, Cedar Falls, where his organ study was with Philip Hahn and his voice and choral training with Charles Matheson. He holds the SMM cum laude from Union Theological Seminary, New York City, where he studied organ and improvisation with Searle Wright and choral conducting and analysis with Earl Berg and Abraham Kaplan. His early organ training in his home town of Waterloo, Iowa was with Horace Daggett and George Samson.

He is married to the former Ruth Anne Maier, Reading, Pa. who also holds the SMM from Union Seminary.

GREAT
Quintadena, 16 ft. 61 pipes
Prinzpal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Superoktave 2 ft. 61 pipes
Mixtur 3-4 rank 232 pipes

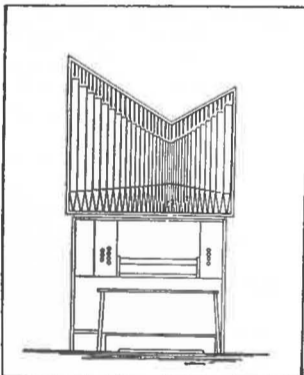
SWELL
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Geigen Prinzpal 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Scharff 3 ranks 183 pipes
Trompete 8 ft. 61 pipes
Tremolo

POSITIV
Holzflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

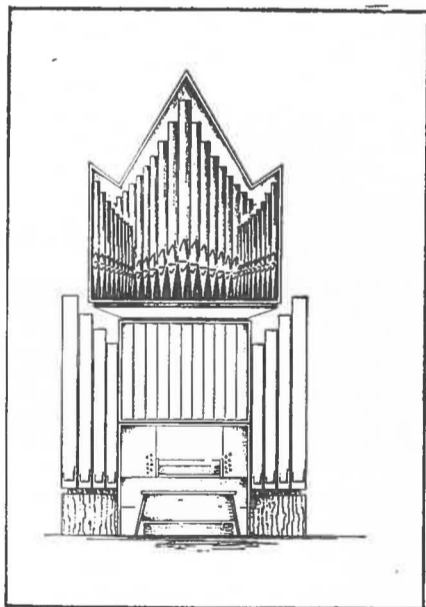
PEDAL
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Prinzpal 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixtur 3 ranks 96 pipes
Fagott 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

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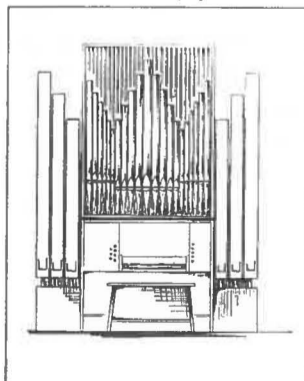
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**Short Hills, N.J. Temple Will Have
Austin Organ in New Edifice —
Mahogany Pipes Exposed**

Founded in 1848 in Newark, N.J., B'Nai Jeshurun is the largest and oldest of the Reform Temples in the state. The new building being constructed in suburban Short Hills will replace the Newark Temple built in 1915 and a suburban center in South Orange. Architects for the new structure are Kelly and Gruzen of New York. The large sanctuary will seat over a thousand on the main floor and in four side galleries. At its highest point over the Ark the ceiling will be 110 feet above the floor.

The organ will be placed behind the Ark on one corner of the square floor plan, with mahogany pipes of two pedal stops serving as a decorative extension of the Ark enclosure. Choir and console will be located in the left gallery near the organ.

Andrew Edison, temple organist, drew up the specification in consultation with Charles L. Neill of Austin Organs.

- GREAT**
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
- SWELL**
Viola Pomposa 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Rohrflöte 8 ft. 68 pipes
Flauto Dolce 8 ft. 68 pipes
Flute Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 88 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Schalmei 4 ft. 68 pipes
Tremulant



David E. McVey, 19, Poplar Bluff, Mo. student of Donald McDonald at Westminster Choir College, was honored by a resolution of the Missouri house of representatives congratulating him on his accomplishments.

- CHOIR**
Gedeckt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Larigot 1½ ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremulant

- PEDAL**
Resultant Bourdon 32 ft.
Contrabasse 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Quintaten 16 ft.
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft.
Bourdon 8 ft.
Fifteenth 4 ft. 12 pipes
Nachthorn 4 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 12 pipes
Trompette 8 ft.
Fagotto 16 ft.
Krummhorn 4 ft.

**MARIETTA BACH SOCIETY
HOLDS 44TH ANNUAL MEET**

The 44th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cislter Terrace, the home of the late Thomas H. Cislter, founder of the society.

The program was announced in traditional manner with chorales played by a brass choir, conducted by Mrs. S. W. Stout. To open the program, all present joined in singing Now Thank We All Our God, with brass and organ accompaniment.

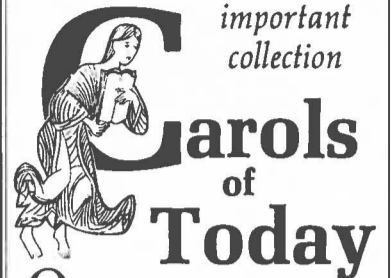
From the organ music of Bach, presentations included: Kyrie, God, the Father Everlasting, played by John E. Sandt; Prelude and Fugue in E minor, played by William E. Waxler, and Fantasia in G, played by Sarah H. Buchert. Other instrumental numbers included: English Suite in G minor, and Fantasia in C minor for piano; Sonata in G for flute, violin and piano, and Trio Sonata for flute, violin and violoncello with piano, from the Musical Offering.

Sections of cantatas and oratorios arranged in the sequence of the Christian Church Year presented by choir and soloists, with instrumental accompaniment, included: Sleepers, Wake!; How Brightly Shines Yon Star of Morn; the Christmas Oratorio; The Sages of Sheba; the Magnificat in D; the Passion According to St. Matthew; the Easter Oratorio; Christ Lay in Death's Dark Prison; the Ascension Oratorio; O Light Everlasting, and the Mass in B minor.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody Come, Sweet Death, played on a solo instrument, and his last composition, played by Lillian E. Cislter.

LADD THOMAS AND ROBERT PRICHARD joined the Long Beach Symphony's family series to play the two pianos in the Saint-Saëns Carnival of Animals at Long Beach City College Auditorium; each was also soloist in Poulenc, Mr. Thomas in the organ concerto and Mr. Prichard in the Concerto Champetre for harpsichord.

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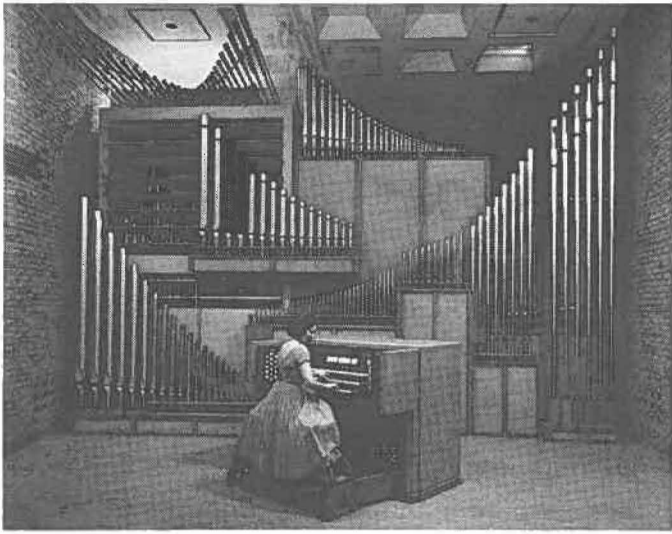
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Ann Arbor

In October Marilyn Mason will play recitals in England at Tewkesbury Abbey, Middlesbrough Town Hall, the University of Nottingham, Westminster Abbey, St. George's Hall at Bradford and King's College at Cambridge. Dr. Mason's recital at Westminster Abbey, on October 4, will be one in the series commemorating the Abbey's 900th Anniversary. At this, her third Abbey appearance, she will play Leo Sowerby's "Sinfonia Brevis" (first London performance) and the world premiere of Iain Hamilton's "Threnos", commissioned by Dr. Mason.

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SELECT MÖLLER ORGAN FOR INTERFAITH CHAPEL

WEST LIBERTY STATE COLLEGE

West Virginia Institution Orders 33-Rank, Three-Manual Organ —
Honors College President

West Liberty State College, whose main campus is located between Pittsburgh and Wheeling, W. Va., will have a 33-rank Möller organ (1,962 pipes) in its new interfaith chapel, according to Harry C. White, chairman of the organ campaign funds committee. Alec Wyton, served as consultant in preparing specifications.

The West Liberty organ, scheduled for installation immediately following completion of the \$400,000 chapel in the spring of 1967, has been contributed by ten Wheeling residents in honor of President Paul N. Elbin. An engraved plate to be placed below the organ loft will read: "Given to West Liberty State College in grateful appreciation for the leadership of President Paul N. Elbin in the enrichment of the cultural, educational, and religious life of the Greater Wheeling area and because of his lifelong interest in the art of the organ."

The West Liberty State College chapel, being built with contributed funds to serve students of all faiths and denominations, was designed by Faris Associates, architects, in consultation with Victor I. Zuck, Möller's Pittsburgh representative. The organ will be spread across the entire front of the nave and the three-manual console will be installed to permit movement to center chancel for recitals. A slate floor and paneled ceiling are expected to provide suitably live acoustics. The only sound-absorbing materials in the chapel will be pew upholstery intended to equalize acoustics with respect to occupancy.

GREAT

Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Mixer 2-4 ranks 208 pipes
Chimes 21 tubes
Zimbelstern

SWELL

Rohrgedeckt 16 ft. 61 notes
Gedeckt 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Dolce 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Gedeckt 4 ft. 12 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Trichter Regal 4 ft. 61 pipes
Tremulant

CHOIR

Nasonflöte 8 ft. 61 pipes
Flauto Dolce 8 ft. 61 pipes
Flauto Dolce Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes

Nazard 2 2/3 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Resultant 32 ft. 32 notes
Contrebasse 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Gedeckt 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Octave 4 ft. 12 pipes
Gedeckt 4 ft.
Octavin 2 ft. 12 pipes
Fagott 16 ft. 32 pipes
Klein Trompette 8 ft. 12 pipes
Claron 4 ft. 12 pipes

NORTH CAROLINA CHURCH TO HAVE WICKS ORGAN

PLAN EARLY 1967 DELIVERY

Instrument in Gordon St. Christian,
Kinston, Replaces Old Hall —
James Johnson Directs

The Gordon Street Christian Church, Kinston, N.C., has contracted for a new three-manual Wicks organ. The new instrument will replace a 40-year-old Hall organ.

The new organ will have 31 ranks, with the great and positiv pipework exposed.

Negotiations were handled by James M. Johnson, minister of music, and Wicks representative Paul Creaman. Delivery is scheduled for early 1967.

GREAT

Principal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Furniture 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Geigen Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Dulcian 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes

POSITIV

Gedackt 8 ft.
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Octave Quinte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Resultant 32 ft.
Subbass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Lieblich Gedackt 16 ft.
Spitzprinzipal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Erzähler 8 ft.
Choralbass 4 ft. 32 pipes
Bourdon 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Krummhorn 8 ft.
Rohrschalmei 4 ft.

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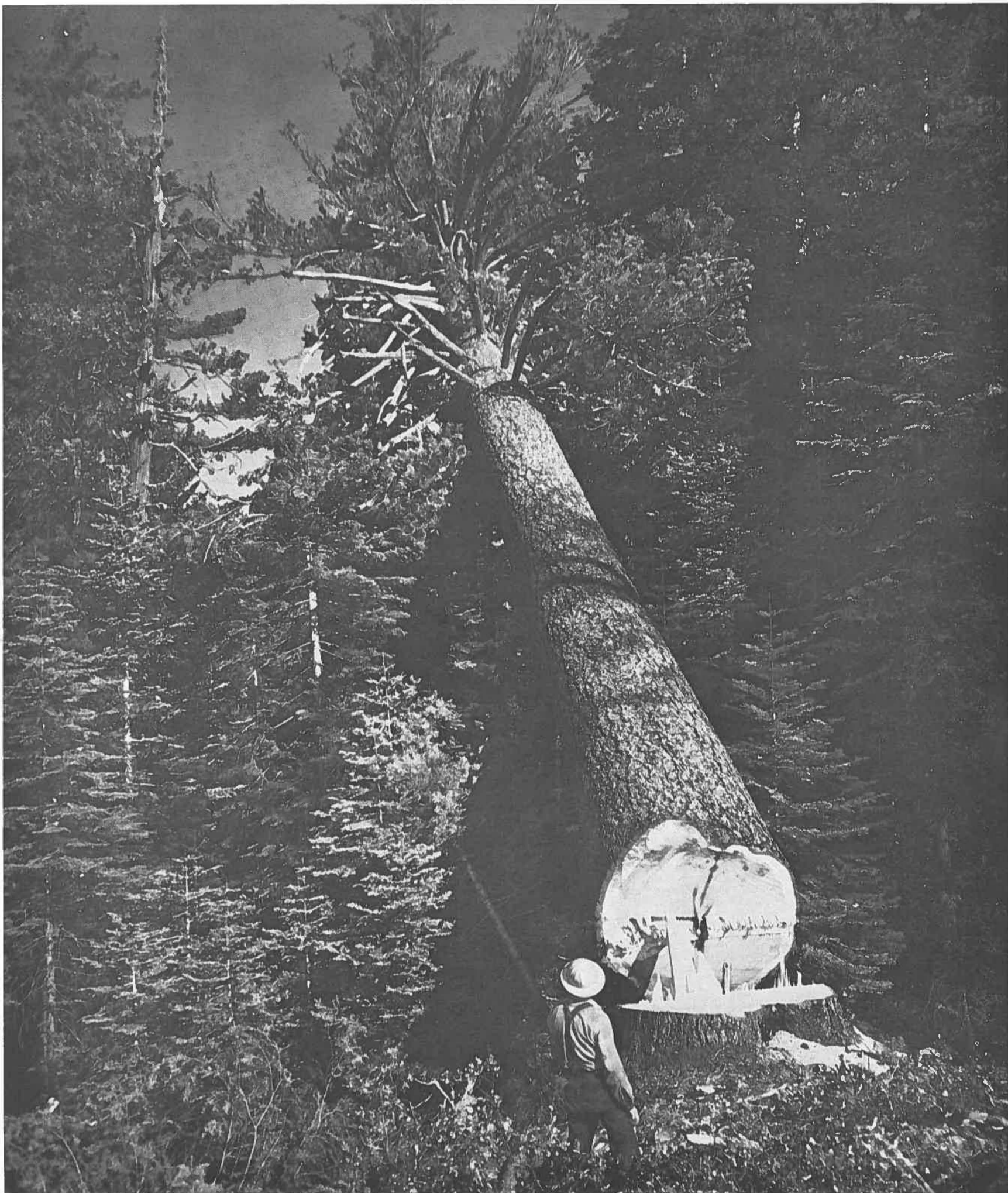
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**Organ Playing Competition
1967 - 1968**

CHAPTER COMPETITION

Eligible Contestants: The student must be under 25 years of age July 1, 1968 and a member of an AGO chapter
Date: Before 1967 convention of region in which chapter is located
Chairman: Dean of Chapter or his appointed competition chairman
Organ Repertory: (memorization not required) 1. Major Bach work 2. Romantic or contemporary work
Maximum playing time: 20 minutes
Judges: Three judges active in teaching or performing, none of whom have students in the competition. Judges will be appointed by chairman or his appointed competition chairman

REGIONAL COMPETITION

Eligible Contestants: Winners of playing competitions of chapters located within region. Each contestant to be sponsored by a chapter. Each chapter in a region is entitled to enter only one contestant. A contestant may enter one regional competition in a given year
Date and place: During the 1967 regional convention; location determined by the regional chairman or his appointed competition chairman
Chairman: Chairman of region
Organ Repertory: (memorization not required) 1. Major Bach work 2. Romantic or contemporary work
Maximum playing time: 20 minutes
Judges: Three judges to be appointed by chairman
Application Fee: \$25 to be paid by treasurer or sponsoring chapter to regional chairman. Regional Chairman to forward total of application fees received to 1958 national convention chairman

NATIONAL COMPETITION

Eligible Contestants: Winners of 1967 regional competitions. Each region to sponsor one contestant. The student must be under 25 years of age on July 1, 1968 and a member of an AGO chapter (proof of age will be requested)
Date and Place: Saturday June 29, 1968, Denver, Colo.
Organ Repertory: (memorization not required) 1. Major Bach work 2. Romantic or contemporary work. (An additional playing requirement for finalists to be announced at a later date)
Maximum playing time: 25 minutes
Judges: Three to five judges active in teaching or performing, none of whom have students in the competition
Travel expenses of contestants: to be assisted from application fee funds, according to distance travelled. Individual amounts to be calculated and paid by convention treasurer at 1968 national convention
Chairman: Mary W. Hornberger, First Plymouth Congregational Church,

3501 Colorado Blvd., Englewood, Colo. 80110
Headquarters representatives: Claire Coci and Searle Wright

These rules are preliminary information. The complete brochure being prepared this month will be in the hands of all regional and state chairmen from whom the complete information can be obtained.

MARY W. HORNBERGER
National Chairman
Organ Playing Competition

Riverside

New officers for the Riverside-San Bernardino Chapter are: dean, Dorothy Hester; sub-dean, Gerard Faber; secretary, Robert Derick; treasurer, Milton Sherwood; financial secretary, Barbara Pasche; auditors, Leslie Immel and Newell Parker; registrar and librarian, Betty J. Henninger; members-at-large, Ben Herbert, Elinor Wilding, Lurene Seitel, Geneva Mills, Lolita Hawthorne, Thomas Talbert, Ian Johnstone, and William Fawcett; publicity chairman, Ruth Farrar; social chairman, Helen Leach; chaplain, the Rev. William H. Hobbs.

BETTY J. HENNINGER

Hopewell-Petersburg

The Hopewell-Petersburg, Va. Chapter held its 12th annual junior choir training school the week of Aug. 6-14 at the new air-conditioned West End Presbyterian Church, Hopewell. Classes were held each afternoon with M. Elizabeth Grainger, Richmond, as director, Ronald W. Davis organist, and Dorothy Valentine pianist. A total of 126 juniors, ages 8 to 14, and a large number of directors attended. Dr. Dean Bradley Thomas, Virginia State Chairman, visited on Thursday. Refreshments were served each day. A service of the music learned was held the final day and was preceded by an organ recital by Ronald Davis. A wide variety of music was sung. Bells were used on some numbers. Chaplain Francis H. Strieby gave the offertory prayer. Churches from Hopewell, Petersburg, Chester, Colonial Heights and Dinwiddle were represented.

MELVA MORRIS, DOROTHY VALENTINE

Northern New Jersey

The first meeting of the season of the Northern New Jersey Chapter was held Sept. 13 at the First Christian Reformed Church, Haledon. A covered dish supper was followed by discussion groups covering the subjects of Baroque organ music, Baroque choral music, contemporary organ music, contemporary choral music, easy organ music and easy choral music. Circle leaders were John Rodland, Wilma Schipper, Clifford Gerenz, Mildred Petersen, Claire DeKorte Meyers, Clara Hoogenhuis, and Grace Pontier. Those attending brought music pertaining to their particular circles of interest. Chairman was Clifford Gerenz with Wilma Vander Plaats as hostess.

HAZEL SNELL

Lake County

The July 25 meeting of the Lake County, Ohio Chapter was held at Grace Episcopal Church, Willoughby, with Jean Plesnicher as hostess. Opportunity was provided to see the new church building. The meeting followed a pot-luck supper in the church picnic area. New officers are: Mrs. James Corey, dean; James Billson, sub-dean; Audrey Barber, secretary-treasurer; Mrs. H. J. Plesnicher, registrar.

AUDREY BARBER



Ladd Thomas, young California organist, will be a featured recitalist at the midwinter conclave in Dallas, Tex. playing the new Aeolian-Skinner in Caruth Auditorium, Southern Methodist University. Mr. Thomas is well known to convention-goers, having played at the national convention in Philadelphia in 1964. He has been featured as well at NaFOMM conventions, several regionals and at the 1963 Bach festival in Honolulu. He is organist of the First Methodist Church, Glendale, Calif., and organist for the Pasadena symphony.

Catharine Crozier's program for organ and orchestra will provide the conclave's final concert. Other recitalists will be William Haller and Donald Willing. Britten's Noye's Fludde, with a large cast, will be staged at St. Michael and All Angles Church.

For registration information about the Dec. 27-29 meeting write to James M. Guinn, 721 West Ninth St., Dallas, Tex. 75208.

**20th Anniversary Season
of Vermont Chapter
Off to Big Start**

Premier performance of commissioned choral works will be feature of Vermont Chapter Annual Choir Festival Oct. 23 at the First Congregational Church of Norwich, Vt. This is the second event in the 20th Anniversary Season of this chapter.

Of special interest is the fact that three composers — all Vermont Chapter members — will be present as their choral works are performed. These composers are Milton Gill, Harriette Slack Richardson and Fred Metcalf. Arthur Quimby will direct the Festival.

ROMAINE S. FARNHAM

Redwood Empire

The Redwood Empire Chapter opened its season with the annual picnic held again this year Sept. 6 at the beautiful country home of Dr. and Mrs. Ben Burdo on historic Hotle ranch in the Gravenstein apple country near Sebastopol, Calif. Chapter members live in Marin, Sonoma, Napa and Mendocino counties. Dean Claire Coltrin Saffell presided at a brief business meeting and outlined plans for the new year. Verna Case Tischer told of some highlights of the Atlanta convention — the Kodaly service, Madeleine Marshall lecture, student competition which Thomas Murray won (Mrs. Tischer has watched his progress with enthusiasm) and the world-renowned "southern hospitality."

DANIEL T. RUGGLES

Pasadena and Valley Districts

Some 70 members of the Pasadena and Valley Chapter attended the opening of the Abbott and Sieker organ in the home of Mr. and Mrs. Norman A. Sauppé. Orpha Ochse played the opening recital July 30 and included the first performance of Rayner Brown's Sonatina 21. Her program appears in the recital section.

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Santa Barbara Sponsors 4th Annual Organ Playing Competition

The Santa Barbara Chapter and the music department of the University of California at Santa Barbara are sponsoring their fourth annual national organ playing competition for organists not yet 35 by March 1, 1967. Address inquiries, requests for rules, and applications to Roger Nyquist, Music Department, University of California at Santa Barbara, Santa Barbara, Calif. 93106.

Wichita

A large number of Wichita, Kans. Chapter members attended a fried chicken dinner Aug. 16 at Aley Park. Arrangements for the dinner were made by Dorothea Waidley, social chairman. Following dinner the senior high youth group from St. James Episcopal Church, directed by Father Benjamin Harrison, sang liturgical portions from two modern folk masses, accompanied by a string bass and three guitars. A resumé of programs for the coming year was read by Irene Shaw, program chairman.

JANET D. WITTMER

Alexandria

Nancy Reed, who studied with Jean Langlais and André Marchal while she lived in Paris, told of her experiences as a student of these masters and played a recital of Langlais works at the Sept. 12 meeting of the Alexandria Chapter held at the First Baptist Church of Clarendon on the 31-rank, three-manual Austin. Her program included Langlais' Suite Médiévale, the American Suite and several pieces from the Folkloric Suite.

MARJORY H. MELNICK

Blackhawk

The Blackhawk Chapter held its first fall meeting Sept. 12 at St. John's Methodist Church, Davenport, Iowa. Under the direction of Kenneth Lowenberg, program chairman, three groups of music were heard illustrating the use of organ and instruments. Laurance Smith played Bach, Haydn and Marcello with brass, Edith Meier played Bielawa and Buxtehude with strings, and Mrs. F. M. Fryxell played Koetsier, Bach and Buxtehude with woodwinds. About 65 members and guests were present to hear the illustrations. The year's programs were distributed to members as they arrived.

LAURANCE M. SMITH

Muscle Shoals

The Muscle Shoals Chapter held its first business-dinner meeting of the year Sept. 8 at Southland Restaurant, Sheffield. Officers listed in the June issue were introduced. Highlights and experiences at the national convention in Atlanta formed the basis of the program by Dean Walter E. Urben. The attraction of the November meeting will be a recital at Highland Baptist Church by an award winning college organist from Birmingham.

WALTER E. URBEN

Monmouth

The planning meeting of the Monmouth, N.J. Chapter was held at the home of Dean Herbert Burtis July 13. Various aspects of the worship service will be explored in workshop meetings conducted by competent authorities. Also included in plans are field trips and the annual organist-clergy banquet.

JUDITH DAUGHERTY

Sarasota

The Sarasota, Fla. Chapter elected officers at a meeting Aug. 30 in the home of Dean Carl G. Werner. A schedule of monthly programs was outlined for the season. Refreshments were served.

IDA G. DITTRICH

KNOW YOUR GUILD

Edward M. Little, national chairman of the AGO Committee on Acoustics since 1963 was born in Cincinnati, Ohio. His education began in England, where he lived for 10 years. This was continued in Victoria, B.C., Vancouver, B.C., and Seattle, Wash. His MS thesis in physics was on the vibration of a struck string, piano. In 1926 he received a PhD in physics from the University of Illinois.

Following his association with the Bureau of Standards in Washington, D.C., he taught in high school for two years. He has been professor of physics at the universities of Montana, Maryland and Alaska. At the University of Alaska he was head of the physics department and assistant director of the Geophysical Institute. Prior to this, he was research physicist in acoustics at the Bell Telephone Laboratories in New York City.

He did fire control and shock wave research for the Army and Navy during the war and since 1952 has been doing sea ice physics research at the Naval Electronics Laboratory in San Diego, Calif.

In spite of his busy schedule, Dr. Little is a church organist and choir-master and has been consultant on acoustics for two large churches in San Diego. He gave a demonstration lecture on High Frequency Public Address System for Reverberant Churches at the recent National AGO Convention in Atlanta.



Dr. Edward M. Little is Chairman of the Committee on Acoustics.

Central Pennsylvania

The July 17 meeting of the Central Pennsylvania Chapter was held in the David Pretz home, Johnstown. In the afternoon several churches were visited to hear organ music played by Mrs. Pretz, David Behrens and William Stall. A buffet dinner followed in the evening.

Plans for the new season were made at the executive board meeting Aug. 21 at the home of Dean Mildred Taylor.

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All correspondence should be directed to the general secretary

President's Message

Fellow members of RCCO

It was a year ago I wrote you as your newly elected president of the Royal Canadian College of Organists — a year filled with activity for your officials at Headquarters, a year with considerable progress in the life of the College. I should like to take this opportunity to thank members of Council, particularly those of the Executive, and also to thank local centres and their executives for hard work in the past year. Nowadays when few will work without remuneration, I feel that we have more than our share of brilliant people who give of their time in a most sacrificial manner, for which we should be most grateful indeed.

For those who were able to attend the Annual Meeting you will realize that our business affairs are well in hand. For those who were not there, I should like you to know that the meeting produced some splendid reports and that it was over in record time: The speed may have been the result of a long and most active council meeting the night before, proving that your Council is most vocal in looking after the welfare of the College.

This year's experiment with regional conventions has proved a real success in every way. The report from James Chalmers, our representative from Council at the Calgary regional, was filled with superlatives. More of us were able to attend the second regional in Barrie which concluded Sept. 1. It was generally agreed that Barrie's few days rated high even in comparison with national conventions — recitals and lectures were varied and interesting; the beautiful convention service was an inspiration; and the general handling of details of accommodation showed expert planning by the Barrie Committee. So, for next year, the decks are to be cleared for the International Congress of Organists, Aug. 23 to 30. Reports would indicate it will be one of the outstanding events in Canada's Centennial Year. I would suggest to all members that they begin saving now for this great occasion in the RCCO.

In my report to the Annual Meeting, I spoke mainly on the aims of the College and suggested that in Centennial Year the most important contribution we could make would be to fulfill these aims. And so I close with the reminder that we are "To encourage and promote a higher standard of organ playing, church music and musical composition."

Very best wishes for the coming year.
 Sincerely,
 CLIFFORD MCAREE

Victoria

The annual general meeting of the Victoria Centre was held June 11 at the home of Chairman Kenneth Ansdell. Reports were made by the secretary and the treasurer and various items of business of past and coming years were attended to. The following officers, proposed by the nominating committee, were elected: Chairman, Kenneth Ansdell; vice-chairman, Geoffrey Thornburn; secretary, John Lenaghan; treasurer, Mrs. C. Errington; publicity chairman, Jack Ingram-Smith; program chairman, Charles Palmer; social convener, Mrs. P. Boese. After the meeting refreshments were provided by members' wives.
 PETER BISHOP

Kitchener

The annual picnic of the Kitchener Centre was held June 25 at the Leonard Grigg home in Bridgeport. Many friends of members attended and a potluck supper was served on the lawn.

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1966 - 67

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FINE ORGAN, SLATED FOR ICO, GUTTED AS CHURCH BURNS

The fine 67-rank Casavant which has played an important musical part in Toronto — the organ recordings of Glenn Gould, Le Grand Orgue Series, and the recital instrument of many famous visitors — was totally destroyed Sept. 7 when a fire of undisclosed origin swept All Saint's Church, Kingsway (Anglican).

Several thousand including the Rector, Archdeacon Arnold Wilkinson, watched while the interior was consumed in a matter of hours. Only the stone walls remain intact.

The organ was particularly noted for its unenclosed positiv and was equally useful for the music of all periods.

Frederick Geoghegan was to have played Barrie Cabena's commissioned work, A Centennial Organ Book on the instrument at ICO next year.

James Chalmers ACCO, organist and choirmaster, lost a valuable music library. He is Toronto RCCI Centre Chairman and ICO '67 Co-ordinator.

Fortunately, carefully planned insurance will enable restoration of the edifice, one of Toronto's most beautiful. A fine new instrument will be included.

The first Eastern Regional Convention held since the policy of bi-annual RCCO national conventions was introduced was held Aug. 29-Sept. 1 at Barrie and Collingwood.

Since Barrie is a relatively new centre and has only 26 members, the success of the convention, as evidenced in the obvious enjoyment of the organists attending, spoke much for the months of preparation and hard work necessary to achieve such a result. The relaxed informality and happy co-operation of the convention committee, Peter Coates, June Melenbacher, Lloyd Tufford and Jim Belcher established the tone of the convention.

Beautiful Barrie supplied fine weather, lovely surroundings, fine accommodation in up-to-date motels complete with air-conditioning (in one instance with a massage unit built into the beds so that relaxed rest was guaranteed), fine new organs displayed to advantage by excellent recitalists, and many gifts and small mementos from local individuals and firms.

Monday

Registration began on Monday afternoon at Central United Church and a get-acquainted reception was held there in the evening. Council members were entertained at dinner by the Waterloo Music Company prior to a well-attended council meeting at the Bayshore Motel. The final registration count was 186 delegates and 54 visitors.

Tuesday

The business at the Annual Meeting Tuesday morning was dealt with expeditiously by National President Clifford McAree. Details of plans for the 1967 International Congress of Organists were outlined by James Chalmers, Congress Co-ordinator. The Congress, which is the RCCO's contribution to Canada's Centennial Celebration, will take place in Toronto Aug. 23, 24 and 25 and will move via Ottawa to Montreal for Aug. 28, 29 and 30. Outstanding organists, lecturers, choral groups, an improvisation competition and commissioned works have been lined up for this outstanding congress which will be attended by a large group of organists from Britain.

Barry Cabena, chairman of the Examination Committee, read the names of the successful candidates in this year's college examination as listed in



Above, flag-wavers for next summer's ICO are, left to right: Eleanor Halliday ACCO, Keith Hopkins FRCCO, Muriel Stafford FRCCO, Clifford McAree FRCCO, James Chalmers, ACCO. Below, instrumentalists at Lloyd Tufford's recital.



Beautiful Barrie Attracts Bumper Crowd to First Ontario Regional

the September issue. Those attending were awarded their diplomas by President McAree.

The results of the election for General Council were announced and it was noted that there was an unusually large number of nominees on the ballot and that a much larger percentage of the membership had made use of its voting privileges. Results are published elsewhere.

Following lunch, a varied and interesting programme was presented by Lloyd Tufford and The Barrie Baroque Ensemble at Trinity Anglican Church. The printing of this programme with its fine illustration was typical of the unusually good printing job throughout the convention by the Barrie Banner. As a recital, the varied combinations of brass and organ, strings and organ, ending with the participation of the audience in an arrangement for voices, organ and trumpets resulted in a high degree of interest throughout.



Chairman Peter Coates with Lloyd Tufford

the music department of McMaster University, Hamilton, related a number of musical anecdotes and oddities and played some amusing records, including the traffic rules set to Anglican Chant which appeared to be the most humorous to the audience. Reginald Geen, or "Pappa Geen", as he is affectionately known in many centres he helped found, thanked the speaker in his own delightful fashion and amused the delegates by displaying the quite unsuitable prize which he had won in the draw. Mrs. Melenbacher drew lucky numbers for "goodies" at each meal and many fortunate winners went home the richer with a handsome gift donated by Barrie or Collingwood merchants.

Wednesday

The Convention Church Service was held Wednesday morning at Trinity Anglican Church with Peter Coates as organist and James Belcher as director of a composite choir from various Barrie churches. This simple service impressed many of the most seasoned convention-goers with the quiet clear singing of the choir, the fine hymns and the sincere and sympathetic sermon of the Venerable A. A. Read, who is an active member of the Centre. The music had a decided Canadian slant with works of Florence Clark, Healey Willan, W. H. Anderson and Allanson Brown included.

Following the service, Barry Cabena, chairman of the Examination Committee, gave an example of the efficacy of his committee's choice by playing a recital of this year's examination pieces on a Keates organ at Collier St. United Church.

Examination pieces: Fugue on the Magnificat, Bach; Matines, Vespers, Dupré; Prelude and Fugue in G, Bach; Sonata, Persichetti; Psalm Prelude 2, Set 1, Howells; Allegro, Symphony 4, Vierne.

Following luncheon at Trinity Anglican Church, at which greetings were extended by the mayor of "Beautiful Barrie", delegates were left free to explore the scenic beauties of Huronia, as this part of the country is called. Some more daring delegates took the 3,100 foot chairlift to the top of the Enchanted Mountain, near Collingwood. All assembled at Trinity United Church in Collingwood for a delicious home-cooked dinner, at which each member was given a gift from the Barrie Centre, a beautiful coffee mug, inscribed with the RCCO crest which had been made at the local pottery, the Georgian China Ltd.

President McAree, introduced five past-presidents present at the dinner, and invited each of them to speak briefly. In the remarks which followed, George Veary, Jim Hopkirk, Muriel Stafford, Reginald Geen and Eric Dowling each in his or her own way expressed confidence in the future of the College with so many young enthusiastic members and older experienced members willing to work together.

Mondello

Edward Mondello, University of Chicago played an interesting and scholarly recital on the new Keates organ in Trinity United Church (stoplist, Feb. 1966) and at the reception following was given an illustrated book on Canada autographed by most of the delegates.

Kyrie, Messe pour les Couvents, F. Couperin; Chaconne in G minor, L. Couperin; Voluntary in A minor, Stanley; Sonata 1, Hindemith; Partita on O God, Thou faithful God, I Call to Thee, Whither Shall I Flee, When in the Hour of Utmost Need, Prelude and Fugue in C major (9/8), Bach; I am black, but comely, Dupré; Litanies, Alain

Thursday

The first of two choral seminars was conducted Thursday morning by Dr. George Maybee, DLitt, FRSCM, FWCC, organist and master of the choristers at the Cathedral Church of St. George, Kingston, Ont. Using a small group from his own choir, which has sung in cathedrals throughout England and in Washington last year at the first anniversary of President Kennedy's death, Dr. Maybee demonstrated some of the fundamental responses and chants, which were then rehearsed with the whole audience. He conducted the delegates in a number of hymns and anthems as found in a choral service book of the Royal School of Church Music. His talk will appear in an early issue.

Hosts for the luncheon at St. Andrew's Presbyterian Church were Casavant Frères Ltd., St. Hyacinthe P.Q. Introduced by Alan Jackson, Charles Perrault, president of this well-known firm of organ builders told the delegates "What has been going on at Casavant". Mr. Perrault traced the history of the family and firm and described the changes which were effected in order to bring tonal concepts up to date. In the last eight years he described the firm as acquiring a new philosophy, new ownership, new buildings and a new sound.

After Wayne Riddell's speech of

thanks, the delegates moved to the church where the new sound was illustrated on a new Casavant organ by Hans Vigeland, FWCC, Buffalo, N.Y. In this installation, the pipes are standing free across the front of the church, the swell shutters opening right into the church. At the fine recital by Mr. Vigeland, the movement of these shutters proved rather distracting to some members of the audience.

Prelude and Fugue in E minor, Bruhns; Partita on Jesu, meine Freude, Waltherr; Andante, Concerto 1, Handel; Prelude and Fugue in B minor, Bach; Ritournelle, Rameau-Karg-Elert; Adagio, Marcello; Fantasie in G major, Bach.

The second half of Dr. Maybee's excellent seminar gave the organists another opportunity to warble, an opportunity relatively rare and therefore welcomed.

At the final dinner in Central United Church, a toast to the College was proposed by Ed Northrup with accompanying reminiscent tales of early College conventions. Wilf B. Gardiner, Winnipeg, replied to the toast. A vote of enthusiastic thanks was extended on behalf of all the delegates by the Headquarters Convention Chairman, Keith Hopkins.

Lagacé

The climax of the whole convention came for most of the organists in the final recital by the young French-Canadian organist, Mme. Mirielle Lagacé. On the Collier St. United Church Keates organ (stoplist Jan. 1963), she played a recital which kept what might have been an organ-jaded audience spellbound. Her Bach, effortless and in the Trio Sonata, lilting, made those of her sex palpitate with pride. At the conclusion of her recital, after a stirring performance of chorale preludes by fellow Montreal organist Raymond Daveluy, she received a standing ovation. At the reception afterwards, provided by the Keates Organ Company, Mme. Lagacé was awarded a set of RCCO coffee mugs.

O Lamm Gottes unschuldig, Trio Sonata 1, Toccata and Fugue in F, Bach; Magnificat, Nun bitten wir, Buxtehude; Canon in B minor, Fugue 6 on B-A-C-H, Schumann; Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Valet will ich dir geben, Daveluy.

One of the pleasant things about the convention, demonstrating the careful planning of the Barrie committee, was the more than adequate time given to move from place to place. Delegates were given ample opportunities to visit, and to view the interesting exhibits displayed by the Anglican Book Centre, the Waterloo Music Co., Harcourt's Vestments, St. Andrew's Choir School and Moeller Harpsichords. The excellent timing resulted in most events beginning on time with all the delegates present, which was gratifying. There were some visitors from South of the border, some from as far west as Winnipeg and as far east as Montreal. We look forward to seeing them all plus many more at the 1967 International Congress.

MARGARET DRYNAN



Gretchen Wakeford registers with Jean Dobson, Elizabeth Farrar and June Melenbacher

Howard W. Jerome, ARCCO, whose recital at Burton Ave. United Church had to be cancelled due to a fire in the church, substituted a lecture-demonstration of voicing and tuning of organ pipes. By means of charts, Mr. Jerome described the construction of various types of pipes, after which Dieter Geissler, voicer for the Keates Organ Company, demonstrated with the use of an ananometer the various steps in voicing a pipe. The session ended on an amusing note with various delegates blowing numbered pipes in a pattern indicated by Mr. Jerome, the tune emerging being Silent Night.

Banquet

The Convention Banquet was held at the Continental Inn, preceded by a congenial Fellowship Hour. After welcoming speeches by the local Member of Parliament and the president of the Barrie Chamber of Commerce, the speaker of the evening was introduced by John Taylor. Frank Thorolfson from

Official group picture was taken on the steps of St. Andrew's Presbyterian Church before the Vigeland recital.



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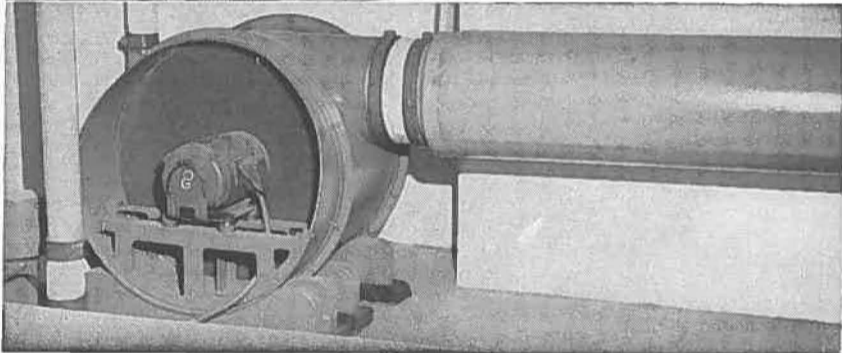
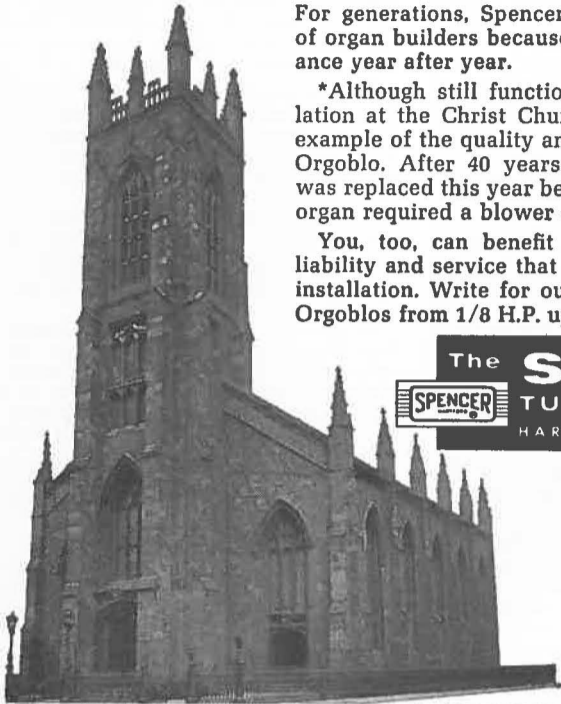
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REUTER BUILDS ORGAN FOR COUNCIL BLUFFS, IOWA

BROADWAY METHODIST CHURCH

Installation Made in Chancel Area
— Roger B. Arnold Consultant for 3-Manual Instrument

The Reuter Organ Company, Lawrence, Kans., has just finished the installation of a new three-manual, 27-rank instrument in the Broadway Methodist Church, Council Bluffs, Iowa.

Pipework of the organ is located on either side of the chancel area with sound openings provided towards both the chancel and the nave of the church. The great and major portion of the pedal is unenclosed while the swell and choir are individually expressive.

Consultant for the church was Roger B. Arnold, minister of music of the First-Central Congregational Church, Omaha, Neb. The specification was prepared by Mr. Arnold and Frank R. Green, home office sales representative for Reuter.

This Methodist church is one of the oldest in the Council Bluffs area and extensive remodeling of the chancel area was undertaken to accommodate the new organ.

GREAT

Principal 8 ft. 61 pipes
Singendgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL

Lieblich Gedackt 16 ft. 73 pipes
Gedackt 8 ft. 61 notes
Viole d'Gamba 8 ft. 61 pipes
Viole Celeste 8 ft. 54 pipes
Principal Conique 4 ft. 61 pipes
Hohl Flute 4 ft. 61 pipes
Plein Jeux 3 ranks 183 pipes
Contre Hautbois 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 notes
Hautbois, Clairon 4 ft. 61 notes

CHOIR

Rohr Flute 8 ft. 61 pipes



James A. Simms, assistant organist at St. George's Episcopal Church, Stuyvesant Square, New York City, has returned from making his European organ debut in Zurich, Switzerland. He was the only American represented in this series of eight organ recitals by international artists. Mr. Simms' program featured Charles Ives's Variations on America and the works of other American composers: Samuel Barber, Seth Bingham, Henry Cowell, John LaMontaine, and Searle Wright. It was recorded for use by the Swiss radio system. He also performed in Lucerne.

At St. George's Mr. Simms is in charge of training the treble and handbell choirs in addition to assisting Mr. Henderson in rehearsing the choir and preparation for the large musical services which are held throughout the year.

Spitz Flute 8 ft. 61 pipes
Flute Celeste 8 ft. 54 pipes
Koppel Flute 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Spitz Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes

PEDAL

Sub Bass 16 ft. 32 pipes
Lieblich Gedackt 16 ft. 32 notes
Octave 8 ft. 32 pipes
Gedackt 8 ft. 32 notes
Super Octave 4 ft. 12 pipes
Gedackt 4 ft. 32 notes
Contre Hautbois 16 ft. 32 notes

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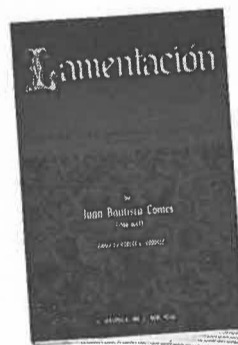
CANTATE DOMINO
(Sing to the Lord, Our God)
Arr. James Pruett (11396) SATB25

Johannes Eccard

CHRIST IS ARISEN
Arr. Maynard Klein (11394) SSATB25

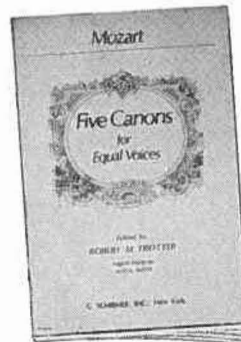
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Peggy Kelley Reinburg, organist and director of music at Union Methodist Church, Washington, D.C., and lecturer in organ at the George Washington University in Washington, has assumed the additional duties of instructor of music (organ) at her undergraduate alma mater, Mary Washington College of the University of Virginia, Fredericksburg. She replaces Jean Slater Edson, who will be on a year's leave of absence to complete a research project in Germany.

Mrs. Reinburg this summer completed the requirements for her master of music degree in Church Music at Northwestern University, where she studied organ with Dr. Richard Enright. She has recently been elected to the executive committee of the D. C. AGO Chapter and will serve as advisor to the Guild Student Group at Mary Washington College.



William Ferris, 29, Chicago, has been appointed organist and choral director of the Cathedral of the Sacred Heart, Rochester, N.Y. where he assumed duties early in September.

In the Chicago area the William Ferris Chorale, his group of 25 mixed voices, sang some 30 concerts. Mr. Ferris was organist for seven years at the Holy Name Cathedral where his choral group joined him on several occasions in combined organ and choral recitals. He also taught at the cathedral school. In 1964-65 he was assistant conductor of the De Paul University chorus. His studies include organ with Dr. Arthur C. Becker and composition with Dr. Leo Sowerby.

Mr. Ferris' De Profundis for chorus and orchestra highlighted a Kennedy Memorial concert at the Fordham University Chapel in New York in November 1964. His Concert Piece for Organ and String Orchestra will be premiered this season by Berj Zamkochian, organist of the Boston Symphony Orchestra.

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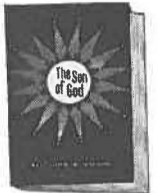
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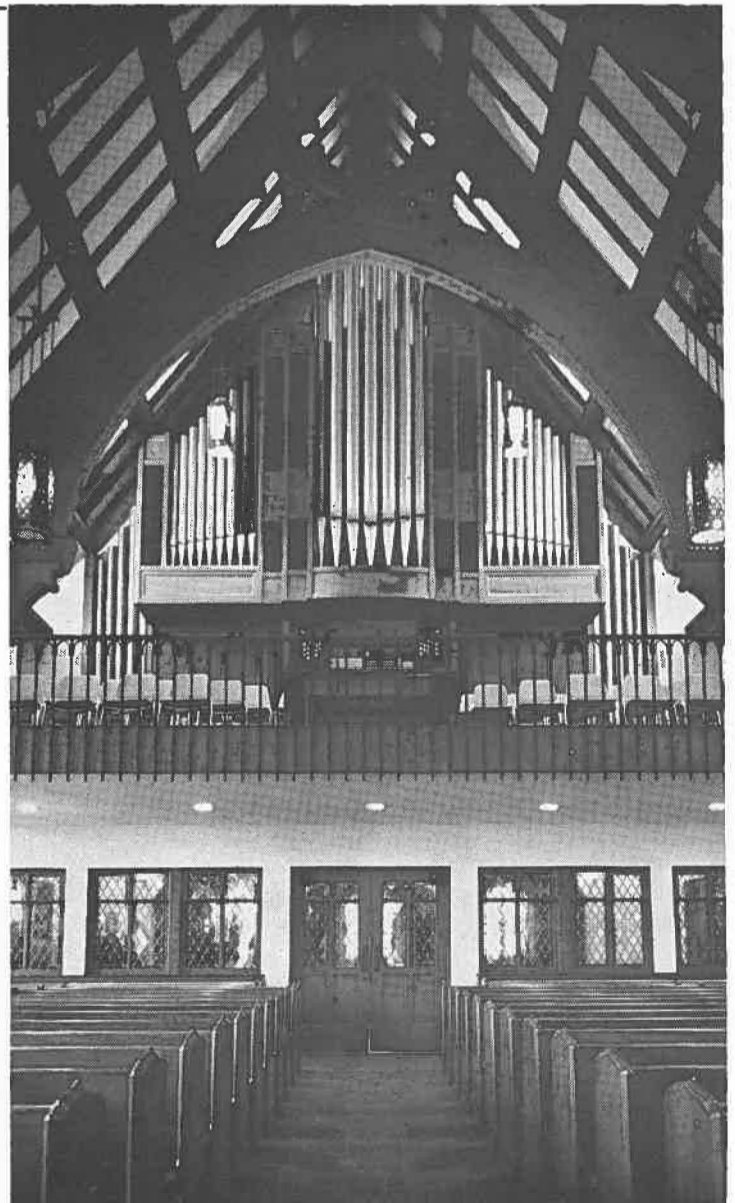
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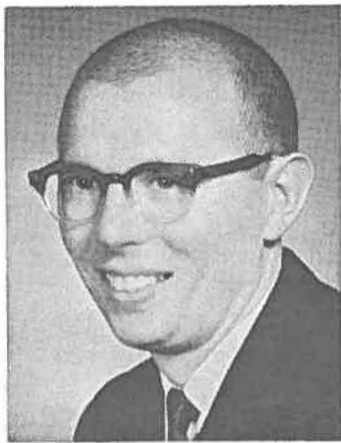
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St. Paul's Episcopal Church, Syracuse, N.Y. has recently purchased a four-manual instrument from M.P. Möller, Hagerstown, Md. St. Paul's Church is the largest in central New York state with more than 2200 members and is situated in the heart of the city.

The main chancel organ will contain five divisions, with the Great, Positiv and part of the Pedal functionally exposed within arched tone openings. The Antiphonal Organ and bronze Trompette en chamade will be cantilevered from the West wall approximately twenty feet and thirty-five feet respectively. The instrument will contain a total of 54 stops, 70 ranks, plus Zimbelstern and Chimes. Installation is to be completed in the fall of 1967. Winthrop Martin is organist and choir-master at St. Paul's.

GREAT

Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Octav Quint 2 3/4 ft. 61 pipes
Super Octav 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Cymbale 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Bombarde 8 ft.
Chimes

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Klein Nasat 1 1/2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Scharf 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant
Zimbelstern

SWELL

Rohrgedeckt 16 ft. 12 pipes
Principal 8 ft. 68 pipes
Viola Pomposa 8 ft. 68 pipes
Voix Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 68 pipes
Geigen Octav 4 ft. 68 pipes
Harmonic Flute 4 ft. 68 pipes
Gemshorn 2 ft. 61 pipes
Plein Jeu 3-5 ranks 269 pipes
Bassoon-Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Vox Humana 8 ft. 61 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Nasonflöte 8 ft. 68 pipes
Dolcan 8 ft. 68 pipes
Dolcan Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Nasat 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Barpfeife 8 ft. 68 pipes
Bombarde 8 ft. 68 pipes
Tremulant

ANTIPHONAL

Bordun 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Mixtur 3 ranks 183 pipes
Trompette en chamade 8 ft. 61 pipes

PEDAL

Grand Cornet 32 ft. 36 pipes
Untersatz 32 ft. 6 pipes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Gemshorn 16 ft.
Rohrgedeckt 16 ft.
Octav 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Bassflöte 8 ft. 12 pipes
Gemshorn 8 ft.
Choral Bass 4 ft. 12 pipes
Waldflöte 4 ft. 32 pipes
Waldflöte 2 ft. 12 pipes
Rauschquint 2 ranks 64 pipes
Acuta 2 ranks 24 pipes
Harmonics 3 ranks 96 pipes
Contra Bassoon 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Bassoon-Hautbois 16 ft.
Posaune 8 ft. 12 pipes
Posaune 4 ft. 12 pipes
Schalmei 4 ft. 32 pipes

ANTIPHONAL PEDAL

Bordun 16 ft. 12 pipes
Bordun 8 ft.

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Oct. 10

Marilyn Mason, St. Stephen's Episcopal, Wilkes-Barre, Pa.

Roger Davis, Hope College woodwind quintet, St. John's Episcopal, Detroit 11

Roy Wixson, Muskingum College, New Concord, Ohio

Rudolph Kremer, Art of Fugue, Westminster Choir College, Princeton, N.J.

Maurice, Marie-Madeleine Duruflé Requiem, AGO and joint churches, La Jolla, Cal. Presbyterian

Frederick Swann, Park Place Church of God, Anderson, Ind.

Gerre Hancock, First Congregational, Stratford, Conn.

Cyril Barker, Calvin College Brass, St. John's Episcopal, Detroit 12

William Whitehead, University of Notre Dame, Ind.

Maurice, Marie-Madeleine Duruflé; Myers Park Methodist, Charlotte, N.C.

Frederick Swann, John Stuart Anderson, Daniel in Babylon, Hotchkiss School, Lakeville, Conn.

Peter Hurford, Crouse Auditorium, Syracuse, N.Y.

Joyce Jones, Community Concert, Uvalde, Tex.

Bernstein Chichester Psalms, Bates College, Lewiston, Maine

Wilbur Held, First EUB Church, Zanesville, Ohio

Carl Weinrich, First Unitarian Church, Philadelphia, Pa.

Richard Ellsasser, Providence, R.I.

Nelson A. Close, First Church of Christ Scientist, Greenwich, Conn.

Paul Danilewski, Jr., First Presbyterian, San Jose, Calif.

Bach, Buxtehude cantatas, Union Methodist, Washington, D.C.

Roy Wixson, Denison University, Granville, Ohio

Clyde Holloway, First Congregational Church, LaCrosse, Wis.

Ladd Thomas, Calvary Presbyterian, South Pasadena, Calif.

Maurice, Marie-Madeleine Duruflé, Rutgers U, New Brunswick, N.J.

Frederick Swann, St. Olaf Church, Austin, Minn.

Gerre Hancock plus workshop, Westminster Presbyterian, Dayton, Ohio

Edward Mondello, West Side Presbyterian, Ridgewood, N.J.

Virgil Fox, St. Paul's Presbyterian, Livonia, Mich.

Vernon deTar, St. Paul's Chapel, Trinity Parish, New York City

Arthur Poister master classes, Oberlin, Ohio, Conservatory

Gerre Hancock workshop, Toledo, Ohio

Robert Anderson, St. Luke's Methodist, Houston, Tex.

Peter Hurford, St. James' Church, New London, Conn.

Richard Bouchett, Asbury Methodist, Salisbury, Md.

Arthur Poister master classes, Oberlin Conservatory

Preston Rockholt, Colesville, Md. AGO

Corliss R. Arnold, Hill Auditorium, Ann Arbor, Mich.

Maurice, Marie-Madeleine Duruflé, St. Thomas Church, New York City

John Weaver, AGO Wichita, Kans.

Virgil Fox, First Methodist, Canton, Ohio

Arthur Poister master classes, Oberlin Conservatory

OCTOBER

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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	31						

DEADLINE FOR THE CALENDAR WAS SEPTEMBER 10

John Weaver workshop, Wichita, Kans.

Frederick Swann, Ottawa, Kans. University

Peter Hurford, Kresge Auditorium, Cambridge, Mass.

Arthur Poister master classes, Oberlin Conservatory

Bach, Monteverdi, Poulenc, Goucher College, Baltimore, Md.

Peter Hurford, Kresge Auditorium, Cambridge, Mass.

Clarence Ledbetter, St. Paul's Cathedral, Buffalo, N.Y.

Peter Hurford, Kresge Auditorium, Cambridge, Mass.

Clyde Holloway, Miami U, Oxford, Ohio

Maurice, Marie-Madeleine Duruflé, Shrine of the Immaculate Conception, Washington, D.C.

Mildred Andrews workshop, Hollins College, Va.

Joyce Jones, Lexington, Neb., senior high school

Roger Davis, Hope College woodwind quintet Central Reformed, Grand Rapids, Mich.

Marianne Webb, Southern Illinois U, Carbondale

George Mims, Christ Church Cathedral, Hartford, Conn.

Mildred Andrews workshop, recital, Hollins College, Va.

Henry Glass, Jr., Emmanuel Episcopal, Webster Groves, Mo.

Vermont Chapter Choir Festival, First Congregational, Norwich, Vt.

Clarence Ledbetter, Washington, D.C. Cathedral

Dorothy Addy, Fort Hays State College, Hays, Kans.

Carl Weinrich, St. Paul's Chapel, Trinity Parish, New York City

Scottish Regimental Music, St. Peter's Episcopal, Germantown, Philadelphia

Peter Hurford, Calvary Episcopal, Pittsburgh, Pa.

Frederick Swann, First Methodist, Houston, Tex.

Maurice, Marie-Madeleine Duruflé, Requiem, First Methodist, Lancaster, Pa.

Gerhard Krapf, Midland College, Fremont, Neb.

Charlotte Tripp Atkinson, inaugural, Army & Navy Academy, Carlsbad, Calif.

Richard Ellsasser, Flint, Mich.

Peter Hurford class, Carnegie Institute, Pittsburgh morning, lecture and class, University of Wisconsin, Madison afternoon and night

Charlotte Tripp Atkinson, Army & Navy Academy, Carlsbad, Calif.

Richard Ellsasser, Flint, Mich.

Ruth Barrett Phelps, Central Congregational of Newton, Newtonville, Mass.

Virgil Fox, Cathedral of Mary Our Queen, Baltimore, Md.

Frederick Swann, First Presbyterian, Kilgore, Tex.

Donald McDonald, Hayes Barton Church, Raleigh, N.C.

Marie-Madeleine Duruflé, Carruth Auditorium, SMU, Dallas

Joyce Jones, Community Concert, Lead, S.D.

William Whitehead, Tabernacle, Salt Lake City, Utah

Marilyn Mason, Bethlehem Lutheran, Grand Rapids, Mich.

Peter Hurford, Brown U., Providence, R.I.

Maurice Duruflé, orchestra, Carruth Auditorium, SMU, Dallas

Peter Hurford, Christ Church Cathedral, St. Louis

Carl Weinrich, Methuen Music Hall, Methuen, Mass.

Maurice, Marie-Madeleine Duruflé, University of South, Seawannee, Tenn.

Catharine Crozier recital and Catharine Crozier-Harold Gleason workshop, Davidson, N.C. College

William Whitehead, Central Union Church, Honolulu, Hawaii

Catharine Crozier-Harold Gleason workshop, Davidson, N.C. College

Rudolph Kremer, Salem College, Winston-Salem, N.C.

200th anniversary service, St. Paul's Chapel, Trinity Parish, NYC

Reformation Vespers, Concordia Senior College, Fort Wayne, Ind.

Wilbur Held, Westwood Methodist, Cincinnati, Ohio

Eileen Coggin, Lakeside Presbyterian, San Francisco, Calif.

Clarence Ledbetter, St. Thomas Church, New York City

Virgil Fox, Capitol Drive Lutheran, Milwaukee, Wis.

Claude Means, Christ Church, Greenwich, Conn.

Joyce Jones, Central High School, Napoleon, Ohio

Peter Hurford, Christ Episcopal, Rye, N.Y.

Maurice, Marie-Madeleine Duruflé, Elon, N.C. College

Vivaldi Gloria, Presbyterian Church, Basking Ridge, N.J.

William Whitehead, Los Gatos Methodist, San Jose, Calif.

William Whitehead, Our Savior's Lutheran, AGO, Long Beach, Cal.

Peter Hurford, Grace Church, New York City

Jerald Hamilton, Moody Memorial Methodist, AGO, Galveston, Tex.

Preston Rockholt dedicatory, St. Paul's Augusta, Ga.

Richard Bouchett, Fifth Avenue Presbyterian, New York City

Robert Baker, Westminster Abbey, London, England

Maurice, Marie-Madeleine Duruflé, Requiem, St. Paul's Cathedral, Pittsburgh, Pa.

Catharine Crozier workshop, Rollins College, Winter Park, Fla.

Maurice, Marie-Madeleine Duruflé, Requiem, First Baptist, Philadelphia

Peter Hurford, Longwood Gardens, Kennett Square, Pa.

Virgil Fox, Eaton Auditorium, Toronto, Ont.

Jack Ossewaarde, Hamilton College, Clinton, N.Y.

Maurice, Marie-Madeleine Duruflé, Hammond Museum, Gloucester, Mass.

Marilyn Mason, Christ Church Cathedral, Victoria, B.C.

Arthur Poister workshop, Southern Illinois U, Carbondale

Jerald Hamilton workshop, Central Michigan U, Mount Pleasant

Claire Coci class, Atlantic Christ College, Wilson, N.C.

Bach Cantata 79, Trinity Methodist, Lincoln, Neb.

Byron L. Blackmore, Our Savior's Lutheran, LaCrosse, Wis.

Bach, Elmore cantatas, Moravian anthems, Central Moravian Church, Bethlehem, Pa.

William Bliem, Second Presbyterian Church, Kansas City, Mo.

Paul Danilewski, Jr., Interstake Center, Oakland, Calif.

Robert Glasgow, First Baptist, Racine, Wis.

Brahms Requiem, Christ Church, Cincinnati, Ohio

John Weaver, Holy Trinity Lutheran, Lancaster, Pa.

Virgil Fox, All Saints Cathedral, Milwaukee, Wis.

Claire Coci, Atlantic Christian College, Wilson, N.C.

Donald McDonald, AGO, Orlando, Fla.

Maurice, Marie-Madeleine Duruflé, St. Joseph's Cathedral, Hartford, Conn.

Jon Spong, Calvary Methodist, Washington, D.C.

Marilyn Mason, Macalaster College, St. Paul, Minn.

Clyde Holloway class, First Presbyterian, Elkhart, Ind.

Rodney Hansen, AGO Chapter, Indianapolis, Ind.

Corliss R. Arnold, St. Paul's Episcopal, Lansing, Mich.

Clyde Holloway, First Presbyterian, Elkhart, Ind.

Wilma Jensen, Brainerd Methodist, Chattanooga, Tenn.

Ted Alan Worth, St. Mary's Episcopal, Wayne, Pa.

Donald McDonald, AGO Fort Lauderdale, Fla.

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UNIVERSITY ORGANIST - UNIVERSITY OF MICHIGAN



Esther Cupps has been appointed organist-choirmaster at St. John's Lutheran Church, Baltimore, Md. where she will direct four choirs in a parish of 2,000 members. She was formerly organist-director at the Cleveland Park Congregational Church, Washington, D.C. where she was active in the DC Chapter as scholarship chairman and as recitalist. In Baltimore she will continue to complete requirements for a DMA degree at the Peabody Conservatory where her organ study is with Arthur Howes and musicology with Elliott Galkin. For two summers she taught organ in Peabody's preparatory department.



William J. (Bill) Bunch has resigned his position as vice-president and chief engineer of the Aeolian-Skinner Organ Co. to become the president and principal owner of Balcom & Vaughan Pipe Organs, Inc., Seattle, Wash. Mr. Bunch is a native of the Pacific Northwest and worked for the firm for 16 years before going to Aeolian-Skinner in 1956. During his stay in Boston he was also organist of the First United Presbyterian Church of Newton.

Mr. Bunch succeeds C. M. Balcom, founder of the firm, who, after an extended vacation in Europe, will continue to serve the organization in an advisory capacity, as well as sales and installations. Other officers of the firm include Homer R. Toombs, vice-president, and Eugene M. Nye, tonal director.



Kirstin Synnestvedt, a 1963 graduate of the Juilliard School of Music, has been appointed college organist at Doane College, Crete, Neb. where she will teach piano and music appreciation as well as organ. Her organ studies have been with Vernon de Tar, with Arthur Poister under whom she completed the Master of Music degree at Syracuse University in June.

Her training began as a child in Philadelphia in the fields of piano and dance. Since then, she has performed publicly in Philadelphia, New York, Syracuse, and the Berkshire Hills, and will continue performing while in Nebraska. Her activities at Crete will also include being organist of the First Congregational Church.



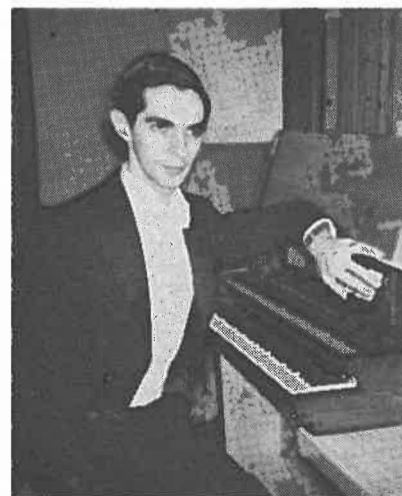
Frank A. Novak has been appointed organist and director of music at the First Baptist Church, Kalamazoo, Mich., succeeding Marion Dunsmore who has served the church for more than 30 years. Mr. Novak is currently studying organ with Dr. Alexander Boggs Ryan at Western Michigan University. Choral work has been with Maynard Klein and James McKelvey. He studied organ with Jean Langlais in August 1963 and also with Frances Kroll, Robert Roubous, Robert Glasgow and George Shirley.

Formerly organist and choirmaster at St. Mary's Church, Muskegon, Mich., he has also served at Community Baptist, Manhattan Beach, Calif. and Church of the Dunes, Grand Haven, Mich. He will direct adult and children's choirs and have charge of the vesper series of organ and choral programs.



Lillian Robinson, FAGO, immediate past-dean of the Chicago AGO Chapter, has become organist of the First Presbyterian Church of Oak Park, Chicago suburb.

Mrs. Robinson heads the organ department of Chicago's Moody Bible Institute and is an active recitalist. Her program with Robert Rayfield, Authenticity in Registration, was one of the highlights of the midwinter conclave in Chicago in 1964, for which she served as program chairman.



Dr. Larry Palmer has been promoted from associate professor to professor in the department of music at the Norfolk Division of Virginia State College. He serves as college organist and director of choral activities.

He was also named organist and choirmaster of the Trinity Lutheran Church, Norfolk, where a two-manual organ by Wetzel of Waynesboro is being completed in the church's rear gallery.

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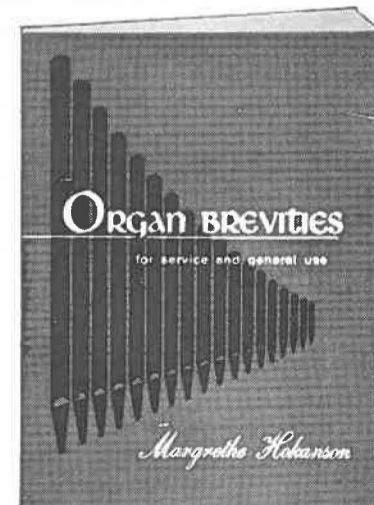
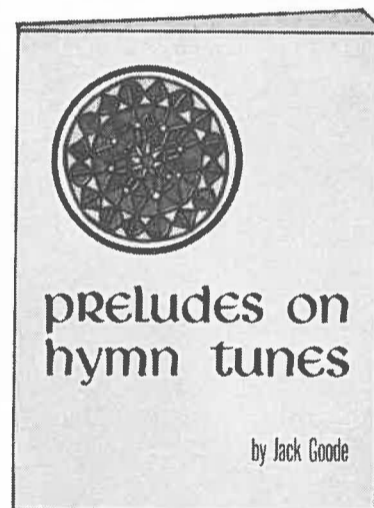
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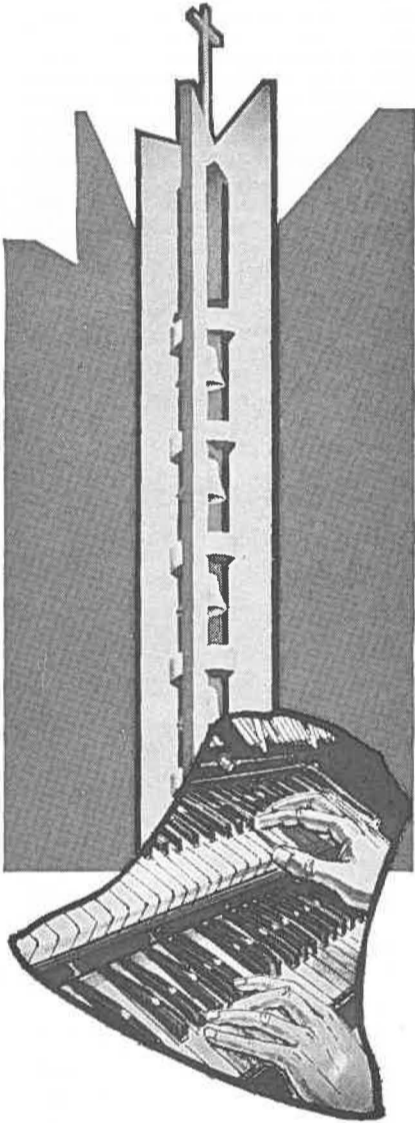
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Harry J. Allen, FCCM, charter member of the Hamilton RCCO Centre died July 9 in Hamilton at the age of 84, only three months after he retired as organist and choirmaster of First United Church.

Born in England, he was a concert violinist at nine years of age, and received part of his musical education there before coming to Canada. After fifteen years as organist-director of Knox Presbyterian Church, Hamilton, he was appointed a similar position at First United Church in 1919, and retained that position until his recent retirement.

Mr. Allen has also served as organist at the Scottish Rite Cathedral for 45 years. He was elected to the Supreme Council in 1943.

The Hamilton Centre tendered him a banquet in January 1963 to honour him on the occasion of 60 years continuous service as an organist in Hamilton.

He gave recitals in many Ontario cities and on the radio for more than 30 years.

CICELY BROWN DIES — WAS PROMINENT IN HONOLULU

The death of Cicely Adams Brown, prominent Honolulu organist, last May 29 has been reported to this magazine. She died at the age of 55 from cancer and was flown to her birthplace at Logan, Utah for burial.

Mrs. Brown was a graduate of the Royal Academy of Music, London, and the Peabody Conservatory, Baltimore. She had served several Southern California churches before going to Hawaii in 1950. She was elected dean of the Hawaii AGO Chapter in 1961 and was frequently heard as an organist and accompanist.

Her husband, A. Lee Brown, a daughter, a son, two sisters and a brother survive.

ORGANIST, COLLEGE TEACHER KILLED BY FALLING TREE

Harvey Pettit, Waterford, Wis., Marquette University mathematics professor, member of the Milwaukee AGO Chapter and organist for many years at Calvary Presbyterian and Fox Point Lutheran Churches, was killed Aug. 29 when hit by a falling tree which he as president of the Waterford Woods association was cutting down, with other members, as part of a community beautification project.

Dr. Pettit was to have begun his 41st year of teaching at Marquette with the September term. He had served as chairman of the mathematics department from 1928-1958. He had a master's from the University of Kentucky and a PhD from the University of Illinois.

Dr. Pettit was a member of the American Mathematical Association, Phi Beta Kappa and Sigma Xi, and was a fellow of the American Association for the Advancement of Science. His wife, a son and a daughter survive him.

WILLIAM GOLDSWORTHY DIES; WAS LEADER IN CHURCH MUSIC

William A. Goldsworthy, long a distinguished organist, composer and church musician of the New York metropolitan area, died Aug. 20 in Santa Barbara, Calif. at the age of 89. Santa Barbara had been his home since his retirement from St. Mark's in-the-Bouwerie, whose music program he had made renowned. Previous to his tenure there he had served St. Andrew's in New York and St. Ann's in Brooklyn and had headed the Modern Scientific Organ School, his special hobby.

Mr. Goldsworthy was at one time very active as a recitalist. An Englishman by birth, he was brought up in the English cathedral school, studying at St. Paul's, London, and with Dr. C. R. Jolley.

Sunday afternoon performances of Bach cantatas at St. Mark's were a standard phase of the New York church music scene in the 1930s and early 1940s.

Mr. Goldsworthy's many anthems have been widely sung; few Protestant choir libraries are without at least several of his works.

DEATH TAKES TWO MEMBERS OF LAKE COUNTY CHAPTER

Lake County, Ohio, AGO Chapter lost two active members in the summer months.

Marjory C. Lindstrom, 64, died Aug. 16 of a heart attack in her home in Leroy Township. A native of England, she was organist at the East Shore Methodist Church, Euclid, Ohio for many years. For the last six years she has been organist and choir director at the Thompson, Ohio, Methodist Church. She has been a member of the Lake County Chapter for several years. Her husband, Barrett A. Lindstrom, two daughters and two grandchildren survive her.

Luke P. Dudley, 72, a charter member of the Lake County Chapter had served for several years as its treasurer. He died July 4 after a short illness. Services were held July 6 at the First Church, Congregational, Painesville, Ohio, where he had sung in the choir. He had also been choir director in the First Baptist Church, music instructor in Geauga County schools and had taught piano and voice at this home. He was a member of the Cleveland chapter of the Sons of the American Revolution. His widow, Marguerite, a brother and nieces and nephews survive him.

NILES, MICHIGAN ORGANIST DEAD AFTER SHORT ILLNESS

Esther May Taggett, 75, organist for 20 years of St. John's United Church of Christ, Niles, Mich., died Aug. 1 in a hospital after a two-week illness. Mrs. Taggett was born in Oconomowoc, Wis. and came to Niles in 1921. A 1910 graduate of the University of Chicago who studied at Oxford, she served as a public school teacher in Walkerton, Ind. and Elmhurst, Ill.

Mrs. Taggett studied with Leo Sowerby and J. Louis Browne. Her husband was a former Niles city engineer. A daughter, son and five grandchildren survive.

She was a member of the American Guild of Organists, the National Guild of Piano Teachers, the American Association of University Women and the Michigan Music Teachers Association.

MRS. VIOLET KENNEDY, mother of Richard Ellsasser, died Aug. 25 in Los Angeles after a two-year illness. Funeral services were held in Cleveland, Ohio.



Robert V. Cloutier, organist and choirmaster of St. Mark's Episcopal Church, New Canaan, Conn., died Aug. 20 when fire destroyed his bed. Death was attributed to suffocation.

Mr. Cloutier was a native of Goodland, Ind. and a graduate of DePauw University and Union Seminary school of sacred music. Among other churches he served were Ladue Chapel, St. Louis, and Emmanuel Church, Baltimore. He conducted a group at a mid-winter conclave in St. Louis and was recitalist at a regional convention at Indianapolis.

FOUNDER OF AKRON CHAPTER OF AGO PASSES IN OHIO

Elmer Friederich Ende, 74, professor emeritus of Akron University, organist, theorist and lecturer, died Aug. 28 in a hospital at St. Mary's, Ohio, near his home in New Bremen. He was a member of the music department from 1930 until 1957 when he retired and moved back to his boyhood home.

He began to study organ when he was 13 and graduated from the American Conservatory of Music with highest honors and a BMus in 1917. He served with a counterintelligence unit in world war I and then became an instructor at Bluffton, Ohio, College. In 1919 he married a hometown girl, Grace Boesel, his only survivor.

After study in Fontainebleau, France, he received his MMus from Ohio State University in 1930. He was a founder of the Akron AGO Chapter and was program chairman of the Akron Friends of Music.

Mr. Ende travelled and lectured extensively. Lecture tours took him to the University of Heidelberg and to the University of Vienna. He also conducted many European tours taking guests to many places unseen by the normal tourist.

VETERAN MIDWEST ORGAN MAN DIES AT SUMMER HOME

George J. Sabol, Independence, Mo., died Aug. 6 at his summer home in LaJolla, Calif. He was 78. A native of Columbus, Ohio, he spent most of his life associated with the Austin Organs and for more than a quarter of a century was sales representative for Austin in the Kansas City area.

He was best known to members of churches in Missouri, Nebraska, Kansas, Oklahoma and Iowa where he had sold organs, and serviced those which he had sold and installed.

Mr. Sabol played the organ and has a thorough understanding of its mechanism as well. He operated a regular service business, travelling great distances on circuits through the area. In a field where careless, indifferent and incompetent work is common, he was a man who took genuine pride in his efforts and made an outstanding success. He retired a few years ago because of failing health.

Edward D. Berryman, SMD

Rudolph B. Berryman, PhD

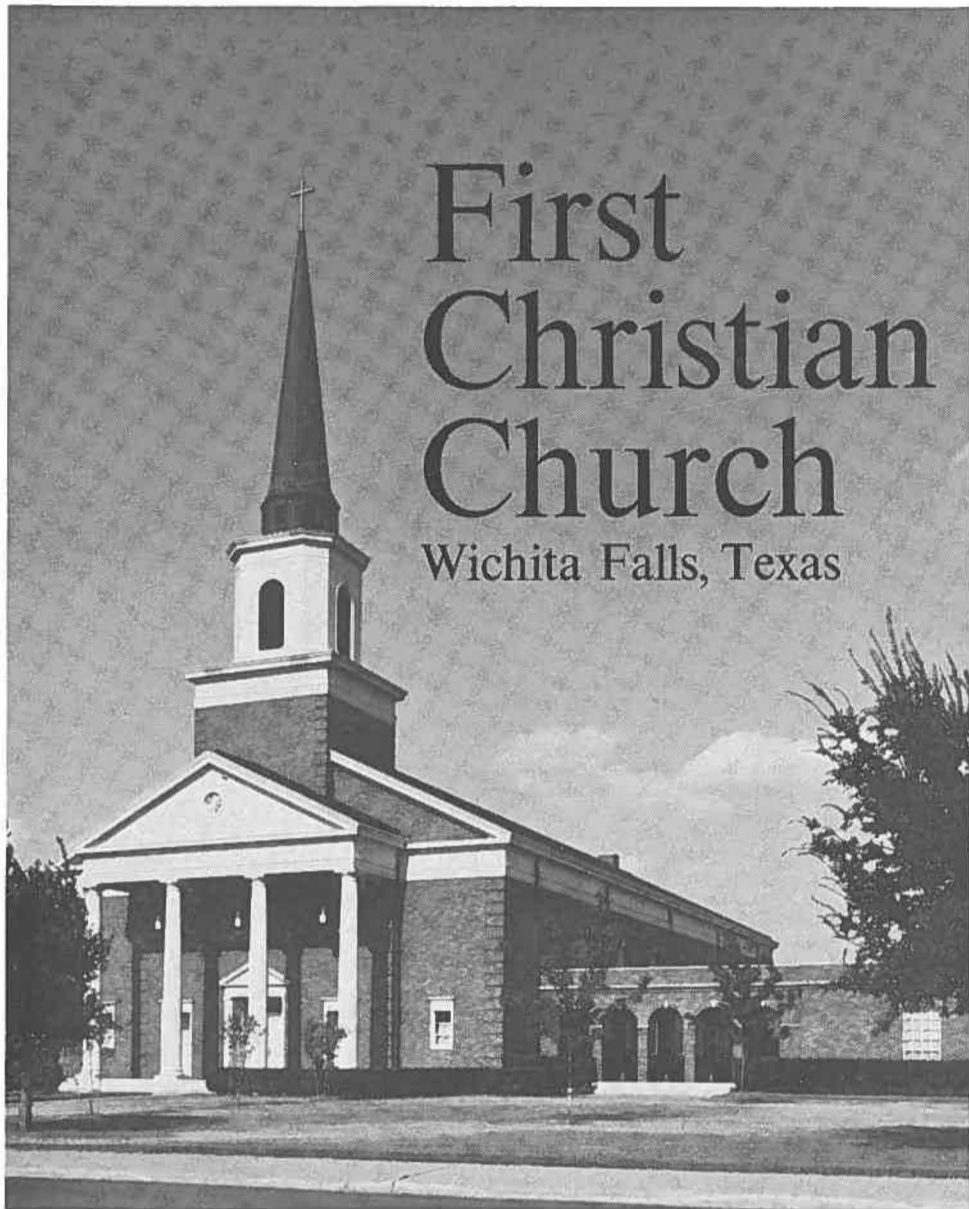
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GREAT ORGAN (9 speaking stops— 12 ranks equivalent)	SWELL ORGAN (19 speaking stops— 21 ranks equivalent)	CHOIR ORGAN (18 speaking stops— 12 ranks equivalent)	PEDAL ORGAN (19 speaking stops— 18 ranks equivalent)
8' Prinzipal	16' Gemshorn	16' Lieblich Gedeckt	32' Contra Prinzipal
8' Bourdon	8' Geigen Prinzipal	8' Erzähler	32' Untersatz
8' Dulciana	8' Rohrflöte	8' Erzähler Celeste	16' Prinzipal
4' Octav	8' Viola da Gamba	8' Gedeckt	16' Bourdon
4' Spitzflöte	8' Viola Celeste	8' Dulzflöte	16' Lieblich Gedeckt
2-2/3' Quint	8' Salicional	8' Dulzflöte Celeste	16' Dulciana
2' Superoctav	8' Voix Celeste	4' Prinzipal	8' Octav
2' Blockflöte	4' Prestant	4' Koppelflöte	8' Flötenbass
Mixture IV rks.	4' Nachthorn	4' Gemshorn	8' Gemshorn
Tremulant	4' Viola d'Amour	2-2/3' Nazat	4' Choralbass
Chimes	2' Doublette	2' Waldflöte	4' Spitzflöte
16' Great to Great	Plein Jeu IV rks.	1-3/5' Terz	Mixture III rks.
Great Unison off	16' Contrafagott	1-1/3' Larigot	32' Contra Bombarde
4' Great to Great	16' Dulzian	1' Siffloite	16' Bombarde
16' Swell to Great	8' Trompette	8' Krummhorn	16' Fagotto
8' Swell to Great	8' Hautbois	8' Harmonic Trumpet	8' Trumpet
4' Swell to Great	8' Vox Humana	8' Antiphonal Trumpet	8' Krummhorn
16' Choir to Great	4' Clarion	4' Rohrschalmei	4' Clarion
8' Choir to Great	4' Schalmei	Tremulant	4' Rohrschalmei
4' Choir to Great	Tremulant	Chiff	8' Great to Pedal
	16' Swell to Swell	Harp	4' Great to Pedal
	Swell Unison Off	Flemish Carillon	8' Swell to Pedal
	4' Swell to Swell	16' Choir to Choir	4' Swell to Pedal
		Choir Unison Off	8' Choir to Pedal
		4' Choir to Choir	4' Choir to Pedal
		16' Swell to Choir	
		8' Swell to Choir	
		4' Swell to Choir	
		Choir Antiphonal On	
		Choir Main Off	

CONSOLE EQUIPMENT

REVERSIBLES

Piston and Toe Stud—Great to Pedal
Piston and Toe Stud—Swell to Pedal
Piston and Toe Stud—Choir to Pedal
Piston and Toe Stud—Swell to Great
Piston and Toe Stud—Choir to Great
Piston and Toe Stud—32' Untersatz
Piston and Toe Stud—32' Contra Bombarde
Piston and Toe Stud—Sforzando—Affecting full organ (with indicator light)

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Balanced Expression Pedals for: CHOIR DIVISION
SWELL DIVISION

Balanced Register Crescendo Pedal (with indicator lights)

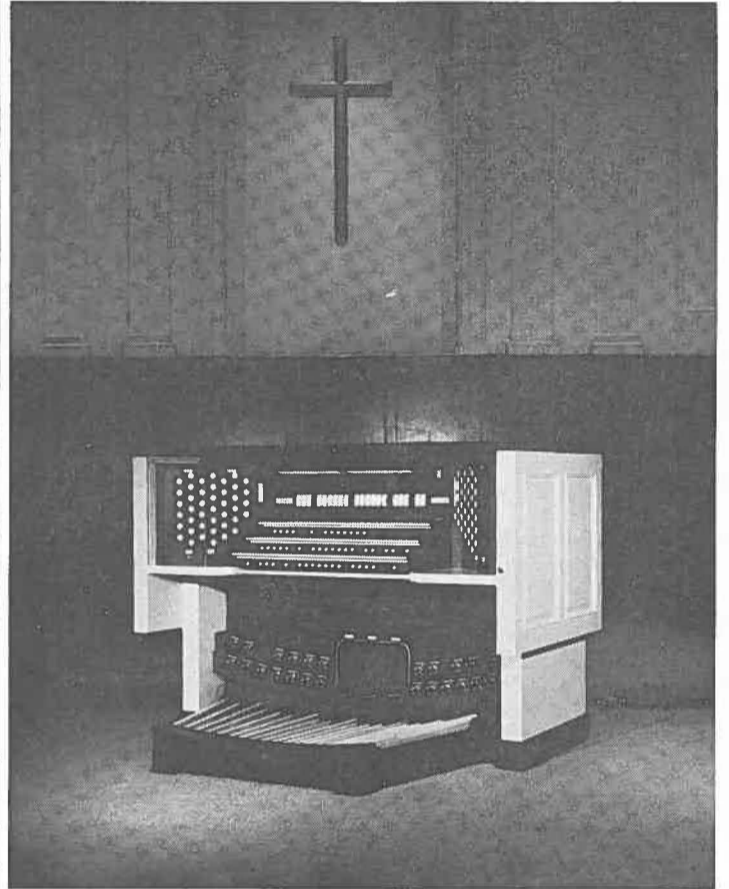
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Cancel		Swell Stops
Pistons	1-6	Great Stops
Cancel		Great Stops
Pistons	1-6	Choir Stops
Cancel		Choir Stops
Pistons	1-6	Pedal Stops
Toe Studs	1-6	(duplicating Pedal Pistons)
Cancel		Pedal Stops
Pistons	1-9	Generals—affect entire organ
Toe Studs	1-9	(duplicating General Pistons)
General Cancel		Cancels entire organ



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An Antiphonal Trumpet (Choir manual), treated in the style of the Trompette-en-Chamade, is one of several outstanding features of the new Rodgers Wichita Falls Custom Organ. Unenclosed, and projecting laterally from high on the rear wall of the nave, this penetrating Antiphonal Trumpet is remarkably smooth throughout its entire 61-note register. The Harmonic Trumpet (Main Chambers) is a brilliant solo voice and provides a capping chorus reed to the full organ ensemble. A key-locked switch (with indicator light) guards against the unintentional sounding of either Trumpet.

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Spreading Too Thin

In these days of so many duties and so many opportunities, all of us are in danger of spreading ourselves too thin. Most of us would like to be twins or triplets so that all the things we would like to get done could be done our way. Being human, most of us feel that our way is best and that the results of pinch-hitters rarely equal that of players in the original line-up.

Anything spread too thin is apt to become translucent and then transparent, so that eventually one can see right through to whatever is on the other side. The next stage, if it isn't the complete and explosive burst of a balloon or a paper bag, is at least the appearance of holes.

Now and again a visiting recitalist shows unmistakable signs of being spread too thin. If a recitalist appears on our calendar pages four days or more running and in different parts of our country too, don't be surprised if you hear a program worn rather thin. Few repertoires will withstand this kind of stretching without becoming positively threadbare.

We have known visiting teachers so much in demand and so enamored of the opportunity teaching provides, who found themselves slighting some of their most talented students, because human beings are only capable of so much.

We once knew an organ maintenance man, one of the most skillful of our whole acquaintance, who tried to service so many organs, he found himself getting a reputation as a "20-minute tuner" and losing his contracts to lesser men who could spare more time.

Spread-eagling is one of the most common human traits; only the laziest of us escape it and then only part of the time. The only antidote is, probably, "to see ourselves as others see us" — man's most difficult and indispensable assignment.

Remember that even peanut butter, called America's favorite spread, loses its savor when spread too thin.

MALCOLM JOHNS is conducting an adult mixed choir Monday evenings for a class on choral church music and materials at Detroit Cultural Center, Wayne State University.

Four Days in Milwaukee

As rather typical American Protestants, we had our first opportunity last month to attend a large international conference on church music under the auspices of the Catholic Church. Our knowledge of the music of this faith, hinging largely on college courses, spot reading and occasional attendance at special services, is meager indeed. Some of the music we have heard was in small parishes with overworked, underpaid and sometimes incompetent musicians in charge; this has been augmented by a few great cathedral services in several countries. But like too many of our colleagues, the music of the Catholic church, even in America, is largely a closed book to us.

Perhaps our very naiveté, or ignorance if you prefer, was one of the things which made the Fifth International Church Music congress in Milwaukee such a revealing and stimulating experience. It was almost startling to find really magnificent musicians from dozens of countries genuinely and vitally concerned about the music of their faith. Eminent musicologists were willing to stake their reputations upon their *beliefs about music*. The extraordinary freedom of discussion, opinion from opposite poles of thought trying to find common ground, gave the Congress a remarkably electric character. To breakfast with a Japanese musicologist, to chat with the president of the newly formed Mexican Union Nacional de Organistas, to lunch with a major American recitalist, to hear a world premiere of a major choral work all in a single day, is our idea of a perfect way to spend daylight hours in August.

But pleasure and enlightenment are only the beginnings of understanding. We hope to become better informed, more sympathetic, perhaps more enthusiastic. That won't be difficult in such company and in such an atmosphere as we found in Milwaukee.

Let's get to know each other better.

Absentee Report

Most readers of this journal are aware of its editor's enthusiasm for conventions. Missing any convention is always a disappointment to us, but when that convention is Canadian, we regret it all the more. So we are extremely happy to publish Margaret Drynan's vivid report of the Eastern Regional RCCO Convention in this issue. She makes us realize what a fine meeting we had to miss.

The Canadians are in their first year of regional conventions, now in alternate years between nationals. But most Canadians aren't used to that idea yet, and when the convention at Barrie came the traditional RCCO convention week, Canadians came tramping out as usual and staged a near-replica of their usual national, complete with elections, awards of diplomas etc.

Next year, of course, the Canadians will host a great week-long International Congress of Organists to which delegates from all English speaking countries will travel by the hundreds. Perhaps after that great effort, our Canadian cousins will be ready to settle down to just plain regional conventions in 1968. We hope that even more regions will be represented that year.

STRONG RETIRES AS DIRECTOR OF COLBY MUSIC INSTITUTE

Everett F. Strong, co-founder of the Colby Institute of Church Music held each August at Colby College, Waterville, Maine, retired as its director at the end of its 11th season. His successor is Dr. Thomas Richner, a member of the institute's faculty since its founding.

This summer's institute faculty also included Dr. Samuel Walter, Adele Heinrich and Phyllis Cobb.



Choral Music

A far smaller stack of choral music reached our desk this month than we expect at this season of the year. Only half a dozen of the scores of choral publishers are represented and they each sent only a few numbers. And only a proportion celebrates the major church holidays ahead of us.

One from Augsburg is for Christmas — a Richard Zgodava arrangement of Noël Nouvelet which emphasizes the canon possibilities many composers have found in the tune. For Lent is a thoughtful little anthem by Leland B. Sateran, Faithful Cross.

H. W. Gray sends several seasonal pieces. Gerre Hancock's In Thanksgiving will find considerable interest, with its effective use of usions, pitting of soprano and tenor against alto and bass, and a good organ part. Richard Warner's We Thank Thee, O God combines adult and youth choirs in an easy style.

For Christmas Gray sends Earl Rowland Larson's On Christmas Day with a two-part youth choir joining adults in a lilting tune. Richard Dirksen's The Nativity adds an excellent flute solo to a cappella choir. Claude Means' I Sing of a Maiden makes use of short solo bits in each section. Richard Warner has made a combined choir hymn-anthem of Once in Royal David's City, and Willis Bodine has arranged a pleasant organ ritornello to the Bach harmonization of Break Forth, O Beauteous Heavenly Light.

General purpose anthems from Gray include Leo Sowerby's Thou Shalt Love the Lord Thy God, written for Camp Wa-Li-Ro, and Searle Wright's big festival processional on the tune Rouen, which asks for brass and percussion. For unison voices are a Bach Come, Let Us all This Day and G. S. Freestone's rather square God, Who Touched Earth with Beauty.

All of the group from Marks are SSA carol arrangements by Walter Ehret. They include: Rest Thou, My Child (Czechoslovakian), On the Very First Christmas Morning (American folk with oboe), Little Infant, Sweet and Holy (Italian), Here in This Stable (French), and It is Christmas Anew (also French); the latter two have two violins. The arrangements are easy and singable.

Novello sends a very new work — Kenneth Leighton's unaccompanied Lift Up Your Hands, O Ye Gates, written for an Oct. 7, 1966 service at Westminster Abbey — and a rather tired old one — The Heavens Are Telling, from Haydn's The Creation. Good choirs should see the first.

Peer International sends two by S. Drummond Wolff, a hymn anthem, Christians Sing Out with Exultation, on Rendez a Dieu, with various uses of unisons and canon, and a big morning anthem, Rejoice, the Lord Is King. Anthony Donato's How Excellent Is Thy Name would justify the efforts of a good choir; it is not for dubs. W. Glen Darst's Praise the Lord of Heaven is a useful, bright anthem.

Presser sends two volumes of the Presser Choral Collection, volume 2 for treble voices and volume 3 for mixed voices. The contents of each were selected by the music staff of the Los Angeles City Schools and contain both sacred and secular music of wide variety and considerable quantity. Most directors will wish to see these. — FC

ILLNESS FORCES GERMANI TO CANCEL HIS AUTUMN TOUR

Serious illness has forced Fernando Germani, famed Italian organist, to cancel his American tour scheduled to open Oct. 7 and including many dates in California and the Canadian Northwest. Appearances at Bonn, Freiburg and Bayreuth, Germany, were also cancelled.

Those Were the Days

Fifty years ago the October, 1916 issue published the following news of interest to readers —

A two-year-old four-manual Casavant at the First Congregational Church, Oak Park, Ill. was destroyed when lightning struck the church and razed it

M. P. Möller purchased a plot of 20 city blocks to expand his large factory facilities

Philip James and Millicent Eady Gray were married Sept. 7 at the Dunc Church, Southampton, L.I.

The recital page listed programs by Gordon Balch Nevin, James T. Quarles, Clarence Eddy, George W. Andrews, E. Harold Geer, Charles A. Sheldon, Jr., Charles M. Courboin, Eric DeLamarier, Joseph Beebe, and Humphrey J. Stewart, among others

The suggestion that pipe organs be installed in city high schools was voted down by the city council in Seattle

Twenty-five years ago this magazine reported these events in the organ world in its October, 1941 issue —

A levy of 10 per cent tax on musical instruments was said to work a hardship on churches and the organ business

Elmer A. Tidmarsh played his 500th recital at Union College, Schenectady, N.Y.

Dudley Warner Fitch resigned his post at St. Paul's Cathedral, Los Angeles, after an 18 year tenure

Dr. Charles Peaker was elected president of the Canadian College of Organists at the annual convention in Brantford Aug. 26-27. Recitalists were Eric Dowling, F. C. Silvester and Dr. Peaker

Henry Willis & Son, wrote a note of gratitude for the many American letters of sympathy, following the destruction of the London factory in an air raid

Ten years ago these stories made news on the pages of the issue of October, 1956 —

Muriel Gidley Stafford reported the CCO convention in Montreal. Gordon D. Jeffery was elected president. Recitals were played by George Meek and Charles Peaker

Pauline Voorhees retired from Center Congregational Church, New Haven, Conn. after 41 years as organist and choirmaster; James Dendy succeeded her

Dr. Theodore Stelzer, head of the music department of Concordia College, Seward, Neb., was killed Aug. 11 in an automobile accident

Albert Russell was appointed organist-choirmaster of the Asylum Hill Congregational Church, Hartford, Conn.

Letters to the Editor

Seconds Mrs. Thomas

Johnson City, Tenn. Sept. 6, 1966 —

To the Editor:

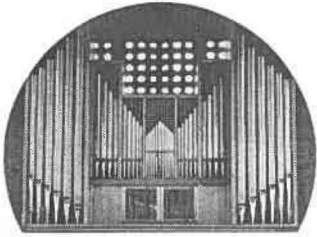
I should like to join Mildred Thomas' chorus in her comment on the behavior at the recent convention in Atlanta. I appreciate her zeal and courage in writing to you of her convictions. I just wish that I had more of her interest in these people of such great talent, wisdom and God-given zeal.

However, it was my decision several years ago that it was a mistake to walk off and leave them, and taking my Christian testimony with me, thereby relieve the situation, and so-to-speak take "Christ out of Christmas". To be perfectly frank, I do not get to attend nearly as many of these conventions and meetings as I would like to. Surely, the drinks flowed, and the jokes were offensive, to the extent that I have never heard the like, but I hope that the next time that the alcoholic beverages will not be ordered because some of us were there. There are many fellows who do not order their drinks because a girl at the table does not drink, and it is more of this kind of thing that we need to nurture.

My hat's off to Atlanta for attempting such an occasion. I just wish that I could have attended every meeting. The banquet food was superb and some of the organ playing the finest that I have ever heard. I sincerely hope over and over that some of us will not leave many, but that some will join us in a crusade for better things. We are still hoping that our "straight-laced" ideas will have a hearing. I do not know of a law anywhere prohibiting expressing an opinion or writing a letter as long as that intent is something good.

Most sincerely yours,

RUTH EVELYN CLARK



Organ Music

Several well-known contemporaries are represented in H. W. Gray organ music received this month. Quincy Porter is represented by a Toccata, Andante and Finale many organists will wish to study carefully. The prelude and postlude Leo Sowerby wrote for the Pontifical Mass Aug. 27 which was one of the highlights of the great Congress in Milwaukee reported elsewhere, are included: they are Praeludium super Benedictus Sit Deus Pater and Postludium super Benedictus Es Domino. These are good current Sowerby and most organists will wish to make their acquaintance. Young Gerald Near's Suite for Organ, written for Marilyn Mason, is good evidence of his superior talent. Its three movements are a brilliant chaconne, a quiet sarabande on Land of Rest, and a lively final. Elizabeth E. Rogers has arranged the familiar William Byrd Earle of Salisbury Pavane for brass trio and organ.

Also using brass effectively is Gerald Bales attractive Fanfare for Easter Day, which would make a brilliant contribution to an Easter service. BMI Canada Limited publishes it.

Number 37 in *The California Organist* series is a Toccata by Kent Smith; not inordinately difficult, its acrid dissonance might be a good addition to a recital.

Ludwig Altman, who has unearthed so many forgotten organ works of great composers, has done it again, with Two Andantes for Organ by Mendelssohn and Hummel (Hinrichsen available from C. F. Peters). Both are pleasant, playable pieces worth having in one's library.

A new series, Library of Organ Music, compiled and edited by Enid and Henry Woodward, is being published by Schmitt, Hall and McCreary. Volume 1 is labelled General, Lent, Easter, Communion, and volume 2 Advent and Christmas. Emphasis is on the Baroque but several romantic and contemporary pieces are included. Editing is good and the selection careful. Teachers and service players can hardly go wrong here.

A set of 16th Century Italian Dances for recorder consort edited by Joel Newman (Pennsylvania State U Press) may have interest for a number of readers. — FC

DONALD McAFEE. AAGO composer of full-length works for orchestra and chorus, including cantatas, a symphony, an opera and a mass, has been named assistant editor at Bourne, Co. He will work closely with Editor-in-Chief Ralph Satz in evaluating and preparing new American works for publication. He is an alumnus of Lynchburg College, Union Seminary and classes of Nadia Boulanger.



Records

E. Power Biggs must have had great fun recording his Holiday for Harpsichord, and his enthusiasm overflows into every number on the two bumper sides. His idea was to record a whole list (16 pieces) of highly familiar music, which most piano students for generations have made their own. What Mr. Biggs' arranging skill and imagination have done in this transfer to his pedal harpsichord is sheer legerdemain. Our top favorites on the disk, as of our last hearing, are the Ritual Fire Dance (number 1 for us from the beginning!), Marche Militaire, and a Brahms Hungarian Dance, but a new favorite is likely to emerge from every hearing. Here is a Christmas gift for everybody from Grandma on down; it will get many spins, often to merry shouts of laughter. The Columbia number is MS6878 stereo, and ML6278 mono.

To swell the already ample supply of Mozart organ records, we have received a German one entitled *Das geistliche Concert on Hymus* label HW 0103-04, issued by H. Weis & Co., Hölderlinstrasse 10, Frankfurt/Main. There are some good things about this record: the Walcker organ in Heiliggeistkirche in Frankfurt has an agreeable sound and is well recorded. Herbert Manfred Hoffman uses the instrument imaginatively and tastefully and his overall concept of the music is admirable. The usual large works are included along with several smaller ones less usual, in a very full two sides. All this is marred somewhat, at least for us, by Herr Hoffmann's style of robbing ends of measures and slighting notes of short duration. Ornaments also sound busy rather than natural. This record, nevertheless, is certainly a near-miss even for us, and many may like it much more than that. — FC

HANSEN IS SOLOIST, DUNN LEADS AT PHILHARMONIC HALL

Rodney Hansen was organist July 30 at Philharmonic Hall, Lincoln Center, New York City, when Thomas Dunn and the Festival orchestra performed a program of four organ concertos — the Haydn in C major, the Handel 3 in G minor, the Poulenc, and Barber's Toccata Festiva.

The New York Times favorable review mentioned that "the concert drew a hearteningly larger audience than have previous events in the series, and it was particularly responsive to the performers' after the playing of the Poulenc."

ALICE LEISMAN's final service as organist of Mount Zion Lutheran Church, Wauwatosa, Wis. ended with the hymn On Our Way Rejoicing, Gladly Let Us Go — purely unintentional, Pastor I. B. Kindem insists.



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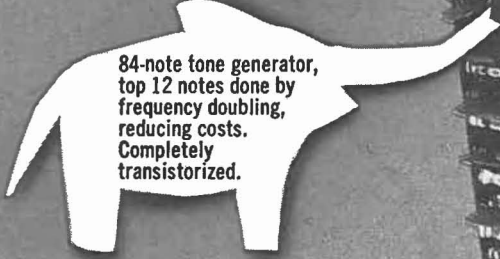
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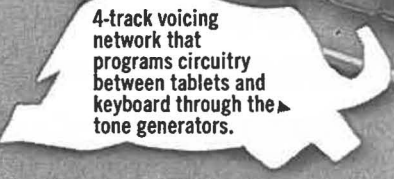
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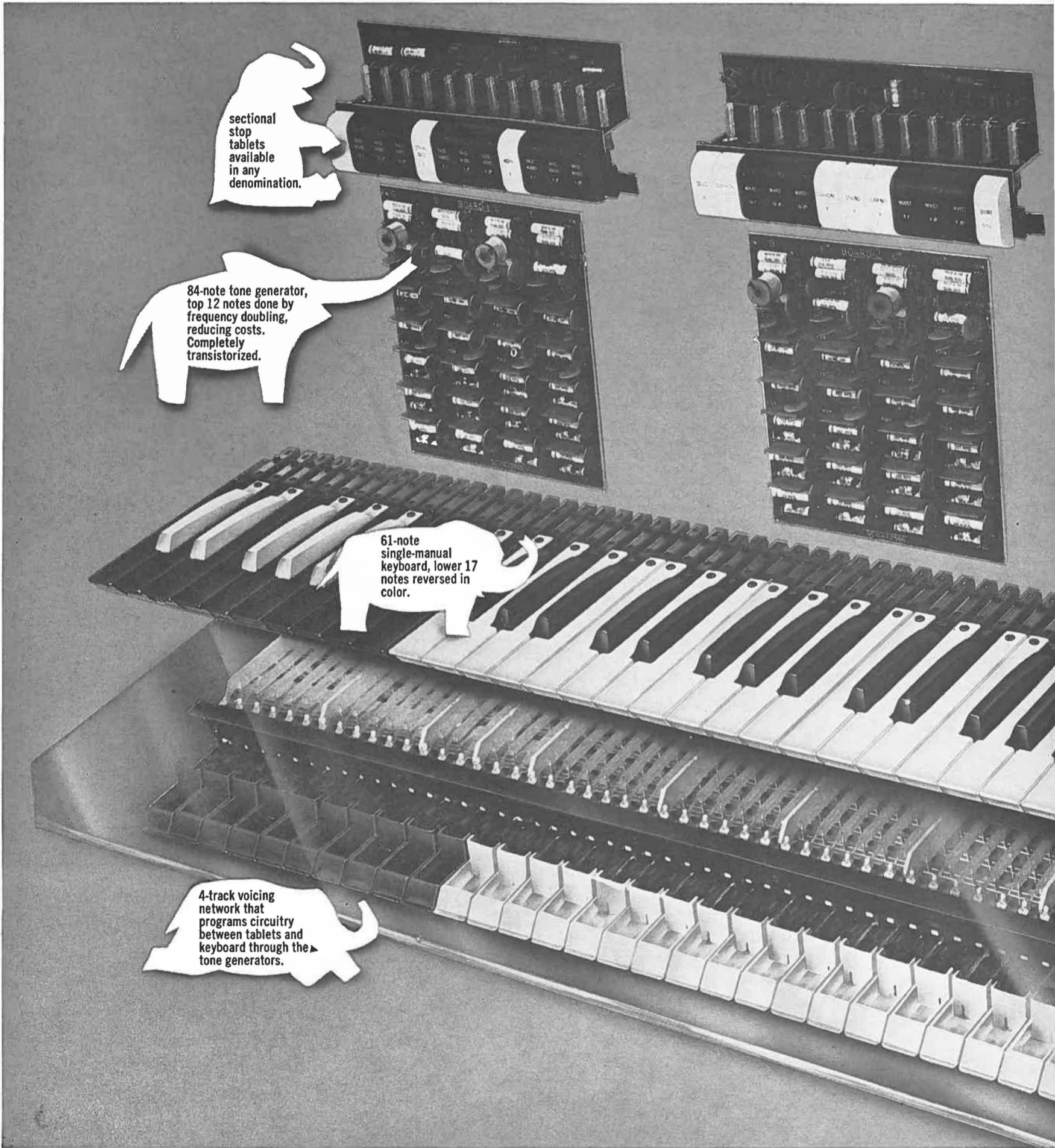
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The design was planned by Phillip Steinhaus of the Aeolian-Skinner staff in consultation with the Rev. E. D. Romig, rector, and Adolf Torovsky, organist and choirmaster.

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Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4-6 ranks 304 pipes
Trompette en Chamade 49 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 3-5 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

Trompette en Chamade 8 ft.

SWELL 1

Bourdon 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Céleste 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Flachflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 98 pipes
Voix Humaine 8 ft. (prepared)
Tremulant

SWELL 2

Spitzflöte 8 ft. 61 pipes
Flute Céleste 8 ft. 2 ranks 110 pipes
Principal 4 ft. 61 pipes
Plein Jeu 3-5 ranks 269 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Chalumeau à Cheminée 4 ft. 61 pipes
Tremulant

ANTIPHONAL (prepared)

Manual

Spitzprincipal 8 ft.
Principal 4 ft.

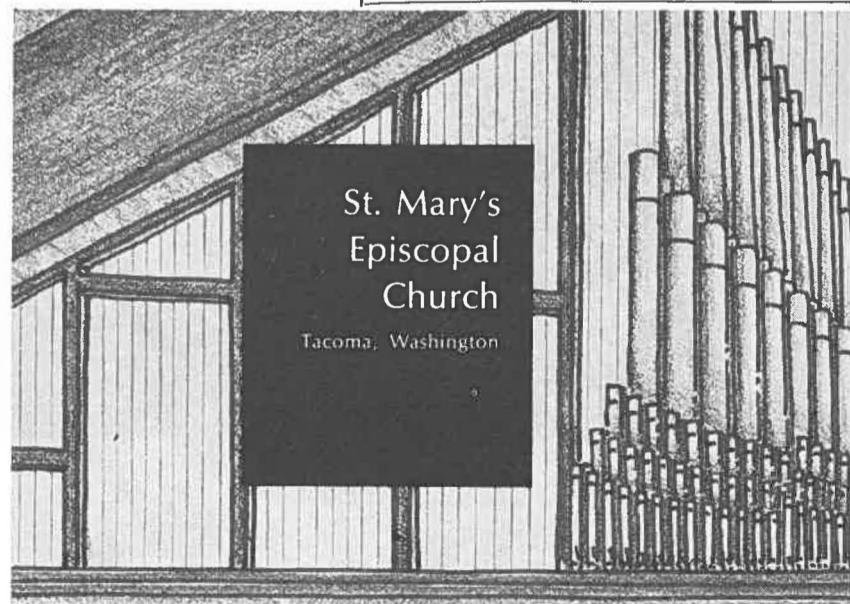
Mixture 4 ranks

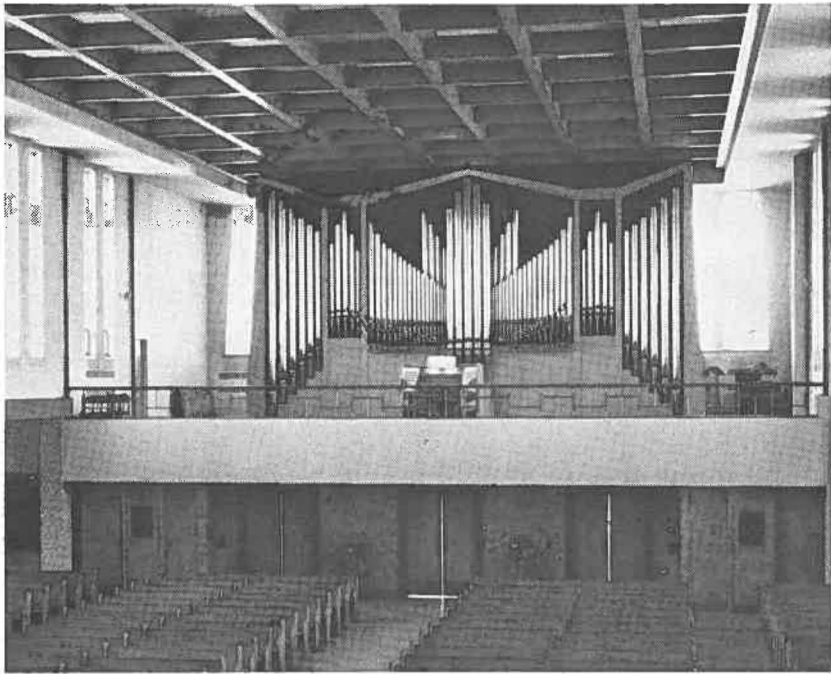
Pedal

Spitzprincipal 16 ft.
Spitzprincipal 8 ft.

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Gedeckt 4 ft. 12 pipes
Mixture 4 ranks 128 pipes
Contre Hautbois 32 ft. 12 pipes
Posaune 16 ft. 32 pipes
Hautbois 16 ft.
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes





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NOTRE DAME DE LA CONSOLATA

Schedule of Official Opening
Recital Oct. 6 — Massimo
Rossi is Organist

The Pontificia Fabbrica d'Organi G. Tamburini, Crema, Italy, has recently completed the installation of a three-manual, 48-stop organ for the Notre Dame de la Consolata Parish Church Montreal.

Windchests are mechanical with sliders. Transmission from the console (movable) is direct electric. There are five adjustable combinations (electric) for each manual and pedal, and five independent general combinations. The positivo and the recitativo are under expression, the grand'organo and the pedal are open. All the organ is enclosed in a beautiful wood case, with showing metal pipes. Wood pipes are made of the best Italian spruce and the metal pipes are of 70% tin and of copper from four foot up; no zinc was used.

All the flue work, especially of the Grand'Organo and of the positivo, is intended to be strictly of Italian school. All the principali with ripieni, flutes and reeds are after the best Italian tradition. Sweetness, warmth and transparency are the quality of the intonation of this organ. The pronunciation (chiff) is present in an essential degree, enough to speak lively without being aggressive. Seven different pressures are ranging from 38 mm. up to 65 mm.

The installation and the tonal finishing took two months. It was completed at the end of last May. Luciano Anselmi, head tonal director of the firm, finished the organ.

The new church is of Roman architecture. The seating capacity is about 1000. The reverberation ranges from one and half seconds when full to four seconds empty. The articulation intelligibility is most satisfactory.

The official opening of the organ will take place on Oct. 6. Massimo Rossi, University of Montreal, is the organist.

GRAND'ORGANO

- Principale 16 ft. 61 pipes
- Principale 8 ft. 61 pipes
- Flauto Traverso 8 ft. 61 pipes
- Ottava 4 ft. 61 pipes
- Flauto in VIIIa 4 ft. 61 pipes
- Decimaquinta 2 ft. 61 pipes
- XIXa e XXIIa 1½, 1 ft. 122 pipes
- Gran Ripieno 7 ranks 427 pipes
- Tromba dolce 8 ft. 61 pipes
- Tromba orizzontale 8 ft. 61 pipes
- Tromba orizzontale 4 ft. 12 pipes
- Fiffaro 8 ft. 49 pipes

POSITIVO

- Principale 8 ft. 73 pipes
- Flauto a camino 8 ft. 73 pipes
- Ottava 4 ft. 73 pipes
- Cor de Nuit 4 ft. 73 pipes
- Quintadecima 2 ft. 73 pipes
- Decimanona 1½ ft. 73 pipes
- Vigesimaseconda 1 ft. 73 pipes
- Sesquialtera 2 ranks 146 pipes
- Ripieno 4 ranks 292 pipes
- Cromorne 8 ft. 73 pipes
- Tromba orizzontale 8 ft.
- Tremolo

RECITATIVO

- Gedackt 8 ft. 73 pipes
- Viola di gamba 8 ft. 73 pipes
- Saliciale 8 ft. 73 pipes
- Préstant 4 ft. 73 pipes
- Flute a bec 4 ft. 73 pipes
- Nazard 2½ ft. 73 pipes
- Quintadena 2 ft. 73 pipes
- Tierce 1¾ ft. 73 pipes
- Septième 1-1/7 ft. 73 pipes
- Cymbel 4 ranks 292 pipes
- Trompette harmonique 8 ft. 73 pipes
- Schalmey 8 ft. 73 pipes
- Voce Celeste 8 ft. 61 pipes
- Tremolo

PEDALE

- Acustico 32 ft.
- Contrabbasso dolce 16 ft. 32 pipes
- Principale 16 ft.
- Subbasso 16 ft. 32 pipes
- Ottava 8 ft. 32 pipes
- Bordone 8 ft. 12 pipes
- Quintadecima 4 ft. 12 pipes
- Corno 4 ft. 12 pipes
- Mixtuur 6 ranks 192 pipes
- Controfagotto 16 ft. 32 pipes
- Fagotto 8 ft. 12 pipes
- Clarone 4 ft. 12 pipes

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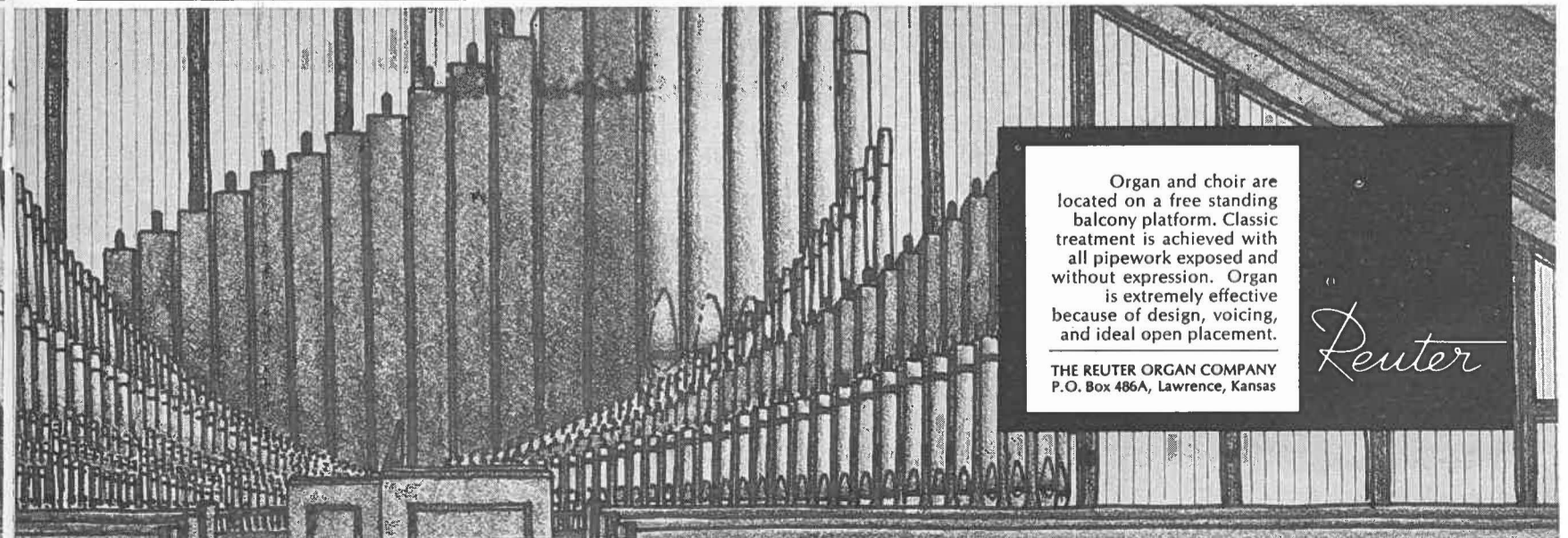
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CHURCH IN MINNEAPOLIS CHOOSES REUTER ORGAN

FOR NORMANDE LUTHERAN

Installation in Alcove above Rear
Balcony — Choir Division to
Be Added Later

The Reuter Organ Company, Lawrence, Kans., has been awarded a contract to build a new three-manual, 50-rank instrument for the Normandale Lutheran Church, Minneapolis, Minn.

The entire organ will be located in a free-standing position in an open alcove slightly above and to the rear of the balcony area of the church. The console and choir are situated in the balcony and thus an ideal free standing location is provided for the church's entire music program.

Pipework of the great, positiv, and major portion of the pedal division will be exposed with expression enclosures being provided for the swell and choir sections. At the present time, pipework of the choir organ is prepared for only in the console and this will be added at a later date. When completed, the organ will have four manual divisions, playable from the three keyboards of the console.

Negotiations for the sale of the instrument were handled by John Frykman, district representative for Reuter, who also will make the installation of the organ, scheduled for late this fall.

GREAT

Quintaten 16 ft. (prepared)
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 4 ranks 244 pipes
Horizontal Trumpet 8 ft. (prepared)
Chimes (prepared)

SWELL

Rohrgedeckt 16 ft. 73 pipes
Rohrflöte 8 ft. 61 notes
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Scharf 3 ranks (prepared)
Fagotto 16 ft. 85 pipes
Trompette 8 ft. 61 pipes
Fagotto 8 ft. 61 notes
Fagotto Clarion 4 ft. 61 notes
Tremolo

POSITIV

Naslonflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Zimbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

CHOIR (prepared)

Gedeckt 8 ft.
Gemshorn 8 ft.
Gemshorn Celeste 8 ft.
Fugara 4 ft.
Koppelflöte 4 ft.
Spitzflöte 2 ft.
Sesquialtera 2 ranks
Schalmei 8 ft.
Horizontal Trumpet 16 ft.
Horizontal Trumpet 8 ft.
Horizontal Trumpet 4 ft.
Tremolo

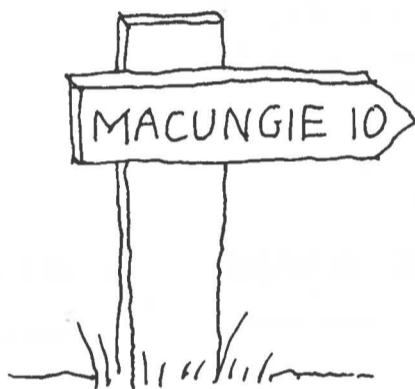
PEDAL

Acoustic Bourdon 32 ft. 32 notes
Principal 16 ft. 32 pipes
Bourdon 16 ft. 68 pipes
Rohrgedeckt 16 ft. 32 notes
Quintaten 16 ft. (prepared)
Rohrquint 10 1/2 ft. 32 notes
Octave 8 ft. 32 pipes
Bourdon 8 ft. 32 notes
Rohrflöte 8 ft. 32 notes
Quintaten 8 ft. (prepared)
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft. 32 notes
Bourdon 2 ft. 32 notes
Mixture 3 ranks 96 pipes
Bombarde 32 ft. (prepared)
Bombarde 16 ft. 56 pipes
Fagotto 16 ft. 32 notes
Bombarde 8 ft. 32 notes
Fagotto 8 ft. 32 notes
Clarion 4 ft. 32 notes
Krummhorn 4 ft. 32 notes

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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.

John Weaver, New York, N.Y. — City Hall, Portland, Maine July 26: Chaconne in G minor, L. Couperin; Lord Jesus Christ, Be Present Now, Deck Thyself, My Soul, With Gladness, Rejoice, Beloved Christians, Fugue in G minor, J. S. Bach; Prelude on Heartfelt Love Have I For Thee, Karg-Elert; Toccata in B minor, Gigout; Joie et Clarté des Corps Glorieux, Messiaen; Prelude, Fugue and Variation, Franck; Variations, Symphony 5, Widor.

John Fay, Portland, Maine — City Hall, Portland July 22: Prelude and Fugue in E minor, Bruhns; Tu Solus Altissimus, F. Couperin; Concerto 2 in B flat major, Handel; Stella Matutina, Dallier; Chorale in A minor, Franck; Prelude Modale, Langlais; Maestoso in C sharp minor, Vierne; Cantilena, McKinley; Scherzo in G minor, Bossi; Fountain Reverie, Fletcher; Grand Choeur on a Gregorian Theme, Weitz. July 28: Trumpet Tune, Purcell; Minuet in A major, CPE Bach; Gavotte, French Suite 5, J. S. Bach; The Squirrel, Weaver; Rustic March, Boex; The Swan, Saint-Saens; The French Clock, Bornschein; Children's March, Goldman. Aug. 4: Toccata on O Filii et Filiae, Farnam; Sicilienne, Bach-Widor; Allegro, Sonata in D, C.P.E. Bach; Come Now, Saviour of the Heathen, Prelude and Fugue in C minor, J. S. Bach; Sketch in D flat, Schumann; Introduction and Passacaglia, Reger; Air, Hancock; Prelude on B-A-C-H, R. K. Biggs; The Little Red Lark, Clokey; Scherzo in G minor, Macfarlane; Carillon de Westminster, Vierne. Aug. 12: March, Purcell; Flute Solo, Arne; In Thee Is Gladness, Comest Thou Now, J. S. Bach; Concerto 3 in G minor, Handel; Scherzo, Symphony 4, Widor; Chorale in B minor, Franck; Two Pieces, Rowley; Song of the Basket Weaver, Russell; Variations de Concert, Bonnet.

James Litton, Indianapolis, Ind. — Christ Church Cathedral Sept. 2: Voluntary in C, Purcell; Psalm 19, Marcello; Aria, Peeters; I Thou but Suffer God to Guide Thee, Fantasie in G major, Bach.

Robert Cundick, Salt Lake City, Utah — Interstake Center, Oakland, Calif. Sept. 4: Komm Gott, Schopfer, Fantasie and Fugue in C minor, Bach; Allein zu dir, Pachelbel; Concerto in F, Albinoni-Walther; Folk Tune, Scherzo, Whitlock; Passacaglia, Martin; Arioso, Cundick; Finale, Symphony 3, Vierne.

Siena Heights College Students, Adrian, Mich. — Lumen Chapel July 26: Adagio, Sonata in F sharp major, Scherzo, Sonata in E minor, Rheinberger — Sister Michael Robert, O.P.; Prelude in D for Pedals, Psalm 18, Marcello — Sister Jean Lenore, O.P.; Prelude and Fugue in F major, Bach; Interlude, Walther — Sister M. Theresia, O.P.; Trumpet Tune in D, Purcell; Toccata in G major, Dubois — Sister Maura Virginia, O.P.; Fugue in C minor, Bach; Mountain Sketches, Clokey — Sister Ann Marie, O.P.; Rhosymedre, Vaughan Williams; Finale, Franck — Sister Robert Miriam, O.P.

Kathleen Armstrong Thomerson, St. Louis, Mo. — Dowd Memorial Chapel, Boys Town, Neb. Aug. 13: Veni Sancte Spiritus, Dufay; Tiento, Pange Lingua, Cabanilles; Concerto in D minor, Vivaldi-Bach; The Burning Bush, Berlinski; Prelude, Fugue and Variation, Franck; A Hymn of Glory Let Us Sing, Come, Holy Ghost, with God the Son, Prelude and Fugue in A minor, Peeters.

Sister M. Agnes Cecile, O'Fallon, Mo. — Second Presbyterian Church, St. Louis, Sept. 18: Toccata for the Elevation, Frescobaldi; Fantasie and Fugue in G minor, Christ lag in Todesbanden, Bach; Variations on Christ lag in Todesbanden, Van der Horst; Sonata 3, Mendelssohn; Ah, Dearest Jesus, My Heart Shall Leap for Joy, Walcha; Choral Variations on Veni Creator, Durullé.

Sister Mary Susan Kors, Atchison, Kans. — Senior recital, Mount St. Scholastica College July 30: Roulade, Bingham; Toccata, Sowerby; Pièce Héroïque, Franck; Prelude and Fugue in G minor, Herr Jesu Christ, dich zu uns wend, Alle Menschen müssen sterben, Bach; Finale, Symphony 6, Widor.

Charles Huddleston Heaton, St. Louis, Mo. — Second Presbyterian Church Oct. 2: Prelude and Fugue in C major, Bach; Variations on Lord Jesus Christ, Turn Thou to Us, Walther; Fantasie in F minor K 594, Mozart; Magnificat in G minor, Dandrieu; Prelude for Passover, Berlinski; Heroic Piece, Franck.

George Thalben-Ball, London, England — Westminster Abbey Aug. 2: Dank-Psalm, Opus 145, no. 2, Reger; Was Gott tut, Kellner; Schmiecke dich, Krause; Ein' feste Burg, Bach-Grace; Andante Cantabile, Symphony 4, Widor; Variations on Weinen, klagen, Liszt; In Paradisum, Bedell; Imagery in Tableaux, Edmundsen; Nun ruhen all Wälder, Karg-Elert; Fête, Langlais.

William H. Barnes, Evanston, Ill. — St. James Congregation, Franklin, Wis. Sept. 18: O God, Thou Faithful God, God's Time Is Best, Hark a Voice Saith All are Mortal, Gigue 'in A flat, Bach; Evening Harmonies, Karg-Elert; Dialogue for two Trumpets, Clérambault; Choral Song, Wesley; I Love to Tell the Story, Glorious Things of Thee Are Spoken, Van Hulse; Solemn Melody, Davies; He Shall Feed Them, Titcomb; Holy God We Praise Thy Name, Traditional.

Hilary M. Tardif, Montreal, Canada — City Hall, Portland, Maine July 19: Prelude and Fugue in G minor, Movement 3, Pastorale, Lord Jesus Christ, J. S. Bach; Prelude, Fugue and Chaconne, Buxtehude; Récit de tierce en taille, F. Couperin; Moderato, Gothic Symphony, Widor; Partita on Ave, maris stella, Tardif; Romance Without Words, Bonnet; Wedding March, Tardif.

Charles Woodward, Wilmington, N.C. — The Lutheran Church of Our Savior, Jacksonville Aug. 14: Toccata in E minor, Pachelbel; March, Yarnold; Voluntary, Jig, Selby; Toccata on How Firm A Foundation, Murphree; Pavane, Elmore; Prelude and Fugue in B minor, Bach; Four Chorale Preludes, Dupré; Bell Benedictus, Weaver; Greensleeves, Wright; Toccata, Symphony 5, Widor.

John Doney, West Hartford, Conn. — City Hall, Portland, Maine July 21: Elevation, F. Couperin; Dialogue, de Grigny; Blessed Jesus, J. S. Bach; Cantabile, Franck; Fantasie in F minor K. 594, Mozart; Three Chorale Preludes, Pepping; Benedictus, Reger; Prelude and Fugue in E flat, Saint-Saëns.

Sue Dickson, Covington, Va. — First Presbyterian Church Aug. 28: Chaconne in F, L. Couperin; Now Come, Saviour of the Gentiles; Sleepers, Wake!, Trio Sonata 2, Bach; Chorale in A minor, Franck; Canon in B minor, Schumann; Prelude and Fugue in G minor, Dupré.

Flor Peeters, Mechelen, Belgium — Dowd Memorial Chapel, Boys Town, Neb. Aug. 18: Prelude and Fugue in C minor, Lübeck; Von Himmel hoch, Pachelbel; Wo Gott der Zeit, Hanff; Allein Gott in der Höhe sei Ehr, Böhm; Wir glauben all an einen Gott, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Prelude and Fugue in C major, J. S. Bach; Sinfonia per Organo opus 48, Peeters.

J. Richard Coulter, Berkeley, Calif. — Westminster Presbyterian Church, Portland, Ore. July 31; Rist Methodist, La Grande, Ore. Aug. 7, University of Idaho, Moscow Aug. 4, College of Idaho, Caldwell Aug. 10: Chaconne in E minor, Prelude and Fugue in G minor, Praise God, Ye Christians, Buxtehude; Toccata, Adagio and Fugue in C, Bach; Voluntary in D, Boyce; Chorale in A minor, Franck; Lamb of God Unspotted, Dragt; Prelude and Trumpetings, Roberts.

Douglas Rafter, Boston, Mass. — City Hall, Portland, Maine Aug. 2: The Agincourt Hymn, Dunstable; The Fifers, Dandrieu; Minuet, Organ Concerto 3, Handel; Sheep May Safely Graze, J. S. Bach; Sketch in C major, Schumann; Litany, Schubert; Pièce Héroïque, Franck; Intermezzo, Mascagni; Caprice, Sturges; The Cuckoo, Young; Dreams, McAmis; Variations de Concert, Bonnet.

John D. Morrison, Charlotte, N.C. — Grace Episcopal, Alexandria, Va. Aug. 1: Concerto 1, Handel; Sonata, Pergolesi; We All Believe in One God, Fantasie in G, Bach; Prelude and Fugue on B-A-C-H, Liszt; Trumpet Minuet, Hollins; La Verbe, Dieu parmi Nous, Messiaen.

George Decker, New York, N.Y. — City Hall, Portland, Maine Aug. 11: We All Believe in One God, These Are the Holy Ten Commandments, Jesus Christ, Our Saviour, Bach; Variations on Joseph est bien marié, Balbastre; Prelude and Fugue on B-A-C-H, Liszt; Symphony 2, Vierne; Les Rameaux, Langlais.

Charles S. Brown, Tempe, Ariz. — Arizona State University, Tempe Aug. 7: Come, Holy Ghost, Lord and God, Soul, Adorn Thyself With Gladness, Lord Jesus Christ, Be Present Now, J. S. Bach; Chorale in A minor, Franck; Noël sur les flutes, Daquin; Two Fantaisies, Alain; Prelude and Fugue in A minor, J. S. Bach.

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Programs of Organ Recitals of the Month

Paul Manz, Minneapolis, Minn. — Dowd Memorial Chapel, Boys Town, Neb. Aug. 14: Alma Redemptoris Mater, Dufay; Aria Loelleit; Prelude and Fugue in D minor, Kerckhoven; Toccata in F major, J. S. Bach; Pastorale, Franck; Three Chorale Preludes, Manz; Toccata, Monnikendam; Schnell, Distler; Two Chorale Preludes, Lied to the Sun, Peeters.

Jack Abrahamse, Peterborough, Ont. — George Street United Church Aug. 24: Concerto del Sigr. Meck, Walther; Prelude and Fugue in E minor, Buxtehude; Sonata 4 in C for flute (with Rinus Winterink), Bach Partita on Psalm 106, Cor Kee; Theme with Variations in A minor, Andriessen; Partita on Nun komm der Heiden Heiland, Distler; Series, Alterations in Four Sections, Cor Kee; Partita 1 in B flat (with Rinus Winterink), Telemann.

John Schaefer, New York City — Trinity Episcopal Church, Columbus, Ohio Aug. 21: Prelude on a Theme of Vittoria, Britten; Bergamasca, Frescobaldi; Récit de Tierce en Taille, Grigny; Toccata and Fugue in F, Bach; Antiphon 3, Dupré; Allegro, Sonata, Louie White; Prière, Franck; Prelude and Trumpetings, Roberts; Two Chorale Preludes, Fantasie and Fugue in D minor, Reger.

Ruth Bixel, Huntington, Ind. — Pre-nuptial recital, Trinity Lutheran, Moorhead, Minn. Aug. 20: Psalm 19, Marcello; Prelude in E flat, Prelude in D minor, An Wasserflüssen Babylon, Bach; Abide, O Dearest Jesus, Karg-Elert; Rhosymedre, Vaughan Williams; Wacht auf, Bach; Entrata Festiva, Peeters (with brass choir); Fugue in E flat, Bach.

Robert E. Schanck, East Orange, N.J. — Dedicatory of addition to organ of Christ Episcopal Church Sept. 4: Psalm 19, Marcello; Basse et Dessus de Trompette, Clérambault; Preludium, Sonata 10, Corelli; Fugue in G, Hark, A Voice Saith, Sleepers, Wake, Bach; Pièce Héroïque, Franck.

Grady Wilson, New York, N.Y. — City Hall, Portland, Maine Aug. 10: Grand Jeu, du Mage; Andante in F major, K 616, Mozart; Prelude and Fugue in D major, J. S. Bach; Chorale in A minor, Franck; Scherzo, opus 2, Durullé; The Burning Bush, Berlin-ski.

Orpha Ochse, Pasadena, Calif. — Opening of organ at Norman Sauppé home July 30, 31: Echo Fantasie, Sweelinck; Toccata per L'Elevatione, Frescobaldi; Sonata 21, Rayner Brown; Wenn wir in höchsten Nöthen sein, Prelude and Fugue in E flat, Bach; Chaconne, Ochse; Sonata 6, Mendelssohn; Chorale in A minor, Franck.

Herbert L. White, Jr., Chicago — Sherwood Music School, Aug. 10: Caprice sur les Grands Jeux, Clérambault; Dialogue, Parish Mass, F. Couperin; The Cuckoo, Daquin; Introduction and Toccata in G, Walond; Prelude and Fugue in E, Lübeck; From Heaven above, Pachelbel; My Heart Is Filled with Longing, Strung; Fugue in C, Buxtehude. Aug. 16: all Bach — Prelude and Fugue in B minor; When in the Hour of Utmost Need, These are the Holy Ten Commandments; Prelude and Fugue in A minor.

Donald S. Johnson, Huntingdon, Pa. — Juniata College Aug. 10: Fanfare and Variation, Purcell-Biggs; Prelude and Fugue in B minor, J. S. Bach; The Bells of Arcadia, F. Couperin; Fantasie in F minor, Mozart; Sonata 3, Hindemith; Pastorale on Forest Green, Purvis; Roulade, Bingham; Westminster Carillon, Vierne. Phyllis Wald Henry, soprano, assisted.

Allister Grant, Portland, Maine — City Hall, Portland Aug. 5: First Movement, Symphony 5, Beethoven; Selection from "The Desert Song", Romberg; Andante, Symphony 5, Tchaikovsky; Adoration, Borowski; Tannhauser Overture, Wagner; Londonderry Air, Nelson; Improvisation. Holly Sargent, pianist, assisted and shared the program.

Richard Giltner, Gainesville, Ga. — First Baptist Church, Sumner, Wash. Aug. 7: Prelude, Symphony 2, Widor; Glory to God on High, Bach; Salve Regina Caelorum variations, Schroeder; Pastorale, Bach; I Need Thee Every Hour, Bingham; Aria, Symphony 6, Vierne; Salve Regina toccata, Schroeder; By the Waters of Babylon, Bach.

Abba Leifer, Chicago, Ill. — Dedicatory recital at Temple Mizpah Sept. 9: Noël sur les anches, Daquin; Nun komm der Heiden Heiland, J. S. Bach; Allegro, Concerto 4 in F major, Handel; Berceuse, Suite Bretonne, Dupré; Toccata in B minor, Gigout; Passacaglia in C minor, J. S. Bach.

Vernon DeTar, New York City — Christ Church, Westerly Sept. 6: Ricercare Brevis, Fantasie in the Manner of an Echo, Sweelinck; Partita on Christ Is my Life, Pachelbel; We All Believe in One God, Prelude and Fugue in C minor, Bach; Andante for Mechanical Organ, Mozart; Chorale in B minor, Franck; Postlude for the Office of Compline, Alain; Toccata on London Tune, Louie White.

Frederick Jackisch, Springfield, Ohio — Music Institute, Chatham College, Pittsburgh, Pa. Aug. 17: Sonatina, Ritter; Soul Adorn Thyself, Our Father in Heaven, Bach; Toccata, Bender; How Lovely Shines the Morning Star, Come Now Saviour of the Gentiles, Lo How a Rose, Lift Up Your Heads, Bornefeld; If Thou but Suffer God to Guide Thee, Praise to the Lord, René Franck; Intermezzo Armonico, Schroeder; Four Psalm Preludes, Robert Powell.

Marilyn Keiser, New York, N.Y. — City Hall, Portland, Maine Aug. 9: Trumpet Tune in D major, Stanley; Introduction and Passacaglia, Sonata 8, Rheinberger; Fugue in C major, Buxtehude; Fantasie and Fugue in G minor, J. S. Bach; Epilogue, Langlais; Twilight at Fiesole, Rhythmic Trumpet, Bingham; Prelude and Fugue on the Name of Alain, Durullé.

Mary Camm Adams, Alexandria, Va. — Grace Episcopal Church Aug. 29: Ein feste Burg, Walther, Pachelbel; Prelude on Old 100th, Rowley; Andante, Fugue and Chorale, Willan; The Cuckoo, Daquin; Epilog, Langlais; Ut Queant Laxis, Bingham; Aria, Peeters; The Angel with the Trumpet, Charpentier.

Students of James Litton, Indianapolis, Ind. — Christ Church Cathedral Sept. 16: Verset of the Te Deum, Tu Devicto Mortis, Attainant; Versets on Tones 5 and 3, Cabezon; Intonation on Tone 9, Gabrieli; Herr Jesu Christ, Walther — Charles Bass. Herr Jesu Christ, dich zu uns, Fugue in G major, Bach — Leston Beisel.

Karen Albers, San Leandro, Calif. — Interstate Center, Oakland Oct. 2: Toccata per l'Elevatione, Frescobaldi; Concerto 6 in B flat, Handel; Two Chorale Preludes, Janacek; Toccata, Adagio and Fugue in C, Bach; Pastorale, Symphony 1, Vierne; Toccata, Villancico y Fuga, Ginastera.

George Faxon, Boston, Mass. — City Hall, Portland, Maine Aug. 16: March, Ariane Symphony, Guilmant; Andante Cantabile, Symphony 4, Widor; Toccata and Fugue in D minor, Bach; Chanson, E. S. Barnes; Allegretto, Sonata in E flat minor, Horatio Parker; Papillons Noirs, Jepson; Three Pieces, R. S. Stoughton.

David Straker Bowman, Albany, N.Y. — Cathedral of All Saints June 15: All Bach: Prelude and Fugue in A major, By the Waters of Babylon, Jesus Christ, Our Saviour, All Glory Be to God on High, Blessed Jesu, At Thy Word, These Are the Holy Ten Commandments, Come, God Creator, Holy Ghost, Pastorale in F major, Now Thank We All Our God, Rejoice, Beloved Christians, When in the Hour of Utmost Need, Before Thy Throne I Now Appear, Passacaglia and Fugue in C minor.

Harriette Richardson, Springfield, Vt. — City Hall, Portland, Maine Aug. 3: Rhythmic Suite, Elmore; Rhapsody on Liebster Jesu, Richardson; As Now the Sun's Declining Rays, Simonds; Te Deum, Langlais; Prelude and Fugue in C major, Dupré; Sonatine, Persichetti; Brother James Air, Wright; The Burning Bush, Berliniski; Prelude and Fugue in G major, J. S. Bach.

Robert Powell, Concord, N.H. — City Hall, Portland, Maine Aug. 17: Chorale in A minor, Franck; Elevation, Dupré; Fugue in A flat minor, Brahms; Prelude on The Stife Is O'er, Powell; Fairest Lord Jesus, Schroeder; Prelude on Out of the Depths, Howells; Prelude and Fugue on a Theme of Vittoria, Britten; Meditation for Organ, Edmund Rubbra; Prelude and Fugue in C major 9/8, J. S. Bach.

David Ramsey, Memphis, Tenn. — Idlewild Presbyterian Church Aug. 8: Prelude and Trumpetings, Roberts; Come, Holy Ghost, Lord God, If Thou But Suffer God to Guide Thee, Praise to the Lord, the Almighty, David; Prelude and Fugue in C major, J. S. Bach. Diane McCullough, soprano, shared the program.

William Tortolano, Winooski, Vt. — City Hall, Portland, Maine July 20: Psalm 19, Prelude in A minor, Psalm 18, Marcello; Prelude, Fugue and Variation, Franck; Two Chorale Preludes, Peeters; Suite Médiévale, Langlais. Martha Kane Tortolano, soprano, shared the program.

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Programs of Organ Recitals of the Month

Richard Ellsasser, Hollywood, Calif. — Hammond Museum, Gloucester, Mass. July 18: Sonata 1, Guilmant; Cortège and Litanie, Dupré; Le Jardin Suspendu, Alain; Thou Art the Rock, Mulet; Sonata 5, Widor. July 19: Fugue in G, J. S. Bach; Gigue, Ronde, J. C. F. Bach; Come Now Saviour of the Gentiles, Toccata, Adagio and Fugue, J. S. Bach; Introduction and Toccata, Frescobaldi; Andante in F, K616, Mozart; Rondo in G, Bull; Rhumba, Elmore; Soul of the Lake, Karg-Elert; The Kettle Boils, Clokey; Greensleeves, Improvisation, Ellsasser.

Robert Scoggin, Rochester, Minn. — Choristers Guild Seminar, Salem College, Winston-Salem, N.C. Aug. 9: Sonata on Tone 1, Lidon; Under the Linden Green, Sweelinck; Adagio, Fiocco; Improvisation on Tallis' Canon, Manz; Festive Improvisation on Wachet auf, Piet Kee; Ciacona in F, Pachelbel; Prelude and Fugue in D, Buxtehude; Prelude in C, Bruckner; Scherzetto, Vierne; Cantilène, Langlais; Concerto Pieve, Peeters.

Nathan Harada, Honolulu, Hawaii — Kawaiahaeo Church Aug. 21: Prelude and Fugue in F major (little), Jesus Christus unser Heiland, Christe, du Lamm Gottes, Bach; As Jesus Stood Besides the Cross, Scheidt; Prelude, Fugue and Chaconne, Buxtehude; Es ist ein' Ros, Brahms; Jesus ist kommen, O wie selig, Reger; Modal Prelude, Langlais; Basse et Dessus de Trompette, Clérambault.

George Kershner, Reading, Pa. — St. Paul's United Church Aug. 28: Prelude and Fugue in G minor, Fugue in C major, Buxtehude; I am Black but Comely, Prelude and Fugue in G minor, Dupré; Brother James' Air, Wright; Prelude for Rosh Hashana, Berlinski; Pavane, Elmore; Greensleeves, Purvis; Prelude and Fugue on B-A-C-H, Liszt.

Karen van Bronkhorst, Chico, Calif. — Trinity Episcopal Church, San Francisco Aug. 21: Prelude and Fugue in E minor, Bach; Chorale in C major, Franck; Four Pieces, Hommage a Frescobaldi, Langlais; Iam sol recedit igneus, Simonds; Passacaglia, Symphony in G, Sowerby.

William Pruitt, Pittsburgh, Pa. — Emmanuel Church, Boston, Aug. 30: 12 versets from Te deum, Nivers; Offertoire sur les Grands jeux, F. Couperin; Prelude and Fugue in A minor, Bach; Prelude and Variation, Franck; Fantasy, Pruitt; Suite Médiévale, Langlais.

Bernard Piché, Three Rivers, Quebec — City Hall, Portland, Maine July 27: Sarabande and Fugato, F. Couperin; Concerto in D minor, Vivaldi-Bach; Giga in C major, Buxtehude; Fantasia K. 594, Fantasia K. 608, Mozart; Pastorale, Franck; Allegro Vivace, Symphony 5, Widor.

Students of Naomi Woll Howell, Dixon, Ill. — St. Luke's Episcopal Church Aug. 21: Een Vaste Brugt, Kee; Partita in C minor, Bach — Robert Hale; Wie schön leuchtet, Buxtehude; Ich ruf zu dir, Bach — Dennis Winkle; Verse on Tone 6, Kerkhoven; Aria Pastorella, Rathgeber — Janice Anderson; Warum sollt ich, Walthers; Chime Prelude, Peele — Jo Lynn Anderson; Fugue, Selby; Musette, Dandrieu — Norma Hazen; Wer nur den lieben Gott, Bach, Walcha; Salve Regina, Kreckel — Cheryl Cunningham; Fugue on the Kyrie, Couperin; O Welt, Es ist ein Ros', Brahms — Jo Ellen Worley; Giant Fugue, Bach; Mode of G, Langlais — Lorraine Schaich.

Thomas Richner, New York, N.Y. — City Hall, Portland, Maine Aug. 19: Grand Jeu, du Mage; Toccata in E minor, Pachelbel; Nun bitten wir, Prelude and Fugue in G minor, Buxtehude; Fugue in E flat major, J. S. Bach; Rondo in F, F. Couperin; Pièce Héroïque, Franck; Prelude on Beatitudo, Robert Hebble; Grand Choeur Dialogue, Gigout; Song of Peace, Langlais; Carillon-Sortie, Mulet.

John McCreary, Honolulu, Hawaii — St. Andrew's Cathedral Sept. 11: All Franck: Fantasia in C, Chorale in E, Prelude Fugue and Variation, Pièce Héroïque. Sept. 18: All Franck: Fantasia in A, Cantabile, Prière, Chorale in A minor. Sept. 25: All Franck: Grand Pièce Symphonique, Pastorale, Finale.

Francis S. Harrell, Falls Church, Va. — Grace Episcopal Church, Alexandria Aug. 22: Suite Médiévale, Langlais; Two Voluntaries, Boyce; Toccata and Fugue in D minor, Bach; Bryn Calfaria, Rhosymedre, Hyfrydol, Vaughan Williams; Meditation on Picardy, Comes Autumn Time, Sowerby.

Ansley D. Fleming, Norman, Okla. — All Saints, Church, Atlanta, Ga. Aug. 28: Chaconne in F major, Purcell; Musical Clocks, Haydn; Liebster Jesu, Prelude and Fugue in D major, Bach; Chorale in E major, Franck; Pavane, Elmore; Fantasia in C minor, Introduction and Fugue, Liszt.

Richard Peek, Charlotte, N.C. — First Presbyterian Church, Belmont Aug. 16: Concerto 2 in B flat major, Handel; Elevation, F. Couperin; Toccata and Fugue in D minor, J. S. Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue on St. Thomas, Peek; Schönster Herr Jesu, Schroeder; Tu es Petra, Mulet.

Norma DeMott, Barry Biskup, Chatham, N.J. — Students of Leola Anderson, First Methodist Church July 9: Grand Jeu, Du-Mage; Two Three-voice Fugues, Anon; Come, Saviour of the Gentiles, O Thou of God the Father, O Hail This Brightest of Days, In Thee Is Joy, Little Prelude and Fugue in C, Toccata and Fugue in D minor, Bach; From God I Ne'er Will Turn Me, Buxtehude; Blessed Are Ye Faithful Souls, Brahms; Re-verie, Berceuse, Carillon, Vierne; Chorale in A minor, Franck; Divine Banquet, Andriessen.

Emma Lou Diemer, Falls Church, Va. — Grace Episcopal Church, Alexandria Aug. 8: Prelude and Fugue in C minor, Bach; Partita on Veni, Creator Spiritus, Peeters; Hyfrodol, Pleading Saviour, St. Theodulph, Diemer; Nocturne, McCabe; Voluntary in A minor, Stanley; Four Chorale Preludes, Walcha; Prelude, Fugue and Chaconne, Buxtehude.

Robert Bates, Colorado Springs, Colo. — Concerto 2 in B flat, Handel-Dupré; Vater unser im Himmelreich, Es ist das Heil, In dich hab' Ich gehofft, Now Thank We all Our God, Prelude and Fugue in A minor, Bach; Now Thank We All Our God, Karg-Elert; Adagio, Sonata 6, Mendelssohn; Prelude and Fugue on B-A-C-H, Liszt.

Warren L. Berryman, Berea, Ohio — Church of the Heavenly Rest, New York City Aug. 21: Trumpet Voluntary, Stanley; Noël, Daquin; Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Fantasia in F minor K 608, Mozart; Sonata 3, Hindemith; Jesu, Lead Thou onward, Karg-Elert; Scherzo, Symphony 2, Carillon, Vierne.

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

Lewis Brunn, Newark, N.J. — City Hall, Portland, Maine July 29: Chorale in E major, Franck; Jesus Christ, Our Saviour, Sheep May Safely Graze, Prelude and Fugue in D major, J. S. Bach; Fantasia and Fugue on B-A-C-H, Liszt; Prelude and Fugue on the Name of Alain, Durullé; Four Pieces, Purvis.

John Upham, New York City — St. Paul's Chapel, Trinity Parish Sept. 7: Concerto in C minor, Telemann-Walther; Schmücke dich, Walthers; Prelude in E flat and F minor, Kittel; Prelude and Fugue in C major, Böhm. Sept. 14: All Bach: Partita on Christ, der du bist der helle Tag; Liebster Jesu, Ein' feste Burg; Toccata and Fugue in D minor (Dorian). Sept. 21: All Buxtehude: Prelude and Fugue in D major; Christ unser Herr zum Jordan kam; Fugue in C; Partita on Nun lob mein Seel; Prelude and Fugue in G minor. Sept. 28: Voluntary in A minor, Stanley; Christe Redemptor omnium, Bull; Fantasia, Bull; Adagio and Allegro in F, K 594, Mozart; Fugue in G minor, W. F. Bach.

Edouard Nies-Berger, Richmond, Va. — St. Katharinenkirche, Oppenheim-am-Rhein, Germany Aug. 14: Fantasia and Fugue in C minor, Six Chorale Preludes, Bach; Andante, Allegro, Andante, Grande Pièce Symphonique, Franck; Pastorale, Erb; Andante Cantabile, Finale, Symphony 4, Widor; Cortège et Litanie, Dupré.

Eugene W. Hancock, New York, N.Y. — Cathedral of St. John the Divine August 7: Prelude and Trumpetings, Roberts; Benedictus, Parish Mass, F. Couperin; Deck Thyself, O My Soul, Karg-Elert; Toccata, Symphony 5, Widor. Aug. 14: Toccata 3, Bankoli; Three Pieces, M. Fox; Go Down Moses, Sowande.

Boies Whitcomb, Cleveland, Ohio — Washington, D.C. Cathedral Sept. 4: Toccata in C minor, Muffat; Allein Gott in der Höh sei Ehr (two settings), Bach; Cantilène, Suite Brève, Langlais; Toccata, Villancico y Fuga, Ginastera; Wondrous Love Variations, Barber; Chorale in E major, Franck.

John Richard Strege, Fond du Lac, Wis. — Cathedral Church of Saint Paul Aug. 7: Chaconne, L. Couperin; Prelude and Fugue in D major, Buxtehude; Toccata in F major, J. S. Bach; Cantabile, Franck; Chant héroïque, Chant de paix, Te Deum, Langlais.

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Programs of Organ Recitals of the Month

Esther Cupps, Baltimore, Md. — Grace Episcopal, Alexandria, Va. Aug. 15: Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 6, Fugue in E flat major, J. S. Bach; Pièce Héroïque, Franck; Sonata 3, Hindemith; Transporte de joie, Messiaen.

Kathleen Quillen Gilley students, Atlanta, Ga. — All Saints' Church Aug. 22: Offertoire sur les grands jeux, Couperin; Two Miniatures, Peeters; Recitative and Toccata in E, Bach — Molly C. Stanley; Herzlich thut mich verlangen, Kirnberger, Strungk; Passacaglia, Buxtehude; Capriccio Cucu, Kerll; Herzlich lieb hab' ich dich, Alberti; Toccata, Symphony 5, Widor — Kathleen Gilley; Aug. 23: Vom Himmel hoch, Boehm; Pastorale, Sowerby; Vater unser, Liebster Jesu, Prelude in G minor, Bach — Joy Davis; Prelude in D minor, Peeters, Mickey Cox; Three Dances, Alain — Ansley Fleming. Aug. 24: Fantasia on Tone 6, Gabrieli; Sheep May Safely Graze, Bach; Two Miniatures (19 and 1), Peeters; Three Chorale Preludes, Brahms; Toccata, Adagio and Fugue in C, Bach — Chris Hornsby. Aug. 25: Nun komm der Heiden Heiland, Bach; Suite for a Musical Clock, Largo in G, Handel; Fantasia in G, Bach; Kleine Prelude 6, Schroeder — Sally Burger; Kleine Preludes 1, 2, 4, Schroeder; Introduction and Toccata in G, Walond; Benedictus, Mass for Parishes, Couperin; Theme and Variations on a Christmas Theme, Monnikendam, — Mary Hesla.

Earl Scott, Anderson, Ind. — Christ Church Cathedral, Indianapolis Sept. 23: Praise to the Lord, Now Woods and Fields Are Sleeping, Michelsen; Rhosymedre, Vaughan Williams; Toccata, Adagio and Fugue in C, Bach.

Marie Ealy Gill, Gahanna, Ohio — Peace Lutheran Church Sept. 4: Trumpet Tune in D, Purcell; Largo, Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; A Mighty Fortress, Faulkes; Carillon, De-

Ann Sorenson, Quincy, Ill. — Vermont St. Methodist Aug. 21: Prelude and Fugue in E flat major, Bach; Zu Bethlehem geboren, Walcha; Chorale in A minor, Franck; Offertoire sur les Grands Jeux, The Fifers, Dandrieu; Toccata, Symphony 5, Widor. Lamarter; Finale, Symphony 2, Widor.

Loralyn Lindsey, Kokomo, Ind. — First Congregational Church Aug. 31: Toccata and Fugue in D Minor, Bach; Chorale in B minor, Franck; Toccata, Sowerby.

Robert Sutherland Lord, Pittsburgh, Pa. — Frick Fine Arts Building, Sept. 6: Concerto 5 in F major, Handel; Prelude, Fugue and Variation, Franck; Allegro Vivace, Finale, Symphony 1, Vierné.

William S. Wrenn, Dunellen, N.J. — Re-nuptial recital, First Presbyterian Church June 18: In Thee Is Gladness, When Thou Art Near, We Thank Thee God, Sonatina, God's Time Is Best, Bach; Now Thank We All Our God, Bach-Fox; Deck Thyself, Brahms; Cortège et Litanie, Dupré; Adagio, Sonata 1, Mendelssohn; Air, Suite in D, Bach; Trumpet Tune, Purcell; Toccata in F, Widor.

Ted Alan Worth, Philadelphia, Pa. — St. Paul's Presbyterian Church, Livonia, Mich. July 31: Allegro Pomposo, Concert 4 in F, Handel; Adagio, Vivaldi; Fantasia in F minor, K 608, Mozart; Chorale in B minor, Franck; Sonata 1 in F minor, Mendelssohn; Sketch in D flat, Schumann; Romanza, Grieg; Introduction and Fugue on How Brightly Shines the Morning Star, Reger.

Dubert Dennis, Oklahoma City, Okla. — Crown Heights Christian Oct. 4: Toccata and Fugue in D minor, Bach; Sonata, Freixanet; Gallardas 1, Cabanilles; Passacaglia and Fugue, Bach; A Mountain Spiritual, Whitney; Carillon, Roberts; Rhythmic Trumpet, Bingham; Pièce Héroïque, Franck.

Robert Wight, Peterborough, Ont. — George Street United Church Aug. 10: Five Preludes on Plainsong Melodies, Willan; Good Christian Men, rejoice, Credo, Whither shall I fly, Prelude and Fugue in C major, Bach; Sonata 6, Mendelssohn; Chorale in A minor, Franck.

Gerald Dick, Brigham Young University — Provo Tabernacle, Provo, Utah July 1: Meinem Jesum lass ich nicht, Walther; Prelude and Fugue in B minor, J. S. Bach; Litanies, Alain; Sonata 1, Hindemith; Introduction and Passacaglia, Reger.

Martha Ann Turner, Cambridge, Ohio — Wedding music, Westminster United Presbyterian Church Aug. 20: Pièce Héroïque, Franck; Sonata 1 in F minor, Mendelssohn; Litanies, Alain; Trumpet Voluntary, Purcell; Toccata, Symphony 5, Widor.

Nelson A. Close, Darien, Conn. — Prelecture recital First Church of Christ Scientist, Greenwich, Conn. Aug. 25: Fugue in E flat (St. Anne), O God Be Merciful to Me, Bach; Pastorale, Franck; Deck Thyself, Brahms; Adagio, Bridge; Prelude on Morecambe, Close.

Douglas Ian Duncan, San Diego, Calif. — Spreckel's Organ Pavillion, Balboa Park July 25: Echo Voluntary in D, James; Trumpet Voluntary, Purcell; Psalm 19, Marcello; Five Orgelbüchlein Chorales, Bach; Minuet, Handel; Andantino, Franck; Fantaisie, Sjogren. Aug. 1: Little Preludes and Fugue in D, D minor, F, G minor, Bach; Fugue 1 on B-A-C-H, Schumann; Cantilena, MacDowell; Canyon Walls, Clokey; Four Dubious Concepts, Purvis. Aug. 8: Toccata and Pastorale, Pachelbel; Echo Voluntary for Double Organ, Purcell; Prelude and Fugue in E minor, Bruhns; Our Father, My Heart Is Filled with Longing, Come Holy Ghost, Bach; In Olden Time, Stewart; Poem, Shatto; Marche Religieuse, Guilmant. Aug. 15: Chaconne, L. Couperin; Preludio, Gigault; Passacaglia, Buxtehude; Fugue in C, Jesu, Meine Freude, Sheep May Safely Graze, Bach; Fugue in G major, Stanley; Chant de May, Jongen; Pièce Héroïque, Franck. Aug. 22: Pastorale and Fugue, Pachelbel; Pastorale, Valentini; Prelude and Fugue in E minor (Cathedral), Wacht auf, Prelude in D major, Bach; Ave Maria, Harry D. Smith; Fantasia, Kuusisto; Notturmo Pastorale, Maasalo; Festliches Praludium, Melartin (last three Finnish).

John David Buck, Colorado Springs, Colo. — U.S. Air Force Academy Aug. 7: Toccata, Adagio, and Fugue in C major, J. S. Bach; Giga, Bossi; Sonata on Psalm 94, Reubke; Variations on America, Ives; Brother James' Air, Greensleeves, Wright; Fête, Langlais.

Lawrence A. Martin, Minneapolis, Minn. — Grace University Lutheran Aug. 8: Prelude and Fugue in E flat, Bach. Prelude and Fugue in E, Buxtehude; The Wheel in the Sky, Sixty-four Durations, Messiaen; Chorale in E, Franck.

Thomas E. Swan, Indianapolis, Ind. — Christ Church Cathedral Sept. 30: Vision of the Eternal Church, Messiaen; Grave, Adagio, Sonata 2, Mendelssohn; Joys of a Young Hunchback, Liggitt (ms).

William Tinker, Indianapolis, Ind. — Christ Church Cathedral Sept. 9: Concerto in C, Vivaldi-Bach; Finale in B flat, Franck.

Clarence E. Whiteman, Petersburg, Va. — Virginia Hall Auditorium, Petersburg July 6: Trumpet Voluntary in D major, Purcell; Adagio, Fantaisie in C major, Franck; Lord, Keep Us Steadfast in Thy Word, William Cooper; Three Spirituals, Eugene Hancock; Prelude and Fugue in B minor, J. S. Bach. July 20: Trumpet Tune, Purcell; Passacaglia and Fugue in C minor, J. S. Bach; As the Dew, from Heaven Distilling, John Daynes; Prelude and Fugue on B-A-C-H, Liszt. Aug. 3: The Stars and Stripes Forever, Sousa; Voluntary in D major, Boyce; Chorale in B minor, Franck; Prelude on Jewels, Bitgood; Incantation pour un jour saint, Langlais.

Bedrich Janacek, Lund, Sweden — Frelsers Kirke, Copenhagen Sept. 14: Passacaglia in G minor, Muffat; Six Schübler Chorales, Bach; Concerto in A minor, Vivaldi-Bach; Lentando, Sacred Fantaisie, Gunnar Thyrestam; Triptyk, Valdemar Söderholm; Introduction and Passacaglia in F minor, Reger. St. Johanniskirche, Lüneberg, West Germany, Sept. 1: Toccata 9, Muffat; Trio Sonata 2, Bach; same Thyrestam; Sehst, wir gehen hinauf nach Jerusalem, Meine Seele, du musst nun vergessen, O Jesu Christ, du Brunnen der Gnade, Janacek; Sonata 1 in F sharp minor, Reger.

Richard Grant, White Plains, N.Y. — City Hall, Portland, Maine Aug. 18: Concerto in D minor, Stanley; Sonata 2, Bach; Pastorale, Franck; Triptyque, opus 51, Dupré; Les Corps Glorieux, Messiaen; Scherzetto, Grunewald; Finale, Symphony 1, Vierné.

Patricia Carter, Chicago, Ill. — Student of Herbert L. White, Jr., Sherwood Music School Aug. 18: Concerto 2, Handel; Phantasia frei, Sonata 1, Hindemith; Fantaisie in A major, Franck; Scherzetto, Vierné; Fanfare, Cook.

Mary Cheyney Nelson, Toledo, Ohio — New England Music Camp, Oakland, Maine Aug. 21: Toccata and Fugue in D minor, J. S. Bach; Aria, Toccata, Peeters. Aug. 28: Fugue in C, Buxtehude; Canon on Tone 12, Gabrieli (with brass choir); Cortège et Litanie, Dupré.

Glenn F. Armstrong, Bridgeport, Conn. — St. Paul's on the Green, Norwalk, Conn. July 31: Prelude and Tiento, Suite Médiévale, Langlais; Chorale, Symphonie Romane, Widor; Prelude and Fugue in B major, Dupré; Grande Pièce Symphonique, Franck.

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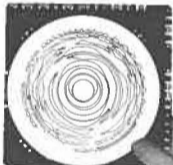
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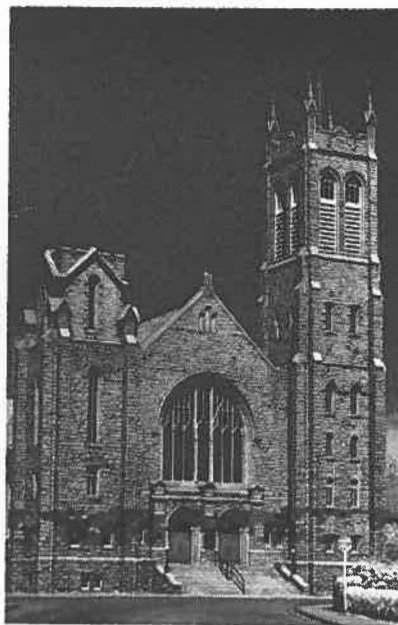
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Installation of a new 43-rank Wicks organ is presently being completed at St. Andrew's United Church, Moose Jaw, Saskatchewan. The original building, constructed of Tyndall stone quarried east of Winnipeg, Manitoba, was perhaps the outstanding church building on the Canadian Prairies. Completed in 1914, it was gutted by a disastrous fire in December, 1963. The towers and stone shell were saved and are incorporated in the restoration.

The main organ is divided on both sides of the chancel, the enclosed divisions speaking into both chancel and nave. The great, part of the pedal, and four unenclosed choir ranks are exposed. A small antiphonal division, including an unenclosed solo trompette, is at the rear of the church in the West Tower.

Dedication is planned for early October. Organist and choirmaster Roger D. J. Swinton, A.R.C.T., A.R.C.C.O., will play the initial recitals. Later recitals by visiting organists are also planned.

Negotiations and tonal design were by Mr. Swinton, the Wicks tonal staff and Wicks representative Douglas Campbell. St. Andrew's serves the 1631 members. Plans for the reconstruction of the church were drawn by architect Norman C. H. Russell, B. Arch., M.R.A.I.C., Winnipeg.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Chimney Flute 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompette 8 ft.
Chimes

SWELL
Bordun 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Gamba Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppel Floete 4 ft. 61 pipes
Piccolo 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Fagotto 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Fagot 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Tremolo

CHOIR-POSITIV
Nachthorn 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes

Erzähler Celeste 8 ft. 49 pipes
Spitz Principal 4 ft. 61 pipes
Spillpfeife 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Italian Principal 2 ft. 61 pipes
Octavin 2 ft. 12 pipes
Tierce 1 3/4 ft. 49 pipes
Larigot 1 1/3 ft. 61 pipes
Siffloete 1 ft. 12 pipes
Krummhorn 8 ft. 61 pipes
Hautbois 8 ft.
Tremolo

ANTIPHONAL
Copula 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Hohflöte 4 ft. 61 pipes
S-licet 4 ft. 12 pipes
Blockflöte 2 ft. 12 pipes
Hautbois 8 ft. 61 pipes
Tremolo

SOLO DIVISION OF ANTIPHONAL ORGAN
Solo Trompette 16 ft.
Solo Trompette 8 ft. 61 pipes
Solo Trompette 4 ft. 12 pipes
Krummhorn 8 ft.

PEDAL
Resultant Diapason 32 ft.
Diapason 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Bourdon 16 ft. 12 pipes
Quintaton 16 ft.
Principal 8 ft. 12 pipes
Gedeckt Pommer 8 ft. 32 pipes
Choral Bass 4 ft. 12 pipes
Mixture 2 ranks 44 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Octave Posaune 8 ft. 12 pipes
Schalmei 4 ft. 32 pipes
Chimes

ANTIPHONAL PEDAL
Subbass 16 ft. 12 pipes
Flute 8 ft.



Books

It is hard to imagine a more fascinating and informative biography than Paul Henry Lang's fine *George Frideric Handel* (Norton). The quality of Mr. Lang's scholarship is well-matched by the vigor of his writing; the 700 pages pass very quickly, but the reader will return to this book often. This might make a good Christmas present for a serious musical scholar.

Augsburg has revised its excellent *A Guide to Music for the Church Year* — a valuable reference book for exact and pertinent information about just every organ and choral piece suitable for each date on the church calendar. Certainly this guide is a genuine bargain deserving a permanent spot in every church musician's study.

Two small paper-bound pamphlets we have received are *Strengthening Cultural Bonds Between Nations* through the Performing Arts — a report on the Cultural Presentation program of the Department of State (Department of State publication 8038) for sale for 25¢ by the Superintendent of Documents, US Government Printing Office, Washington, D.C. 20402; and *Harmony and Discord, An Open Forum on Church Music*, a set of advance papers for a meeting on Church Music which will follow up the Milwaukee Congress. This pamphlet is published by The Liturgical Conference, Inc., Washington, D.C. No further information appears on our copy; the papers are stimulating reading.

Meet the Orchestra by William W. Suggs (MacMillan) has delightful pictures and just the kind of information a non-pro music enthusiast would enjoy. We especially love the 18th century organ and orchestra picture on pages 66-67. A suggested Christmas gift! — FC

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Arthur P. Lawrence, director of music for All Souls Episcopal Church, Berkeley, Calif., has been appointed assistant organist of Stanford University for the academic year 1966-67. He has also been awarded a Music Guild scholarship for advanced studies in performance practice at Stanford. He has been granted a year's leave of absence from the church position, which will be assumed during that time by the Rev. Norman Mealy, professor of church music at the Church Divinity School of the Pacific, Berkeley.

Mr. Lawrence holds the AAGO and Ch.M. degrees; he received the AB from Davidson College and the MMus from Florida State University. He is presently treasurer of the San Francisco AGO Chapter.



Richard J. Bloesch, AAGO, has been awarded a Fulbright grant to study choral conducting at the Royal Academy of Music, London. Principal study will be with Dr. Paul Steinitz, conductor of the London Bach Choir. Mr. Bloesch also plans to complete doctoral research at the British Museum, in the study of early 18th century Magnificat settings by Italian composers. He has been an instructor at the University of Illinois, where he is presently enrolled as a candidate for the DMA degree in choral music. He holds BD and MSM degrees from Union Theological Seminary, New York, where he studied conducting with Elaine Brown and Organ with Vernon de Tar.



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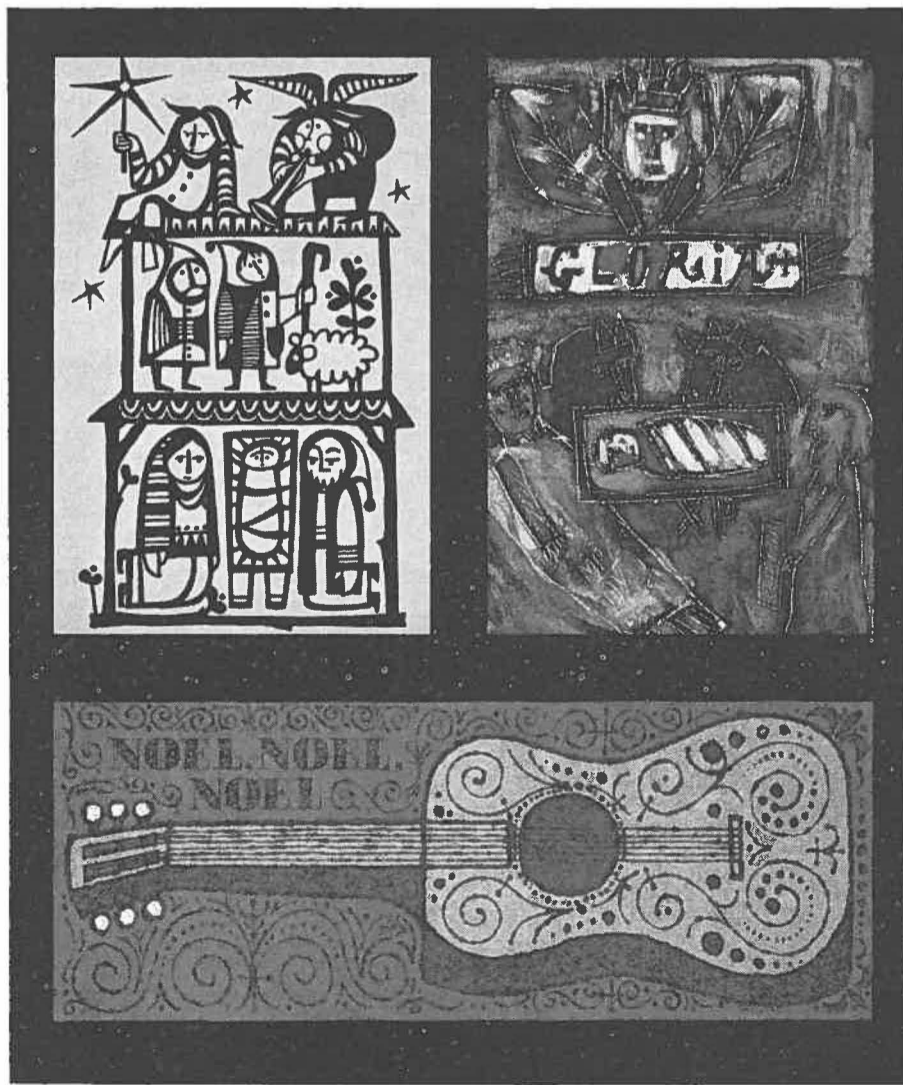
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Paul Louis Anderson, AAGO, has been appointed organist and choirmaster at St. Paul's Episcopal Church, Chattanooga, Tenn. He leaves a similar position at St. Paul's Church, Glen Cove, Long Island.

Mr. Anderson is a native of Anchorage, Alaska. He has studied organ with William Watkins, Richard Dirksen and Marcel Dupré, and harpsichord with Wilson Townsend. At the Guilman Organ School he studied organ with George Markey and piano with John Weaver.

Mr. Anderson has appeared as guest artist for the 1965 AGO Regional Convention on Long Island and the Guilman Organ Festival at Lincoln Center.

Sharon Ham has been appointed to the faculty of Drury College, Springfield, Mo., where she will teach organ and theory. She received the BM magna cum laude and the MM from Syracuse University where she was a trustee scholarship recipient and was named Outstanding Student of the Year. This past year she held a teaching assistantship while doing doctoral work in music history and literature at the University of Minnesota. In Minneapolis she served as organist and director of one of the choirs of Bethlehem Lutheran Church. Her teachers were Clark B. Angel and Arthur Poister.

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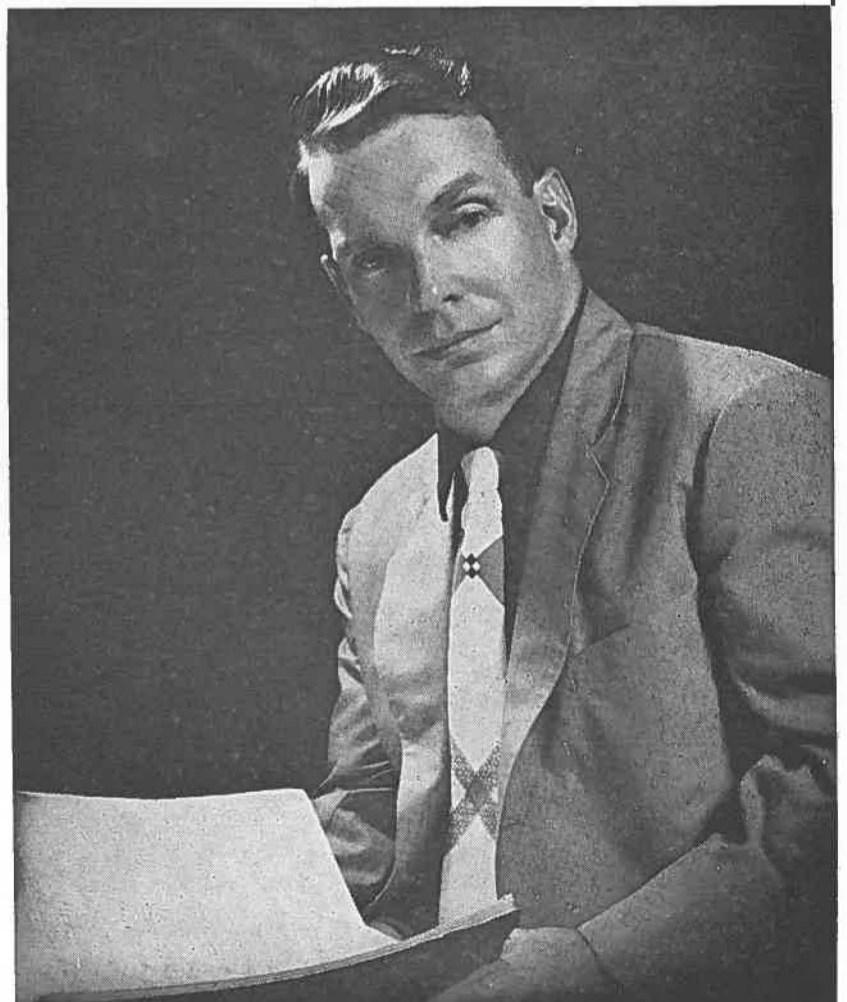
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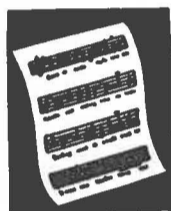
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Robert Glasgow has joined the Richard Torrence Concert Management. He has played recitals throughout the United States and in Europe. In 1962 and again in 1964 he appeared as recitalist at AGO national conventions.

Mr. Glasgow's advanced musical training began after he completed his military service. He entered Oklahoma City University school of music, studying piano. He was awarded a scholarship at Eastman School of Music and began intensive organ study with Harold Gleason and Catharine Crozier. He was graduated "with distinction" with BMus and MMus degrees and the "performer's certificate."

He was appointed to the faculty of MacMurray College, Jacksonville, Ill., where he taught theory, counterpoint and organ. In 1962 he joined the organ department of the University of Michigan school of music in Ann Arbor, where he is an associate professor.

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**NEW JERSEY CHOIR MAKES
SUMMER TOUR OF ENGLAND**

Fifty-two men and boys from the Choir of St. Paul's Church, Westfield, New Jersey, spent a month this summer on a singing tour of England. Under the direction of Richard Connelly, organist and choirmaster of St. Paul's, the choir sang recitals and services in St. Paul's Cathedral, London; Addington Palace, headquarters of the Royal School of Church Music in Croydon; Tewkesbury Abbey; Ely Cathedral; Peterborough Cathedral; Lincoln Cathedral; Chichester Cathedral; Salisbury Cathedral; St. Matthew's Church, Northampton; St. Bride's, Fleet Street, London; and St. Bartholomew the Great, London. In Canterbury, the choir of St. Paul's joined with that of the Cathedral in singing the services of Evensong July 16 and Mattins July 17. Edward Parmentier served as organist for the tour.

The choir crossed the Atlantic on a BOAC jetliner chartered by the parish, and, in addition to singing, heard most of the ranking English collegiate and cathedral choirs in service. They were in England from June 28 through July 24.

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PEDAL

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

SWELL

- Bourdon 16'
- Dulciana 16'
- Geigen Principal 8'
- Hohlflote 8'
- Geigen Octave 4'
- Flute 4'
- Nazard 2 1/2'
- Flautina 2'
- Larigot 1 1/2'
- 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 2 1/2'
- Blockflote 2'
- Seventeenth 1 3/5'
- Mixture IV
- Clarinet 8'
- Krumhorn 8'
- Solo to Choir 8'
- Solo to Choir 4'

GREAT

- Contra Viole 16'
- Open Diapason 8'
- Bourdon 8'
- Dolcan 8'
- Octave 4'
- Gedeckt 4'
- Geigen 4'
- Super Octave 2'
- Grave II
- Furniture 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
- Echo & } On Swell end panel
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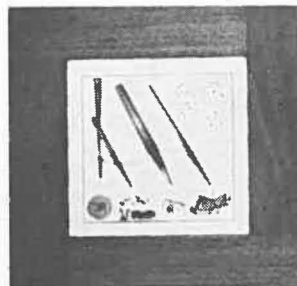
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WALKER**

Just before the Fifth International Church Music Congress, some of the staff of THE DIAPASON visited an unusual place. The firm of Jerome B. Meyer & Sons, Inc., Milwaukee, makes organ pipes, pipes for almost everybody. Virtually every major builder in the country has bought pipes from the Meyer factory and an uncounted number of organs across the nation contain at least one rank supplied by "the only independent pipe shop west of Ohio."

The craft of pipe making has been handed down through three generations of the family and may well continue. Jerome Meyer came to Milwaukee and founded the company which still bears his name in 1908 — just a year prior to the founding of THE DIAPASON. By 1913 he had his shop housed in the present building. Patriarch of the firm now is his son, Charles T. Meyer, Sr., who built a reputation as a supplier of quality pipes and also supplied three working heirs, Charles T., Jr., Gordon, now president of the company, and Franklin. Three other employees are not members of the family.

A visitor to this lightly staffed factory who expected to see American Industry on the move, with fantastic Rube Goldberg machinery grinding at full tilt, would be unprepared for the traditional sight of two men pouring and rolling spotted metal by hand, and of pipes being fashioned on the original wooden mandrils that Jerome Meyer used in 1908. The skill of pipe making is one of those critical and variable crafts, like repairing watches and res-

**Where Pipe Making
Has Become
A Family Affair**

toring antiques, that has eluded the advantages of automation. A machine with the capacity for adjustment comparable to that of the human craftsman would need to be so complex its cost would be prohibitive.

Like a scene from the 15th century, we watched as molten tin and lead were stirred with a spoon and judged with a sharp eye in much the same manner as Grandmother making fudge. Metal too hot when poured has a wavy appearance; metal cooled past the "just right" point will harden into goose pimples. The sheet we saw poured was beautiful and will probably end up as somebody's gamba.

LAWRENCE ROBINSON

Charles, Sr. with those mandrils

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	HODIE CHRISTUS NATUS EST — Monteverdi/Field	5544
	MASTERS IN THIS HALL — arr. Wilson/Ehret	5585
	SLUMBER NOW BELOVED CHILD — R. Nelson	5542
	THOU MUST LEAVE THY LOWLY DWELLING — Berlioz/Carlton	5409
	THREE CAROLS FOR CHRISTMAS — Grundman	5581
	WINDS THROUGH THE OLIVE TREES — Barker	5424
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	THREE CAROLS FOR CHRISTMAS — Grundman	5582
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S A T B	BEHOLD THAT STAR — arr. Wilson/Ehret	5586
	CAROL OF THE SHEPHERDS — arr. Ehret	5470
	FEAR NOT, FOR BEHOLD I BRING GOOD TIDINGS — Hagen/Gambosi	5482
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Family of pipemakers: Left to right: Gordon, Frank, Charles, Sr. and Charles, Jr. at entrance to Milwaukee plant of the Meyer family



Gordon in the voicing room



Chuck solders a rank of pipes



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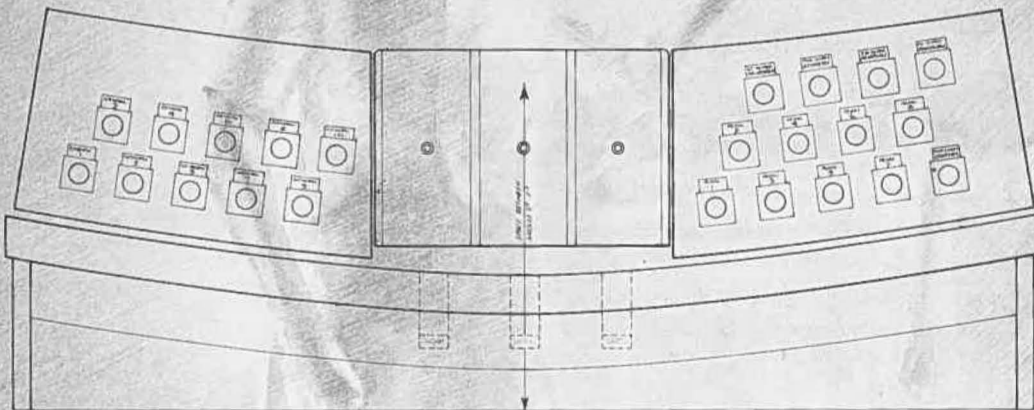
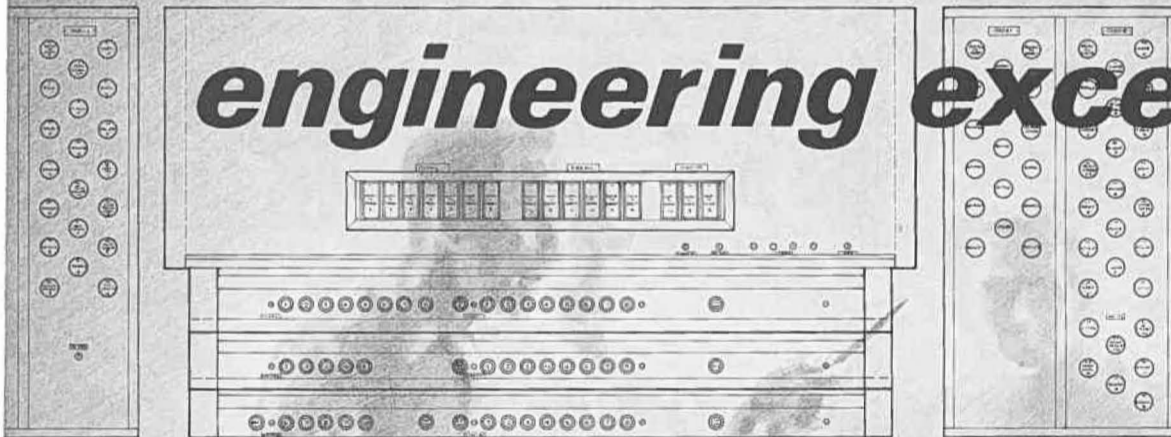
Two arrangements each of 26 familiar hymns. Free accompaniments for use on the last stanza are on the right-hand page; on the left is the tune as it appears in the congregation's hymnal. Both arrangements are in the same key, so no modulation is required.

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The new organ will be used for teaching and recitals and for the accompaniment of Worship services by more than 3,000 students and faculty. Placement will be in a shallow chamber on one side of the auditorium. Acoustics are good for this type of building.

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Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Superoctave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharff 3 ranks 183 pipes
Trompete 8 ft. 61 pipes
Chimes

SWELL

Rohrbourdon 16 ft. 61 pipes
Spitzprincipal 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Celeste 8 ft. 49 pipes

POSITIV

Holzgedackt 8 ft. 61 pipes
Quintadena 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes

CHOIR

Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Flute Octavante 4 ft. 61 pipes
Rohrquinte 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Clarinet 8 ft. 61 pipes
Tremolo

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Rohrbourdon 16 ft.
Octave Bass 8 ft. 32 pipes
Bassflöte 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Gedeckt 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Pedal Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Fagotto 16 ft.
Trompete 8 ft. 12 pipes
Trompete 8 ft.
Schalmci 4 ft. 32 pipes

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St. Paul Methodist Church, Louisville, Ky. has contracted with Fratelli Ruffatti, Padua, Italy for a three-manual organ of 55 ranks and 40 stops. The new instrument will be installed in the present organ chambers after structural changes have been made to expose the chambers and improve the acoustics of the chancel area.

Pipes of the pedal 16 ft. principal and 8 ft. octave and the great 8 ft. principal will form the facade of the new installation, and an antiphonal fanfare trompette will be built in the gallery. A movable console will be placed in the chancel area.

Bennet Penn, organist of the church, drew up the specification, and Antonio Ruffatti represented the Italian firm. The organ will be completed within one year.

GREAT

Spitzflöte 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillfeife 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Sharp Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Chimes

SWELL

Gedeckt Pommer 16 ft. 12 pipes
Gedeckt 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Principal 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Contra Fagotto 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Oboe 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

CHOIR

Holz Bourdon 8 ft. 61 pipes
Flöte dolce 8 ft. 61 pipes
Flute Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Spitz Octave 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint Flöte 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes



Wesley McAfee has been appointed assistant organist of Christ Church, Cincinnati, where he will assist Gerre Hancock, FAGO, in the direction of the church's music program.

Mr. McAfee, a native of Kentucky, will continue his studies at the College-Conservatory of Music, Cincinnati, where he is a piano student of Karin Dayas and an organ student of Mr. Hancock. His previous organ study was with Gilbert Macfarlane.

Cromorne 8 ft. 61 pipes
Shalmey 4 ft. 61 pipes
Trompette 8 ft.

ANTIPHONAL

Fanfare Trompette 8 ft. 61 pipes

PEDAL

Acoustical Flute 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gedeckt Pommer 16 ft.
Spitzflöte 16 ft.
Octave 8 ft. 32 pipes
Flute 8 ft. 32 pipes
Super Octave 4 ft. 32 pipes
Nachthorn 4 ft. 32 pipes
Octavin 2 ft. 12 pipes
Mixture 6 ranks 192 pipes
Contra Bombarde 32 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Contra Fagotto 16 ft.
Trompette 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Chimes

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4' Flute Harmonique.....61 generators
2' Super Octave.....61 generators
Fourniture IV.....195 notes
8' Bombarde.....61 generators
8' Fanfare Trumpet.....61 notes
Chimes

SWELL

16' Gemshorn.....61 generators
8' Rohrflöte.....61 generators
8' Gamba.....61 generators
8' Voix Celeste.....49 generators
8' Flute Celeste.....49 generators
4' Principal.....61 generators
4' Traversflöte.....61 generators
Plein Jeu IV.....195 notes
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8' Trompette.....61 generators
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PEDAL

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16' Violone.....32 generators
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8' Principal.....32 generators
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8' Hohlflöte.....32 generators
4' Choral Bass.....32 generators
4' Fugara.....32 generators
32' Bombarde.....32 generators
16' Bombarde.....32 generators
8' Trumpet.....32 generators
4' Clarion.....32 generators

CHOIR

8' Viola.....61 generators
8' Gedeckt.....61 generators
8' Dolcan.....61 generators
4' Koppelflöte.....61 generators
2 1/2' Nazard.....73 generators
2' Principal.....73 generators
1-3/5' Tierce.....61 notes
1 1/2' Larigot.....61 notes
1' Siffoete.....61 notes
Zimbel III.....183 notes
8' Krummhorn.....61 generators
4' Rohrschalmai.....61 generators

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CONGRESS IN MILWAUKEE



AUGUST
25 - 28



The Fifth International Church Music Congress sponsored by the Roman Catholic Church was held Aug. 25-28 for the first time in the Western Hemisphere. Milwaukee, Wis. was chosen as fifth in a succession of cities which has included Rome 1950, Vienna 1954, Paris 1957 and Cologne 1961. The Congress itself was preceded by four days of meetings in Chicago at which scholars from all over the world discussed the problems and opportunities inherent in future developments in the music of the Catholic church.

Most of the musical activity of the Congress centered about Milwaukee's St. John's Cathedral, newly refurbished just before the Congress and with a large new organ completed by Robert Noehren just in time for the meetings.

Almost every country outside the communist bloc was represented by its official group of delegates. Upwards of 1800 delegates attended in an official capacity from about 200 countries. Clergy and members of holy orders predominated but many eminent scholars and musicologists were also present and active in both formal and informal discussions. One felt strongly that here was one of the most lively, thought-provoking, serious and important musical gatherings of our time — one likely to have widespread repercussions in the music of Protestant faiths as well.

The more avant garde thinkers among the delegates considered the over-all tone of the Congress too conservative. Certainly it was conservative in the sense that there was present a strong awareness of the priceless musical heritage of the church and the need to preserve and expend it. Careful planning saw to it that music of many periods and traditions received hearing in the many masses celebrated in the four-day meeting. All events at the cathedral attracted capacity crowds estimated as high as 6,000.

Of special interest to church musicians of all faiths is the extensive list of new works heard at the Congress — an extraordinary cross-section of contemporary music, indicating that the early birth-pangs of a new Catholic music have passed and that we may now be able to look forward confidently to a steady expansion and growth.

The first official event of the Congress was a pontifical mass at the cathedral Thursday afternoon with the Most Rev. William E. Cousins, Archbishop of Milwaukee, as celebrant. Roger Wagner directed the ordinary of the mass — a genuinely stirring new Mass in Honor of St. Cecilia by the German composer Hermann Schroeder. Theodore Marier conducted the proper, composed by Ned Rorem, lighter in content and texture but effective. The choirs were St. Paul's Choir School, Cambridge, Mass. and the St. Pius X Guild Choir of Milwaukee. There was a sizable orchestra. Anthony Newman presided at the new organ with high competence, closing the service with his own Fugue on the Kyrie.

The formal opening of the Congress was held in the barnlike Milwaukee Auditorium and embraced the list of greetings and responses deemed necessary to the occasion. The Roger Wagner Chorale provided the music for which the stage placement and the auditorium's acoustics furnished impossible hurdles. Neither the Flor Peeters Magnificat nor the Max Baumann Psalmi got anything like the hearing they needed and deserved. The conductor and the fine choral group spent a frustrating evening; a greatly improved setup for the next evening resulted. Prof. Baumann was present and received an ovation of the apologies and sympathies of all concerned.

Friday

Friday's early pontifical mass was traditional chant beautifully sung; it underscored the need for preservation of that fine tradition. The choir was that of DeSales Preparatory Seminary of Milwaukee with the Rev. Robert A. Skeris conducting. The fine congregational singing of the chants by thousands of well-trained members of orders was something not likely to be duplicated again in this reporter's lifetime. Sister M. Theophane was the skillful organist. She too had composed her postlude, a Finale on old 100th in variation form.

A set of lectures at the auditorium

required a gift of tongues; the distinguished lecturers were the Rev. Colman E. O'Neill, University of Fribourg, Switzerland, and the Most Rev. Miguel Dario Miranda y Gómez, Archbishop of Mexico.

Each afternoon, sandwiched tightly between other events, at least one organ recital was played at Our Savior's Lutheran Church by young organists mostly from the Northwest area. The playing was good, the Casavant organ fine-tuned and the atmosphere restful and relaxing. But the problems of transportation and the closely knit schedule kept attendance down. On Friday Thomas Kerber, Colledgeville, Minn., played at 1:30:

Grand Jeu, DuMège; We Now Implore the Holy Spirit, Buxtehude; Soul, Adorn Thyself, Walthier; O Sacred Head, Kuhnau; Lord God, We All Give Praise, Pachelbel; Trio Sonata in D minor, Prelude in A minor, Bach; Petite Suite, Bales; Outburst of Joy, Messiaen.

And Mary Jane Wagner, Milwaukee, played at 5:00:

Prelude and fugue in G minor, Buxtehude; Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; L'Orgue Mystique 33, Tournemire; Passacaglia and Fugue, Variations on Jesus Had a Garden, Peeters.



Our Savior's Lutheran Church was the scene of many recitals

Noehren

Robert Noehren's recital at the cathedral filled the edifice to capacity and provided perhaps the best opportunity for hearing what is sure to be one of the widely-discussed new organs. Ideal placement and a cordial acoustical climate gave Dr. Noehren's strong convictions on organ design a full opportunity to justify themselves. We feel strongly that he succeeded. The builder's innovations, such as a computer-card system for setting registration, will find wide discussion, but we feel sure it is on the sound that this organ will stand. Dr. Noehren's program, aside from the Bach Dorian Toccata, was all French, from Perotin to Messiaen. A more suitable first complete recital on the instrument is hardly conceivable; the performance was at this player's consistent high standard.

Organum Triplex on a Gregorian Alleluia (Mode VII), Perotin; Toccata and Fugue in D minor (Dorian), Bach Dialogue sur la Voix Humaine, Dialogue sur les Grande Jeux, Tierce en taille, Dialogue sur les Trompettes, Clairon et Tierces du Grand Clavier et le Bourdon avec le Larigot du Positif, F. Couperin; Pièce Héroïque, Franck; Pastoral, Roger-Ducasse; Apparition de l'Eglise Eternelle, Messiaen; Paraphrase-Carillon (In Assumptione BMV), Tournemire.

An a cappella service in the Ukrainian Byzantine Rite was a thoughtful change in sound after an organ recital and reflected again the careful overall planning of the music of the congress. The choir was that of St. Nicholas Ukrainian Catholic Cathedral, Chicago, conducted by James Evankoe. The music was not unfamiliar and included considerable Bortniansky and Tchaikovsky.

The greatly improved setup for the Roger Wagner Chorale made its concert Friday evening an assured success. The vast reaches of the building can never provide an ideal setting for a small

choral group and a small instrumental ensemble, but the performance was an admirable one with the Duruflé Requiem achieving a really moving quality. Though the Ave Mari and Hodié of Sweelinck and the Vivaldi Magnificat were well snug, their addition to the printed program of just the Duruflé and the Kodaly Missa Brevis made the program a bit long.

Saturday

Saturday morning's pontifical mass introduced music in which audience participation of a somewhat more advanced kind was required. This was especially true of the Mass of the Word of God by Daniel Pinkham in which the, to us, obtrusive personage of a conductor of the congregation was insufficient to achieve satisfactory ensemble, even with such a congregation as this. The Pinkham was genuinely interesting music but under the circumstances poses questions. The proper of Edwin Fissinger made less stringent demands. Organ music included two new Sowerby pieces, Preludium super Benedictus sit Deus Pater and Postludium super Benedictus es Domine. Choirs were the Dallas Catholic Choir and the Twin Cities Catholic Choral with the Rev. Ralph S. March and the Rev. Richard J. Schuler conducting. Organists were John Vanella and Celia Murphy.

Lang

An eloquent but exacting summary of the whole picture of Catholic church music and its problems was delivered by one of America's most distinguished musicologists, Dr. Paul Henry Lang. His lecture probed first into the sensitive area of educating the clergy to an awareness of music as an art and the relevance of that art to the act of worship. Both worship and art are attempts at communication by the human soul. Unfortunately, many theologians have felt, with St. Ephraim, that music is poison coated with sweetness, an attitude which at best feels that sacred music is not to be contaminated by aesthetic values. The frequent result is, therefore, that the music of the liturgy becomes a depressing tombstone instead of an uplifting monument.

The next problem referred to by Dr. Lang is the notion held by many church musicians that 16th century polyphony is true church music while masses by Mozart and other composers of that era are secular, operatic and insincere. Yet it is only our easy acquaintance with the operas of Mozart and our comparative ignorance of the operas of Handel that causes a mass by Mozart to seem overly fussy and an oratorio by Handel to sound devout. Even the austere purity of Palestrina's sacred polyphony is firmly rooted in the secular madrigal and chanson of his day.

And this brings up another problem: the difficult balance between church authority on the one hand, which rightfully wishes to maintain some measure of control in matters experimental (i.e. folk music, jazz, rock & roll, etc.) and, on the other hand, the artistic freedom of the composer to produce the best music he can, regardless of the idiom.

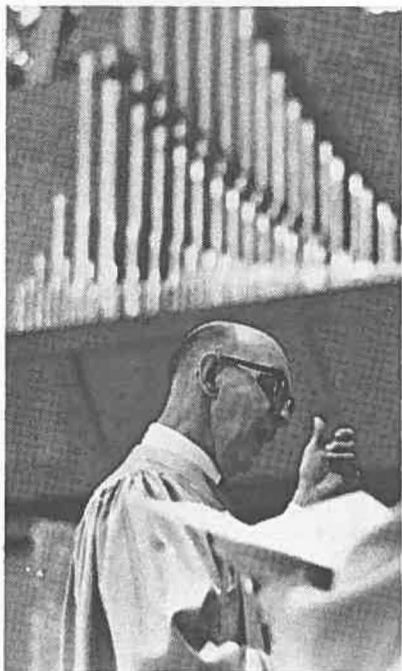
The last problem posed by Dr. Lang is inherent in the term *participatio actuosa*, which came from the Second Vatican Ecumenical Council. How is it possible to encourage the layman to participate in the music of the liturgy and, at the same time, to maintain high artistic standards? Obviously, congregations cannot be expected to sing polyphony. And the use of the vernacular does aesthetic violence to Gregorian chant, for the stream of this monody flows in the channel of the Latin language. Any translation puts vowels, consonants and stresses in the wrong places.

With the century-spanning view of the true historian Dr. Lang focused his final remarks into an inevitable conclusion: that the Congress must not abandon the great works of the past, but must face the future with open mind and unhurried action. — LR

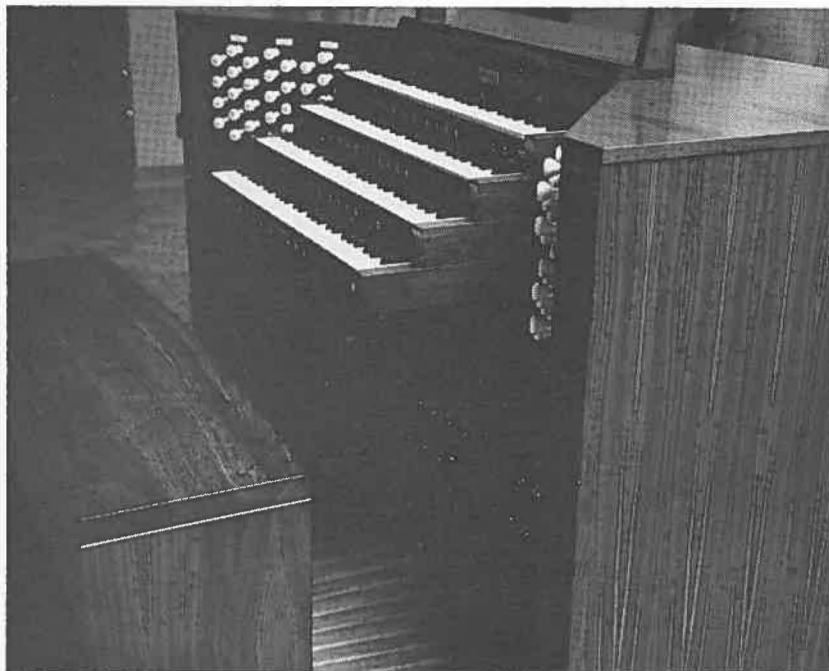
Swann

Frederick Swann's recital Saturday afternoon found this player in top form for a well-planned and brilliant recital, again displaying the Noehren instrument to fine advantage before a capacity crowd:

Magnificat on Tone I, Buxtehude; Récit de Tierce en Taille, F. Couperin; Alleluyas, Preston; Three Clavierübung Preludes, Bach; Chorale in E major,



Paul Koch, brought his choir from St. Paul's Cathedral, Pittsburgh. Here he conducts at St. Rita's Church.



A better view of the console of the new Noehren organ than most visitors had a chance for. Many organists shared duties at masses



Robert Proulx displays another style of conducting with the Holy Schola Cantorum at St. Bernard's Church



Frederick Swann shared with the builder himself the honor of opening the new organ



Thomas Kerber was one of six recitalists who played at Our Savior's Lutheran Church



Paul Manz joined the Milwaukee symphony to accompany The Roger Wagner Chorale on Baumann's Psalmi



St. Paul's Choir School, Boston. Theodore Marier was their director and Anthony Newman their organist



Msgr. Francis Schmitt conducts the Boys Town Choir at a service at De Sales Preparatory Seminary

Franck; Postlude for the Office of Compline, Alain; The Angel with the Trumpet, Charpentier.

A Scripture Service and Benediction of the Sacred Sacrament gave us our major opportunity for hearing the Boys Town Choir which sang with a small, well-formed tone in a few well-rehearsed numbers under the direction of Msgr. Francis P. Schmitt. The remainder of the service was largely of English music with very little congregational participation. Strangely, this was one of the most controversial events of the Congress, inciting some rather strong opposition among several with whom we talked. Many skipped this service in order to attend a recital at Our Savior's Lutheran Church played by John Vanella, St. Paul, Minn.:

Voluntary in F major, Stanley; Voluntary in C minor, Greene; Prière, Franck; From God I Ne'er will turn me, Buxtehude; Prelude and Fugue in E minor (Wedge), Bach; Pastorale, Roger-Ducasse; Variations on Wondrous Love, Barber; Pastorale, Milhaud; Prelude and Fugue on A-L-A-I-N, Duruflé.

A dinner session in too brief a time slot proved disappointing. Dr. Paul Henry Lang barely had time to touch

on the subject, Music Schools in the Liturgical Renewal. Msgr. Iginio Angles, Rome, one of the most distinguished delegates present, accepted the advice of some close neighbors at the meeting and gave his extended remarks in French.

Biggs Consort

The concert of the John Biggs Consort in the Pfister Hotel Ballroom provoked strangely varied response. Several musicologists present criticized its lack of authenticity, its adjustment of the music to the group's own capabilities. Most of the audience responded warmly to sprightly performances of music as much as 700 years old which the group made listenable and pleasant. We enjoyed the Medieval and Renaissance portions more than either the Baroque or Contemporary; we were not on familiar terms with much of the program's music but we found it consistently interesting.

Sunday

Sunday morning offered a wide choice of services from which to choose. Visiting choirs and organists provided the music for most services and one might have wished to attend several. As guests of Past-dean Alice Leismann of

the Milwaukee AGO Chapter, representatives of THE DIAPASON chose the service at St. Rita's Church, an edifice of striking contemporary architecture at which Paul Koch and his St. Paul's Cathedral Men's Choir of Pittsburgh provided the music.

Several musicians found Theodore Marier's reading session for new music (which followed a luncheon meeting of the Church Music Association of America) one of the most practical and immediately applicable of the entire Congress.

The final recital in the series at Our Savior's Lutheran Church was played by Allen Hobbs, Denver, Colo.:

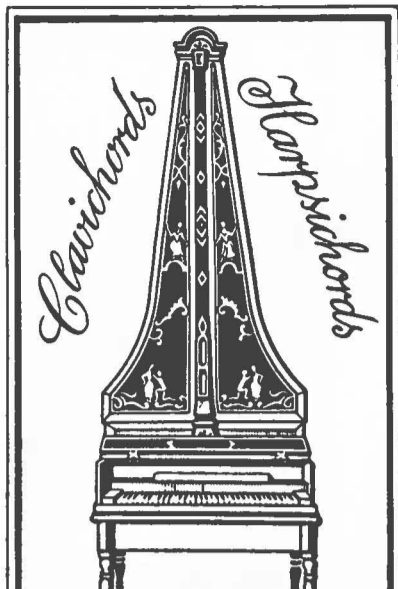
Obra de Octavo Tono Alto, Heredia; Three Chorales, Franck; Prelude and Fugue in A minor; Fourth and Seventh Words of Christ, Triple Chorale, Tournemire; Improvisation.

The final event of the Congress was a pontifical mass in St. John's Cathedral the celebrant of which was the Archbishop of Mexico, a man whose fine face suggested a Mayan carving. The music was sung by four excellent choirs — St. Pius X Guild Choir, Milwaukee; Twin Cities Catholic Chorale, St. Paul-Minneapolis; the Dallas Catholic Choir,

and St. Francis Seminary Choir, Milwaukee — under the direction of Father Elmer Pfeil and Paul Salamanovich, and with Phyllis Stringham and Micheal Kenney at the organ. Highlights of this unusually fine service music were the great Bruckner Mass in E minor and the Gabrieli works with brass which opened and closed the mass.

Though we were attending some event from early morning until late at night, it was not possible to be present at all sessions of every sort. Meals with eminent delegates from all over the world, helpful chats with others, the finest kind of co-operation from those in charge of arrangements and publicity enabled us to engage in maximum participation at all times. The importance of the meeting on the whole direction of church music can hardly be overstressed. With this kind of scholarship and talent engaged in as strenuous and well-directed activity, one can hardly be less than optimistic about the outcome. One wonders if such a ferment of thought, such wholesome controversy, such freedom of choice has existed in music of the Catholic Church in the last 500 years. — FC and LAWRENCE ROBINSON.

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FOR SALE — MANY SETS OF PIPES and chests from Austin organ rebuilt by Kilgen in 1930. About 58 ranks on 7½" and 10" wind. Also four manual stop key console. Available in Ft. Worth, Tex., about mid-December 1966. Address: Music Department, First Methodist Church, 800 W. 5th St., Ft. Worth, Tex.

FOR SALE — ALLEN ORGAN, MODEL B-3, 23 stops, 13 years old, beautiful condition, formerly installed Alumnae Hall, Cedar Crest College, Allentown, Pa. Available in October when replaced with large three-manual Allen. Special price \$5,000. Contact Allen Organ Company, Macungie, Pa.

FOR SALE — 16' OCTAVE PEDAL open and chest; 8' concert flute, bourdon, and diapason at \$50 per rank; 3 HP 3 phase Orgoblow, 5" wind, reservoirs and shutters — make offer. Warren Potter, 473 West San Gabriel Ave., Clovis, Calif.

FOR SALE — SIX RANK THEATRE OR- gan, mostly Wurlitzer; console refurbished throughout and exceptionally fine; all components in excellent condition. Price \$1,500. Thomas E. Williams, 1901 South 14th St., Springfield, Ill. 62703.

FOR SALE — STEINWAY GRAND, style B (7 ft.), mahogany. As is, \$2,250; reconditioned, better than new, 5 year guarantee, \$3,000. Henry Baar, 10456 South Western Ave., Chicago 60643. Phone 312-238-2144.

FOR SALE — SIX RANK UNIT PIPE organ with 3 manual Austin console, set up in shop for playing. Easy to install in home or church. R. L. Charles, 1380 E. Main St., Columbus, Ohio 43205.

FOR SALE — DIAPASON 61 PIPES, gamba 61 pipes, flute 91 pipes. Gardiner Funeral Home, 178 Kennedy St., Winnipeg 1, Manitoba. Phone AC 204-942-8537.

FOR SALE — WIND GAUGE — NEW dial type, no water, steel case. For information write KimBarCo, 19 N. Main, Glen Ellyn, Ill. 60137.

FOR SALE

FOR SALE — AEOLIAN PLAYER AND console with player built-in, complete relay rack handles 14 ranks. Console and player in mint condition, wood is cherry and has carving on sides and roll top, 30 notes pedal. 55 Duo-Art rolls and approximately 200 of the short no-automatic rolls. Came from millionaire's home. Cables from console to relay all wired in to relay. Would grace any home. Write or phone: James C. McGuire, 504 East 9th, Port Angeles, Wash. Phone 457-9151.

FOR SALE — PARTS FOR FOUR OR- gans now available, consisting of pipes, both metal and wood, chests of three, four and single ranks, shade motors, shades, reservoirs, switches and switch stacks. Three rectifiers, one blower in stock, all reasonably priced. Please send for price list if interested. Victor Capelle, 531 North Park Ave., Fond du Lac, Wis.

FOR SALE — AUDSLEY ART OF OR- gan Building \$15; Barnes: Contemporary American Organ \$6; Blanton: Revival of the Organ Case \$9; Whitworth: Cinema and Theatre Organs \$15; Fruis: Marcussen & Son \$4.50; Haacke: Organs of the World \$2.75. Postpaid. Organ Literature Foundation, Nashua, N.H.

FOR SALE — ANTIQUE REED ORGANS all rebuilt and in perfect condition, including a Mason & Hamlin genuine Liszt and several high-top models. Estey, Mason & Hamlin, Cable, Newman, etc. For church or home. The Organage, 6764 North Oxford Ave., Chicago 60631. Telephone NEwcastle 1-1541.

FOR SALE — 4 MANUAL, 56 RANK Kimball organ, complete, 1931, enlarged 1950. In service now and may be inspected until Nov. 15, 1966. Sold to highest bidder. Buyer must remove by Jan. 1, 1967. Business Office, Cornell College, Mount Vernon, Iowa 52314.

FOR SALE — COR ANGLAIS (AUSTIN) excellent condition. Kimball theatre vox; Wurlitzer flute; Möller vox (6" pressure); Welte clarinet (10" pressure); Wurlitzer chimes and action; vox (low pressure). Bernard Blum, 5223 Jefferson St., Philadelphia, Pa.

FOR SALE — TWO MANUAL KILGEN pipe organ. 17 ranks, 28 stops. In good condition, completely dismantled. \$2,000 FOB. Write A. Ekar, 573 Bayfair Dr., Bay Village, Ohio 44140 or phone 216-871-6008.

FOR SALE — WURLITZER THEATRE pipe organ 2/6 complete with toy counter and percussions. \$2,850 complete, now playing in home. G. Johnson, 710 S. Tremont, Kewanee, Ill.

FOR SALE — WURLITZER 5 RANK theatre organ with 3-13 Barton relay. All re-leathered in A-1 shape. Bob Heil, 402 Border St., Marissa, Ill.

FOR SALE — UPRIGHT STEINWAY piano. Very good conditions. Make offer. R. Gottschalk, Millview, RD 5. West Chester, Pa.

FOR SALE

FOR SALE — MEDIUM SCALE leathered diapason, 49 notes, no 8' octave; 8' dulciana, 61 notes; 61 note clarabella flute, all on 7½" pressure and all in excellent condition. Also 85 note gedeckt, 61 note aeoline; 49 notes VDO, very thin scale, no 8' octave; 8' salicional; 8' open diapason, 61 notes, very clean sounding; 8' rohr flute, 61 notes; 8' oboe, almost new, 61 pipes in mint condition. All on 6" pressure and in excellent condition. Single phase, 2 HP Zephyr blower, 10¼" static pressure with electric speciality generator, 10 volt, 15 amp. Michael Foley, 65 Mather St., Manchester, Conn.

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FOR SALE — ONE TWO-MANUAL Estey pipe organ. Modern tonal design, 14 ranks. One large two-manual Connsonata, full pedal board, good condition. Cannarsa Organ Company, Box 238, Hollidaysburg, Pa. 16648.

FOR SALE — 3 MANUAL ORGAN, MÖL- ler console, 24 ranks, excellent condition. Contact M. Curtis, 1300 S. Lafayette, San Gabriel, Calif. Phone 213-288-3429.

FOR SALE — METAL ORGAN PIPES, first class workmanship. Helmut Hempel Organ Pipes, 4144 West 50th St., Cleveland, Ohio 44109.

FOR SALE — WURLITZER CHURCH organ with tone cabinet. AGO specs, Mahog. Chicago suburb, Address K-9, THE DIAPASON.

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SPECIAL ANNOUNCEMENT
 LADY SUSI JEANS will be on the Faculty of the University of Colorado for the semester starting February 6, 1967.
 While in Boulder, Lady Jeans will be available for a limited number of recitals, lectures, and master classes during the period from February to early June. Information concerning available dates will be provided upon request.



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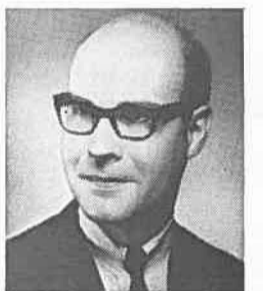
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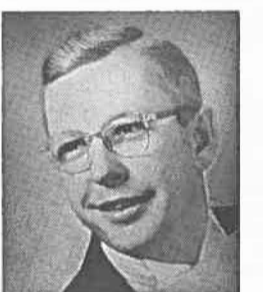
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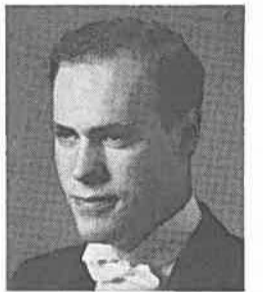
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