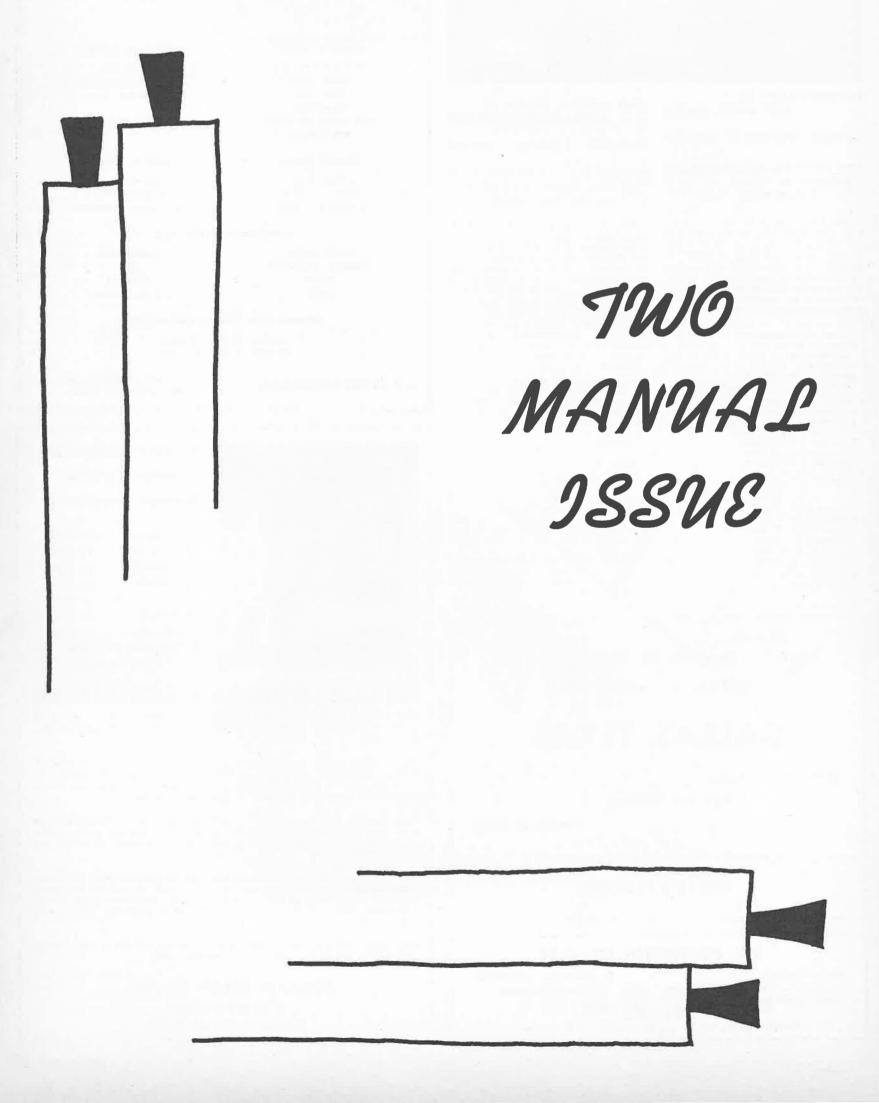
## THE DIAPASON

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





**HILLGREEN-LANE TO** FORT EUSTIS CHAPEL

EXPOSED PIPEWORK IS FEATURED

New Instrument Dedicated in Late February at Chapel of the Transportation Corps

Hillgreen, Lane & Co. has completed a 16 rank installation for the Chapel of the Transportation Corps, Fort Eustis, Va. The great and pedal divisions are exposed in a symmetrical arrangement on either side of the altar. The dedicatory service on Feb. 20 included a dem-onstration of the instrument by D. Byron Arneson of Hillgreen-Lane.

GREAT Principal 8 ft. 61 pipes Koppelflöte 8 ft. 61 pipes Principal 4 ft. 61 pipes Mixture 4 ranks 244 pipes Chimes

SWELL Flute Couverte 8 ft. 68 pipes Viole de Gambe 8 ft. 68 pipes Viole Celeste 8 ft. 56 pipes Gemshorn 4 ft. 68 pipes Quintadena 2 ft. 61 pipes Trompette 8 ft. 68 pipes Fagotte 4 ft. 68 pipes Tremulant SWELL

PEDAL Resultant 32 ft. 32 notes Principal 16 ft. 32 pipes Bourdon 16 ft. 32 pipes Principal 8 ft. 12 pipes Bourdon 8 ft. 12 pipes Principal 4 ft. 12 pipes Bourdon 4 ft. 12 pipes Principal 2 ft. 12 pipes Basson 16 ft. (prepared)

NEW KLEUKER ORGAN AT FIRST LUTHERAN CHURCH DETACHED CONSOLE TRACKER Richmond Beach, Washington is Site of New Kleuker Designed by **Olympic Organ Builders** 

The First Lutheran Church, Richmond Beach, Wash. has a new two-manual organ designed by Olympic Or-gan Builders, Seattle, and built by Det-lef Kleuker, Brackwede, Germany. Plastics and aluminum are employed in the windchest and action of the new instru-ment. The console of the instrument is detached 15 feet below and 10 feet in front of the organ.

HAUPTWERK HAUPTWERK Rohrpfeife 8 ft. 61 pipes Prinzipal 4 ft. 61 pipes Waldflöte 2 ft. 61 pipes Mixtur 4 ranks 244 pipes Obce-Schalmei 8 ft. 61 pipes POSITIV Holzgedackt 8 ft. 61 pipes Prinzipal 2 ft. 61 pipes Prinzipal 2 ft. 61 pipes Tremulant

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

WILLIAM WEAVER, general chairman of the Atlanta convention, has inaugurated a series of monthly organ recitals on the new Flentrop at \$t. Anne's Church. Invited guests will assist Mr. Weaver on third Sundays of each month.

THOMAS MATTHEWS was guest lecturer on boy choir methods at the summer music workshop hosted July 25 - Aug. 5 by the Sacred Heart Seminary, Detroit, Mich.

December 27, 28, 29 **MIDWINTER CONCLAVE** 

### DALLAS, TEXAS

William P. Haller

Ladd Thomas

**Donald Willing** 

**Catharine Crozier & Instruments** 

**NOYE'S FLUDDE** 

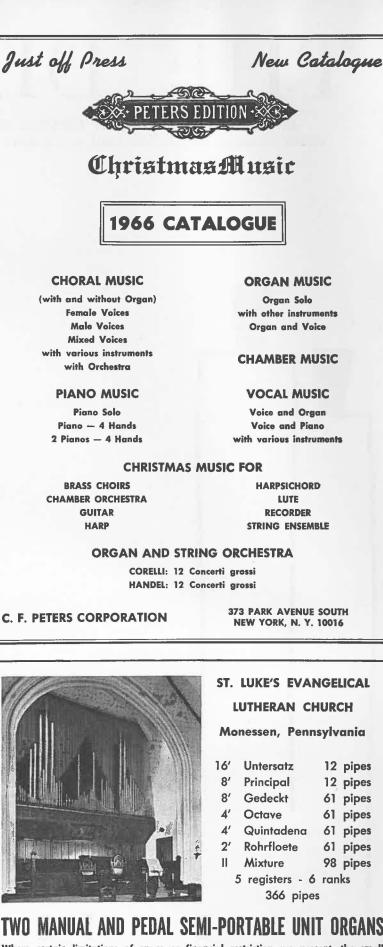
### C. Griffith Bratt St. Michael's Cathedral

**Boise College** Composer\_in-residence Head of Music Department

Boise, Idaho

Commissions

**Organist-Choirmaster** 



TWO MANUAL AND PEDAL SEMI-PORTABLE UNIT ORGANS

Where certain limitations of space or financial restriction are present, the small church or chapel may be able to have a real organ through the purchase of a Unit Organ.

The smallest organ of this type consists of an 8' covered flute and a 4' Principal, with a 16' extension of the flute. To this specification is generally added a 2' Rohrfloete plus the independent ranks of a small Mixture. As space and money permit, other ranks may be added to these basic stop-lists.

Taken together, these registers will form a straight organ chorus. Through judicious unification, and thoughtful cross-duplication, the registers are then made playable on two manuals and pedal — thus providing an instrument of considerably flexible resources.

Unit organs may be installed permanently, or on movable platforms, where semi-portability is desired. They may be in the open, or enclosed in wooden expression boxes. As in all Schlicker Organs, they are individually scaled; voiced; finished in the acoustical environment in which they will be most d tonally often sounded.

Two manual and Pedal Semi-portable Unit Organs may be had in sizes ranging from two to ten registers; from two to thirteen ranks.

SCHLICKER ORGAN CO., INC. **1530 Military Road** Buffalo, New York 14217

Recitals

### CHANCEL INSTALLATION IN ST. PAUL, MINNESOTA

### FREE-STANDING REUTER ORGAN

Anthony Park Congregational hurch Will Dedicate New St. Church Organ in March

The Reuter Organ Co., Lawrence, Kans. has built an instrument for St. Anthony Park Congregational Church, St. Paul, Minn. The organ is located in a free-standing manner across the back of the chancel area of the church. Re-sources of the great and a major portion of the pedal are exposed to view, with the expression enclosure for the swell located behind the exposed display. The organ contains 34 ranks and has a console which can be moved to the center of the chancel area for recitals and other special occasions. A formal dedication of the remodelled sanctuary and the new organ took place on March

and the new organ took place on March 27.

GREAT GREAT Quintadena, 16 ft. 61 pipes Principal 8 ft. 61 pipes Gedeckt 8 ft. 61 pipes Octave 4 ft. 61 pipes Spillföte 4 ft. 61 pipes Super Octave 2 ft. 61 pipes Fourniture 3 ranks 183 pipes Krummhorn 8 ft. (prepared) Chimes (prepared)

SWELL Pommer 8 ft. 61 pipes Salicional 8 ft. 61 pipes Vox Celeste 8 ft. 56 pipes Principal 4 ft. 61 pipes Hohlflöte 4 ft. 61 pipes Blockflöte 2 ft. 61 pipes Blockflöte 2 ft. 61 pipes Sifflöte 1 ft. (prepared) Scharf 3 ranks (prepared) Scharf 3 ranks (prepared) Fagot 16 ft. 61 pipes Trumpet 8 ft. 61 pipes Schalmei 4 ft. 61 pipes Tremolo PEDAL SWELL

PEDAL PEDAL Principal 16 ft. 32 pipes Bourdon 16 ft. (prepared) Pommer 16 ft. 12 pipes Quintadena 16 ft. Octave 8 ft. 32 pipes



Bourdon 8 ft. (prepared) Gedeckt 8 ft. Choral Bass 4 ft. 32 pipes Rohrflöte 4 ft. 44 pipes Rohrflöte 2 ft. Mixture 3 ranks 96 pipes Posaune 16 ft. (prepared) Facot 16 ft. Posaune 16 ft. Fagot 16 ft. Schalmei 4 ft.

### SIR WILLIAM McKIE TO LEAD OCTOBER SEMINAR FOR CCM

Sir William McKie, for almost 20 Sir William McKie, for almost 20 years organist and choirmaster at West-minster Abbey in London, will conduct a seminar on church music Cct. 3 and 4 at the Washington Cathedral's Col-lege of Church musicians. He will lec-ture on the history of English choral foundations and their working condi-tions; the choral foundation at West-minster Abbey; ceremonial music; and the place of music in worship. Each lec-ture will be followed by a question-and-answer session with general discussion. The seminar will conclude with even

The seminar will conclude with even song Oct. 4 in the cathedral. Sir Wil-liam will play the organ and conduct the choir of men and boys. Write: College of Church Musicians, Washington Cathedral, Mt. St. Alban, Washington, D.C. 20016.



Established in 1909

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> FRANK CUNKLE Editor

DOROTHY ROSER **Business Manager** 

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

Official Journal of the American Guild of Organists and of the Royal Canadian College of Organists

Editorial and Business Office, 434 South Wabash Avenue, Chicago, Ill.; 60605. Telephone 312-HA7-3149

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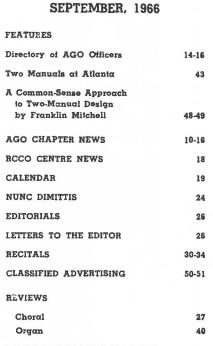
Advertising rates on application.

Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital pro-grams and advertising copy, the clos-ing date is the 5th. Materials for re-view should reach the office by the lst.

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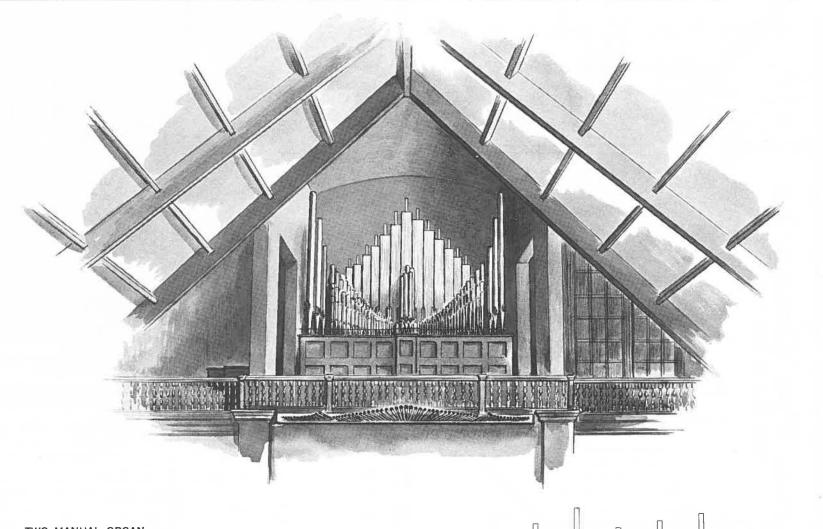
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of Hagerstown

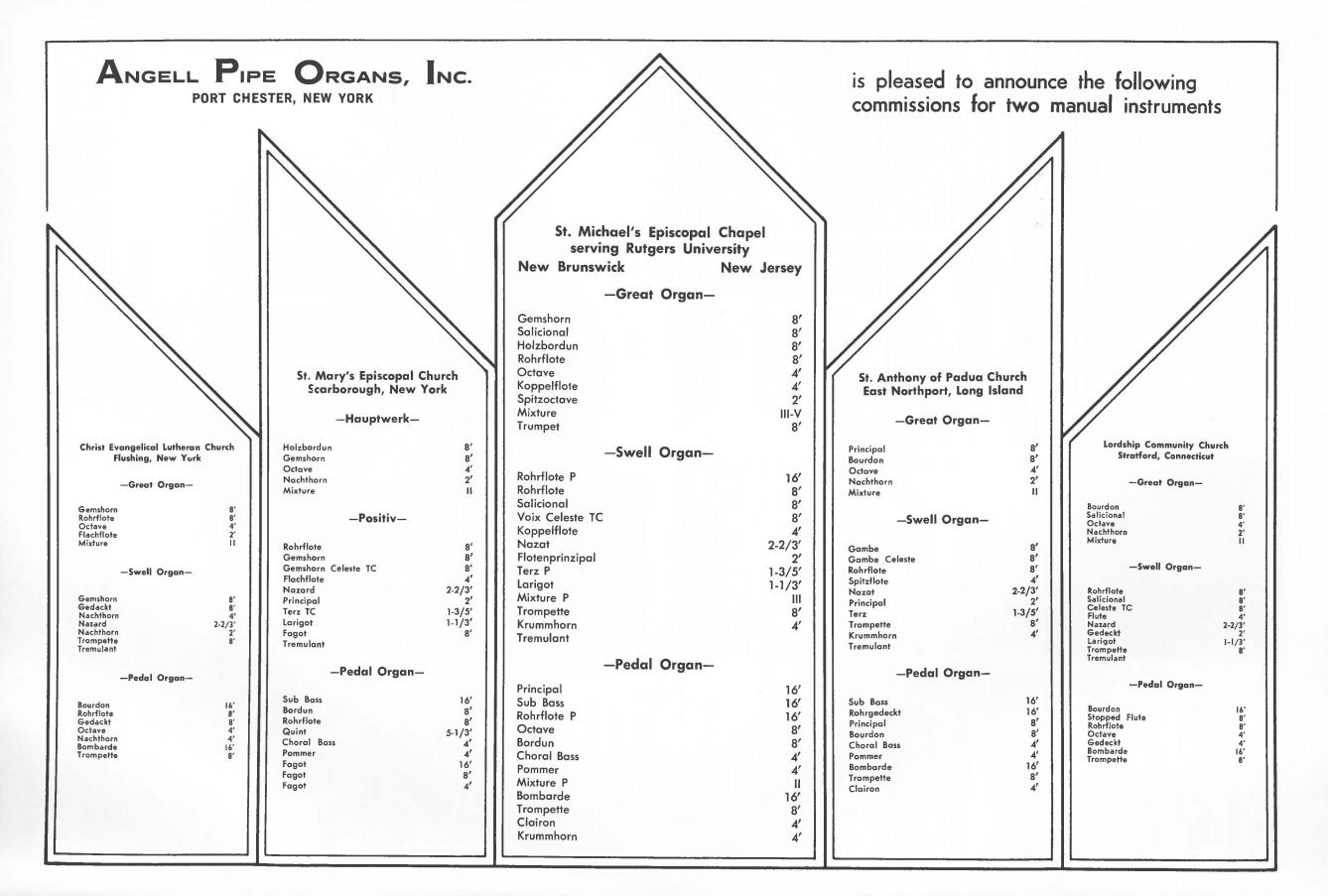


COVER DESIGN BY WESLEY VOS

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



TWO MANUAL ORGAN ST. JAMES SCHOOL, ST. JAMES, MARYLAND THE REV. JOHN E. OWENS - HEADMASTER



### LARGE 2-MANUAL AUSTIN TO NEW CATHOLIC CHURCH

### ST. MARY'S, NEWINGTON, CONN.

New Building in Contemporary Style Will Replace Present Church; Pedal Principal Displayed

Austin Organs, Inc. will build a two-

Austin Organs, Inc, will build a two-manual organ for St. Mary's RC Church in Newington, Conn. The new build-ing is almost square, with the main altar in the center of the nave. Archi-tects for the project are Russell, Gib-son & Von Dohlen, West Hartford. The swell and great will be placed side by side across the front of the church, speaking freely down its full length. Flanking the instrument at each side will be the lower end of the 16 ft. pedal principal. The choir and con-sole will be located between the altar area and the organ proper. GREAT Principal 8 ft. 61 pipes Bourdon 8 ft. 61 pipes Gemshorn 8 ft. 61 pipes Koppelflöte 4 ft. 61 pipes Rauschquint 2 ranks 122 pipes Fourniture 4-6 ranks 305 pipes Krummhon 8 ft. 61 pipes SWELL Rohrflöte 8 ft. 61 pipes

SWELL SWELL Rohrflöte 8 ft. 61 pipes Viola 8 ft. 61 pipes Flauto Dolce 8 ft. 61 pipes Flute Celeste 8 ft. 49 pipes Spitzflöte 4 ft. 61 pipes Octavin 2 ft. 61 pipes Plein Jeu 4 ranks 244 pipes Trompette 8 ft. 61 pipes Clairon 4 ft. 61 pipes PEDAL PEDAL PEDAL Principal 16 ft. 32 pipes Gemshorn 16 ft. 12 pipes Gedeckt 16 ft. 12 pipes Octave 8 ft. 32 pipes Gemshorn 8 ft. (display) Rohrgedeckt 8 ft. Choralbass 4 ft. 32 pipes Mixture 3 ranks 96 pipes Trompette 16 ft. 12 pipes Krummhorn 4 ft.

### NEW ALLEN INSTALLATION MADE IN MANHATTAN

### CHURCH OF THE GOOD SHEPHERD

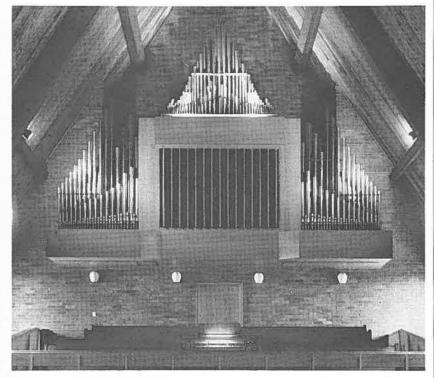
Gothic Structure is Setting for Two-Manual Installation; Series of Recitals Is Planned

The Allen Organ Co. recently com-pleted an installation in the Church of the Good Shepherd, New York City. The Allen replaces an old instrument which had deteriorated severely and which was found to be beyond repair. A series of dedication recitals began with Richard Grant playing on March 20.

GREAT Gemshorn 16 ft. Gemshorn 16 ft. Principal 8 ft. Dulciana 8 ft. Quintadena 8 ft. Quintadena 8 ft. Quintadena 4 ft. Fiiteenth 2 ft. Spillflöte 2 ft. Sifliföte 1 ft. Mixture 4 ranks Mixture 4 ranks SWELL

Geigen Principal 8 ft, Gemshorn 8 ft. Voix Celeste 2 ranks Voix Celeste 2 ranks Gedeckt 8 ft. Flute Celeste 2 ranks Octave Geigen 4 ft. Flute 4 ft. Nazard 2% ft. Octavin 2 ft. Plein Jeu 3 ranks Contra Fagotto 16 ft. Trompette 8 ft. Clairon 4 ft. PEDA PEDAL Contre Basse 32 ft.

Principal 16 ft. Bourdon 16 ft. Lieblich Gedeckt 16 ft. Octave 8 ft. Gedeckt 8 ft. Choral Bass 4 ft. Flute 4 ft. Mixture 3 ranks Posaune 16 ft. Bombarde 8 ft. Clairon 4 ft.



### NEW WALCKER ORGAN AT WILLIAMSVILLE, N.Y.

### PETER LUEDIG DIRECTS MUSIC

Squire Haskin Plays Dedicatory Installation Striking of at St. John Lutheran

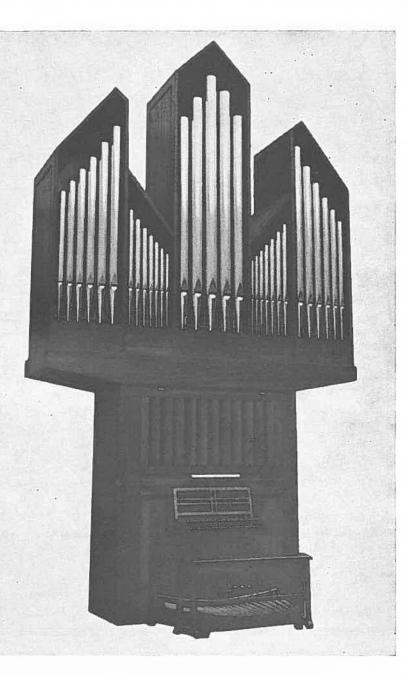
The E. F. Walcker Co. has completed a rear gallery installation at St. John Lutheran Church, Williamsville, N.Y. Werner Walcker-Mayer, president of the company, Werner Knoch of London, Ontario, and Peter Paul Luedig col-laborated in design of the instrument. The opening recital on May 8 was played by Squire Haskin. GREAT

GREAT Gedecktpommer 16 ft. 61 pipes Principal 8 ft. 61 pipes

SEPTEMBER, 1966

Coppula 8 ft. 61 pipes Coppula 8 ft, 61 pipes Octave 4 ft, 61 pipes Rohrflöte 4 ft, 61 pipes Quinte 2% ft, 61 pipes Octave 2 ft, 61 pipes Mixture 4 - 6 ranks Trompete 8 ft, 61 pipes SWELL SWELL Gedeckt 8 ft. 61 pipes Weidenpfeife 8 ft. 61 pipes Unda Maris 8 ft. 61 pipes Principal 4 ft. 61 pipes Blockflöte 4 ft. 61 pipes Schwiegel 2 ft. 61 pipes Gemshornquinte 1½ ft. 61 pipes Sesquialtera 2 ranks Scharff 3 - 4 ranks Krummhorn 8 ft. 61 pipes Tremolo Tremolo

PEDAL PEDAL Subbass 16 ft. 32 pipes Octavbass 8 ft. 32 pipes Gedeckt 8 ft. 32 pipes Choralbass 4 & 2 ft. 32 pipes Fagott 16 ft. 32 pipes



### **Oxford Presbyterian Church**

### OXFORD, NORTH CAROLINA

- HAUPTWE	RK —
Rohrflöte	8'
Prinzipal	4'
Flachflöte	2'
Mixtur IV	1'
- BRUSTWERK -	(enclosed)
Gedackt	8'
Quintadena	8'
Koppelflöte	4'
Prinzipal	2'
Sesquialtera II	2 2/3
Tremulant	
- PEDAL	-
Subbass	16'
Flötenbass	8'
Choralbass	4'

### MECHANICAL KEY AND STOP ACTION

Local representative: Charles M. Schleigh Box 624 Matthews, N.C. 28105



5

### 1966 CHRISTMAS CHORAL MUSIC ANTHEMS (CATD unless showing indiantad)

GRAY-NOVELLO

(SATB unless otherw	ise indicated)	
Carol of the Friendly Beasts (with solo or youth choir)	Richard Warner	.25
The Joyous Christmas Day (with op- tional youth choir and handbells)	James H. Crissman	.25
We Thank Thee, O God (Thanksgiving)	Richard Warner	.25
In Thanksgiving (Thanksgiving)	Gerre Hancock	.35
Four Christmas Carols (SSA)	Ronald Arnatt	.25
Japanese Christmas Carol (SSA)	T. Charles Lee	.25
Two Christmas Carols (soprano and tenor solos)	Edward Kerr	.25
On Christmas Day (with youth choir)	Earl Larson	.25
Break Forth, O Beauteous, Heavenly Light	Bach/Willis Bodine	.25
Once in Royal David's City (with optional youth choir)	Richard Warner	.25
l Sing of a Maiden	Claude Means	.20
The Nativity (a cappella, with flute solo)	Richard Dirksen	.25
CANTAT	AS	
Scenes from the Childhood of Christ	Hector Berlioz	.90
Wonder Tidings (a cappella, or with harp, percussion and organ)	John La Montaine	3.50
Agents for Novello & C	o. Ltd., London	
THE H.W. GRAY C	OMPANY, INC	
159 East 48th Street	New York, N.Y.	

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Joan A. Johnson has been appoined in-structor in organ and advanced theory at Millikin University, Decatur, Ill. For two years she has been on the faculty of Keuka College, Keuka Park, N.Y. A graduate of Hastings College, Neb. where she studied with Warren and Mar-garet Scharf, she has her master's from Indiana University. She studied with Flor Peeters on a Fubbriaht grant in 1961-62.

Peeters on a Fulbright grant in 1961-62.

### AUDITION WINNERS ARE ANNOUNCED IN WASHINGTON

Winners of the auditions held by the College of Church Musicians, Washing-ton Cathedral, for full-tuition scholar-ships for the 1966-67 year were: Paul Dodworth, Pittsburgh, Pa.; David My-rick, Portland, Ore.; Frederick North, Islamorada, Fla.; Joseph O'Connor, St. Louis, Mo.; Robert Tate, Princeton, N J N.I.

LECTURE RECITALS will fill five of the eight evenings in the 1966 - 67 series at Kresge Auditorium, MIT; Peter Hurford will give three in October on the six sonatas and six con-certos of Bach; Robert Baker and Francis Jack-son will also combine discussion with perform-ance ance.



Kim R. Kasling has been awarded a Ful-bright grant for study in Vienna in 1966-67 with Anton Heiller at the Akademie für Musik. He will also undertake related work in improvisation and harpsichord. Mr. Kas-ling is a doctoral student in organ per-formance at the University of Michigan where his organ study is with Marilyn Mason. He has been a teaching fellow there for two years.

Former teachers include James P. Autenrith, Raymond Daveluy and Oswald Ragatz. He holds a BS from State University Col-lege, Potsdam, N.Y., and a MMus from Indiana University.

### CHORAL READING SESSION LISTED SEPT. 17 IN NEW YORK

Carl Fischer Music Service will hold a choral reading session Sept. 17 at St. Peter's Lutheran Church, 120 E. 54, New York City. Guest conductors will be Don McAfee, Lawrence Perry and William Simon. Music for Christmas, Thanksgiving and general use will be read. Write Wesley Bartlett, Carl Fisch-er Music Service, 120 Claremont Ave., New York, N.Y. 10027.

### Announcing auditions

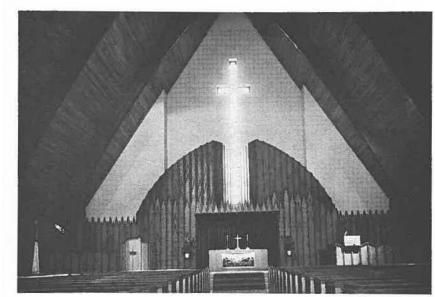
for applicants to The College of Church Musicians for 1967-68. Graduate work leading to the Master of Church Music degree or the Fellowship diploma, with majors in organ, composition, or carillon. Supervised direction of Cathedral music.

Full and partial tuition scholarships available.

Faculty: Leo Sowerby, Paul Callaway, Preston Rockholt, Leonard Ellinwood, Ronald Barnes, John Fenstermaker, the Revs. John Golding, James Richards, Alfred Shands.

### Address:

THE COLLEGE OF CHURCH MUSICIANS WASHINGTON CATHEDRAL WASHINGTON, D. C. 20016



### NEW McMANIS ORGAN IN BLACKWELL, OKLAHOMA

### FIRST CHRISTIAN CHURCH

Eugene J. Ulrich Dedicates New Instrument in April Recital; Steven Rogers Memorial

The Charles W. McManis Organ Co., Kansas City, Kans. has installed a new organ in the First Christian Church, Blackwell, Okla. The organ is situated in two chambers behind grill work at the rear of the chancel. Eugene J. Ulrich, university organist at Phillips University, played a dedicatory recital on April 25.

GREAT Quintaton 16 ft. 61 pipes Principal 8 ft. 61 pipes Chimney Flute 8 ft. 61 pipes Dulciana 8 ft. 61 pipes Octave 4 ft. 61 pipes Mixture 4 ranks 220 pipes Chimes Tremolo SWELL Open Flute 8 ft. 61 pipes Gemshorn 8 ft. 61 pipes Conical Flute 4 ft. 61 pipes Conical Flute 4 ft. 61 pipes Scharf 3 ranks 183 pipes Hautbois 8 ft. 61 pipes Tremolo PEDAL Subbass 16 ft. 32 pipes Quintaton 16 ft. Principal 8 ft. Gedeckt 8 ft. 12 pipes Octave 4 ft. Fagotto 16 ft. 12 pipes Hautbois 8 ft. Hautbois 8 ft.

PROGRAM CORRECTION: The August issue stated that Maurice Duruflé would play the Poulenc Concerto Sept. 18 at Akron, Ohio. The corrected program will include solo performances by Mr. and Mrs. Duruflé, and a hearing of the Poulenc Gloria, for soprano, chorus and orchestra.

TWO AMERICAN pupils of Jean Langlais won highest honors in the competition held at the Schola Cantorum, Paris. Thomas Kelly earned the *diplome de virtuosité* with special mention, and Paul Maky graduated with highest honors. SCHOENSTEIN BUILDS FOR HAWAIIAN CHURCH

ORGAN UNDER CONSTRUCTION

St. Patrick's in Honolulu Scheduled For Completion This Year; Unification Featured

F. F. Schoenstein & Sons of San Francisco is building a two-manual unified organ for St. Patrick's Church, Honolulu. Installation will take place later this year upon completion of the sanctuary. An analysis of the instrument is included with the specification.

GREAT Gedeckt 16 ft. Gedeckt 8 ft. Principal 8 ft. Rohrflöte 8 ft. Gemshorn 8 ft. Principal 4 ft. Rohrflöte 4 ft. Gemshorn 4 ft. Filteenth 2 ft. Trompette 8 ft. SWELL Gedeckt 8 ft.

Gedeckt 8 ft. Rohrliöte 8 ft. Viola 8 ft. Viole Celeste 8 ft. Klein Principal 4 ft. Rohrliöte 4 ft. Nazard 2½ ft. Octavin 2 ft. Trompette 8 ft. Clarion 4 ft. Tremolo PEDAL Bourdon 16 ft. Principal 8 ft. Gedeckt 8 ft. Viola 8 ft. Choral Bass 4 ft. Flute 4 ft. Trompette 16 ft. Trompette 8 ft.

AlVALISIS Gedeckt 16 ft. 97 pipes Principal 8 ft. 85 pipes Rohrflöte 8 ft. 73 pipes Gemshorn 8 ft. 73 pipes Viola 8 ft. 61 pipes Viole Celeste 8 ft. 49 pipes Trompette 16 ft. 85 pipes



### Two-manual instruments installed in 1966

UNIVERSITY METHODIST CHURCH College Park, Maryland

CONCORDIA TEACHERS COLLEGE Seward, Nebraska

CHURCH OF THE HOLY COMFORTER Kenilworth, Illinois

CENTRAL LUTHERAN CHURCH Spokane, Washington

### THE FIRST PRESBYTERIAN CHURCH Vicksburg, Mississippi

ROUND HILL COMMUNITY CHURCH Greenwich, Connecticut

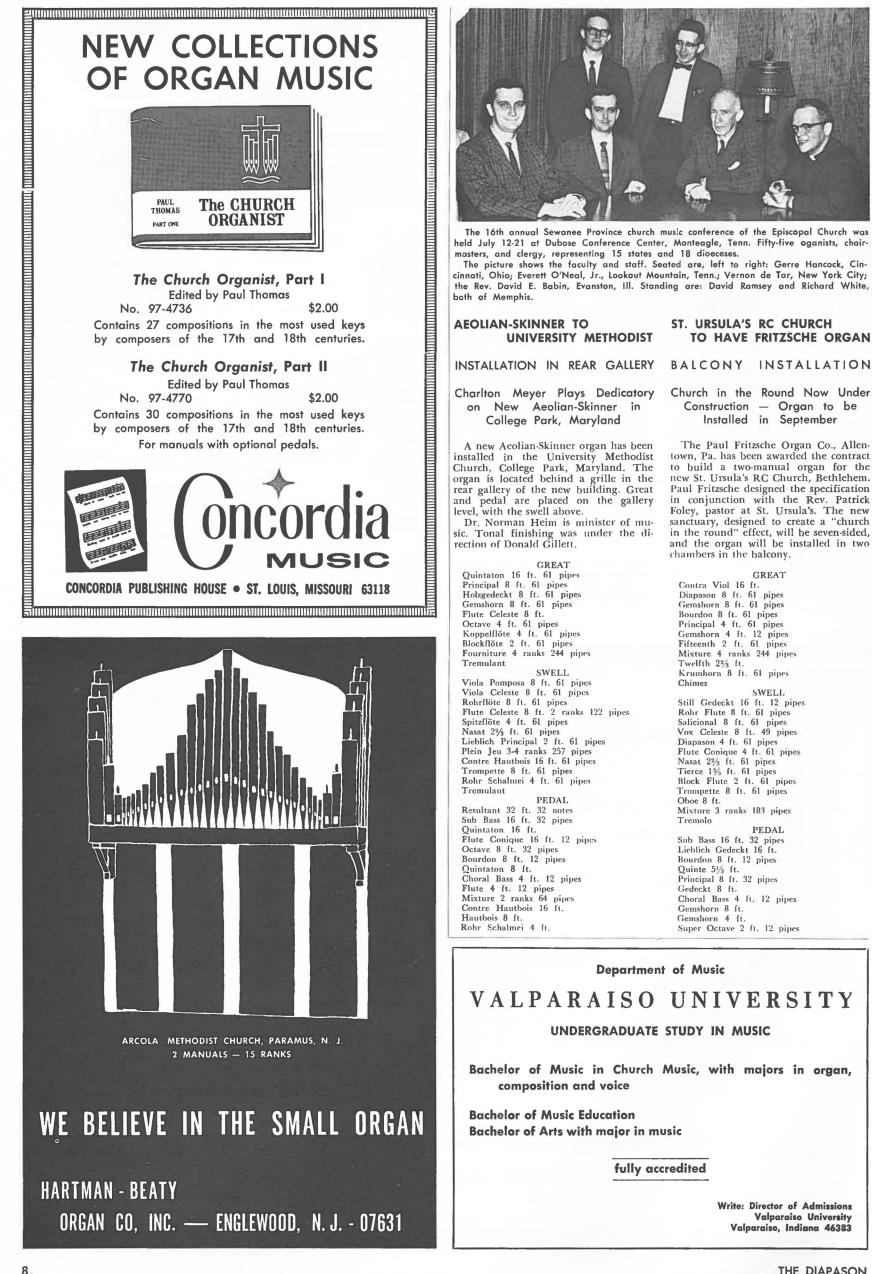
THE METROPOLITAN OPERA Lincoln Center for the Performing Arts New York City, New York

TEMPLE EMANU EL Houston, Texas

MEMBER APOBA

### AEOLIAN-SKINNER ORGAN COMPANY, INC. BOSTON, MASSACHUSETTS

SEPTEMBER, 1966



## GALE ENGER

### **RECENT RECITALS**

### NEW YORK CITY

Cathedral of St. John The Divine St. Thomas Church St. Paul's Chapel Madison Avenue Presbyterian Vatican Pavilion of the World's Fair Fifth Avenue Presbyterian The Interchurch Center Chapel

### WEST AND MIDWEST

Portland, Oregon: St. Matthew Lutheran Bremerton, Wash.: Summit Avenue Presbyterian Flint, Michigan: St. Paul's Episcopal Oklahoma City, Oklahoma: First Presbyterian Indianapolis, Ind.; Christ Cathedral

### A. G. O. CONVENTIONS

Ann Arbor, Michigan — 1965 Regional Convention Oklahoma City — 1962 Mid-Winter Conclave Wichita Falls, Tex. — 1959 Regional Convention

### EAST

Portland, Maine: City Hall Auditorium Vineland, N. J.: First Presbyterian Harrisburg, Pa.: Pine St. Presbyterian Princeton, N. J.: Miller Chapel Reading, Pennsylvania: First Presbyterian Limerick, Pa.: St. James U. C. C. Lancaster, Pa.: First Presbyterian

### **COLLEGES** — UNIVERSITIES

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### Special announcement to AGO Members

It will be recalled that at the Atlanta Convention in June it was decided that the Guild would sponsor a tax

lanta Convention in June it was decided that the Guild would sponsor a tax sheltered annuity program, subject to the approval of the Guild's attorneys with respect to legal aspects. Since then, the officers of the Guild have been busy with attorneys and with insurance experts — the details have been worked out, the attorneys have given their approval and, accordingly, we can now announce that in Septem-ber through the Union Central Life Insurance Company of Cincinnati, Ohio, there will be available to all Guild members the special advantages of a tax sheltered annuity program. The at-tractive features of this program are: 1. A participant can elect to have a portion of the salary which he receives from an eligible employer — such as a church or educational institution — put into the program and can avoid having to pay current income tax on the premium payments for the annuity. 2. Payments to the participant under the annuity program will begin at re-tirement age, and payments under the annuity are taxable to the participant only when actually made. This means, in the normal situation, that when the participant actually receives payments under the annuity program he would participant actually receives payments under the annuity program he would be in a lower tax bracket than prior retirement. to

3. Being a group program, the costs of administration are very low. Each member will shortly be receiving from Union Central and Knight Agency a full description of the plan together with the necessary application forms. I urge each member to give careful consideration to these materials when received. when received.

ALEC WYTON National President

### **President's Column** A SECOND PERIPATETIC YEAR

A quite large number of my col-leagues expressed interest in the rambleagues expressed interest in the ramb-ling account of my rambling existence from July 1, 1964 to August 20, 1965, so a second instalment seems in order. I had, you may remember, just returned from a stimulating visit in Columbia, South Carolina

I had, you may remember, just returned from a stimulating visit in Columbia, South Carolina. Most of the journeys recounted here were concerned with my own recital-lecture-workshop career, but these travels are excellent opportunities to squeeze in AGO visitations. Nearly all of the traveling is by air, but occa-sionally a journey is within driving dis-tance. Such was the case with the first three trips following Labor Day 1965.

### RHODE ISLAND

A choral workshop for the Rhode Is-land Chapter took me to Providence on September 11. It was a stimulating group of people and I was impressed by

pierre COCHEREAU **Notre Dame** Paris

National Midwinter Conclave, Dallas, Dec. 27-29, 1966



National Headquarters: 2010 International Building, Rockefeller Center 630 Fifth Avenue, New York, N.Y. 10020

the keenness to get to grips with "new trends" in church music (jazz, pop and all that stuff) which are exercising the consciences of so many of us these days.

### VERMONT

VERMONT The next day (a Sunday) I drove from Providence to Rutland, Vermont for a choral workshop there. It was a lovely day to drive and I listened to the radio for a time. I heard a song called "Happiness". The first two lines went: "Happiness for a preacher is a prayer, prayer; Happiness for the Beatles is Yeah, Yeah, Yeah . . ." It went on for ever in the same vein and I concluded that for some of us "a great gulf exists . . ." Around 11 a.m. I felt it time to go to church. I was passing through an exquisite little a.m. I felt it time to go to church. I was passing through an exquisite little Massachusetts town which shall re-main nameless. Church bells were ring-ing; the Episcopal church was locked tight so I went to the Congregational church where my hand was shaken warmly by an usher. A lady in a black gown played frightful rubbish on the organ and she played it very well, tech-nically speaking. A lady with a perfectly lovely voice sang a ghastly song — only the preacher was splendid. I left, think-ing of St. Mark: "Watch ye, for ye know not when the master of the house cometh, at even, or at midnight, or cometh, at even, or at midnight, or at the cock-crowing, or in the morn-ing: lest coming suddenly he find you sleeping."

My faith in our profession was res-tored by a delightful lunch with some of our Vermont Officers and a stimu-lating time at the workshop where the search for good standards was much in evidence. And I went home with a huge supply of *real* Maple Syrup!

### PENNSYLVANIA

PENNSYLVANIA On September 20 I enjoyed the com-pany of the Lancaster Chapter at their first dinner of the year. It was a clergy-organist gathering and much fun. I discovered to my delight that one of the distinguished organists in Lancaster is married to a lady who is an ordained minister in the United Church of Christ. This is an unput if net unique house This is an unusual if not unique house-hold,

### NEW YORK

NEW YORK October 4 was one of those days that make me long for retirement! The Na-tional Council met in the afternoon – no problem there. But in the evening I was due at the opening dinner of the New York City Chapter of the AGO, the first meeting of the New York Mu-sicians Club of which I am a director and the Joint Commission on Church Music of the Episcopal Church. I made it to the first two and joined the Epis-copalians next morning. The New York City Chapter of AGO always presents successful members with their AGO Certificates at their first meeting and I was glad to be a part of that ceremony. Next day I flew to Buffalo for a ses-sion with the Episcopal Diocesan Music

sion with the Episcopal Diocesan Music

anthony

**NEWMAN** 

St. Gabriel's

Brighton, Mass.

Commission. This was not an AGO function but I cannot pass up the chance to say that dinner for well over 100 people was cooked and served under the supervision of Don Ingram, the dean of our chapter in Buffalo. It was superbly done and so, I am sure, will be our National Convention in Buffalo in 1970.

### PENNSYLVANIA

PENNSYLVANIA On November 9, I drove to Bethlehem to speak at a Clergy-Organist Dinner for the Lehigh Valley Chapter. It was a distinguished occasion and in the midst of things we learned of the big black-out in New York City. I drove home into the blackened city and never was driving easier. There were no trafwas driving easier. There were no traf-fic lights and people were courteous and careful beyond imagination.

### MASSACHUSETTS

I was engaged to play the dedication recital on November 23 at the Central recital on November 23 at the Central Congregational Church of Newton and the Boston Chapter did me the honor of attending. I had allowed the enthu-siastic organist of the church to choose my program (a risky procedure, but his taste was impeccable) so I was able to say that if anybody didn't like the program, not to blame me. I was good to greet many of my distinguished Bos-ton friends at the reception afterwards.

### NEW YORK

On December I, I was able to attend a meeting of the Members' Interests Committee when the all-important subject of the reprinting of AGO Pamph-lets was investigated. December 8 was the occasion of the Panel on Air-Pollution and organ

Panel on Air-Pollution and organ leathers which has been reported fully in the AGO Quarterly. It was stimu-lating to talk at length with some of this country's most distinguished organ builders along with experts in the fields of leather tanning and plastics.

### NORTH CAROLINA

NORTH CAROLINA The Mid-Winter Conclave has been reported in detail. It was a splendid occasion and I was proud to be a small part of it. The President's breakfast for Deans and Regents was beautifully arranged by a host chapter but I find it hard to be articulate with a large number of people that early in the morning (I'm all right "when *two* or *three* are gathered for breakfast") that I decided in the future this President would hold forth at lunch, tea or din-her. The panel discussion on "where church music is going" was a further reminder of our mutual concern. It was particularly good to be briefed on the progess of plans for the Atlanta Convention by Adele Dieckman.

VIRGINIA A choral workshop for the Lynchburg Chapter on January 7 and 8 was a stim-ulating opportunity to meet a number of new friends. These people were filled with zest (so soon after Christ-

roger

NYQUIST

"U" of California

Concert Management Roberta Bailey - 40 Monadnock Road

Santa Barbara

### COUNCIL MILDRED ANDREWS ROBERT S. BAKER, DSM. MUS DOC ROBERTA BITGOOD, SMD, FAGO, CHM LEE H. BRISTOL, LHD, MUS DOC, LLD, LTCL CLAIRE COCI, MUS DOC CATHARINE CROZIER GERRE HANCOCK. FAGO AUSTIN C. LOVELACE, SMD. MUS DOC, AAGO THOMAS MATTHEWS, FAGO GEORGE MEAD, MA, MUS DOC, AAGO CLAUDE MEANS, FAGO, FTCL GROVER J. OBERLE, FAGO, CHM JACK OSSEWAARDE. AAGO RUTH BARRETT PHELPS, AAGO ARTHUR POISTER, AAGO KATHRYN HILL RAWLS, AAGO ALEXANDER SCHREINER, PHD, FAGO LEO SOWERBY GEORGE WILLIAM VOLKEL, DSM, FAGO SAMUEL WALTER, DSM, AAGO, CHM

mas, too) and we made good use of every minute.

WILLIAM WHITEHEAD, AAGO

OHIO January 25 saw me in Canton for an organ workshop for the AGO Chap-ter. There was some brilliant playing by some excellent students and such keen observation by others there. The young play more brilliantly every day!

### PENNSYLVANIA

PENNSYLVANIA The Chester Chapter invited me to speak to a Clergy-Organist dinner of February 8. They were spared too long a diatribe since I had to fly out that night to Boston. It was a happy eve-ning and reminded me of the vitality which resides in some of our smaller chapters. chapters.

### MASSACHUSETTS

MASSACHUSEI IS The flight to Boston took me right over my home which is somewhat frus-trating since I would always rather be there than anywhere else. However, traing since I would always rather be there than anywhere else. However, the occasion of the visit was a recital in the Kresge Auditorium of MIT' whose organist is the distinguished composer, John Cook. Since I had played in Boston two months earlier, an entirely new program was in order and I was privileged to have the co-operation of the excellent choir of the Church of the Advent to do, inter alia, the Satie Mass and the Britten Prelude and Fugue. How it helps a recital of organ music to have some other color than the organ available. At the stimulating post-recital recep-tion I was introduced to E. Power Biggs' "Bach on the two manual and pedal harpsichord" and Tom Lehrer's "That was the year that was" — both vastly important recordings for an or-ganist who wants to keep his sense of perspective. perspective.

### GEORGIA

GEORGIA On February 15 and 16, I played a re-cital and gave an organ workshop at Mercer University in Macon where there is a lively Chapter and Guild Student Group. The students were fill-ed with that perceptive joie de vivre which is characteristic of the best of our youth and which make teaching such a joy. On the way home I had a good airport consultation in Atlanta with Adlele Dieckman and Bill Weaver who filled me with enthusiasm for their Convention plans. Convention plans.

NEW YORK On February 20 I was invited to speak at a clergy-organist dinner for the Nas-sau Chapter. It was a large and disting-uished group but I ran up against a problem of so much "pre-speech" ma-terial that a terminal deadline of minc reduced my talk to a very short ha-rangue. Maybe this was a good thing! March 1 was, curiously, a similar ex-perience when I joined a clergy-organist dinner in Utica. The prelude turned out to be so much longer than the fugue that I was reminded of the great

albert

RUSSELL

St. John's Church Washington, D.C.

THE	DIAPASON	

Bach F major. However, it was fun to be with my Utica colleagues and to see upstate New York in all its snow.

PENNSYLVANIA My favorite chapter (we have been friends for a very long time) invited me to give a talk on "New Trends" on March 12. I will never understand how the Philadelphia people bring out the biggest attendance I have ever ex-perioneed and always do it on a Satur perienced and always do it on a Satur-day night! We had a preety avant-garde time together and I hope they enjoyed it half as much as I did. On March 15 the AGO created some-

thing of a precedent. I had agreed to speak at a meeting of the Altoona Chapter and then I found how diffi-cult it was to get to Altoona in a short cult it was to get to Altoona in a short time. Since I am convinced of the vital importance of our smaller chapters, (the big fellows can well take care of themselves) I determined to get there whatever the cost and so I chartered a small plane which flew me from La Guardia Airport in New York, waited for me in Altoona and then flew me back again. It was a good way to travel and I may yet take flying lessons.

FLORIDA A recital in St. Petersburg, though not an AGO affair gave me a chance to meet a number of our St. Petersburg-Tampa members. I was deputising for Catharine Crozier during her indisposi-tion and I couldn't help remarking that expecting Crozier and getting Wy-ton was something like ordering gold and receiving pewter! As if in agree-ment, the solo trumpet on the organ ciphered during my last piece and continued to sound after I had left the console. console.

CALIFORNIA Two days after Easter I began a long and vastly varied tour. On April 12 I flew to Los Angeles where I was met by Ladd Thomas who, while he drove me to Long Beach, talked of some interesting proposals concerning the make-up of the Guild. That afternoon I did a short workshop in organ playing and then played a recital for the Long Beach Chapter. Because of the three hour time change, my recital was given at what was 11:15 p.m. by my watch! My host was Paul Stroud who, among his many accomplishments, is responsi-ble for one of the most valuable book-

ble for one of the most valuable book-lets I have seen in years – Prelude to the Purchase of a Church Organ. Next morning I flew to Sacramento where I played a recital on a 12-stop tracker-action organ of 1870 vintage. It was a stimulating experience and though I worked twice as hard as I It was a stimulating experience and though I worked twice as hard as I would on a mechanically more sophis-ticated instrument, I would rather play such an organ than the most advanced electronic substitute yet invented. The organ was, by the way, in splendid condition and was evidently nurtured with loving care. On the 14th, after a leisurely morning which included a conference with the Dean of the Mother Lode Chapter I held two workshops for the Sacramento Chapter in organ playing and choral matters. Friday morning early, I boarded a plane back to Los Angeles where I breakfasted with Larry King and Ladd Thomas for more AGO talk. After that, a pleasant drive to San Diego for a workshop and choral festival not con-nected with the AGO.

### MARYLAND

MARYLAND Saturday night, April 16, I flew from San Diego to Baltimore arriving at 6:30 *a.m.* after losing three hours on the trans-continental hop. My hotel room was not ready and three hours had to be killed while I ached for sleep. I get depressed about once every three years — this was it. That evening

I moderated a thoroughly ecumenical panel on church music's future, or alleged future, under the sponsorship of the Episcopal Diocese of Maryand. I was intrigued and a little alarmed I was intrigued and a little alarmed at some tendencies toward extreme po-sitions by responsible people in the debate as to whether the move towards congregational vocal utterance should exclude the contribution to worship of splendidly trained choirs. Leave us never get unbalanced!

### DISTRICT OF COLUMBIA

The next two days were spent at the College of Church Musicians at the Washington Cathedral where I lectured for two days to an impressive group for two days to an impressive group of musicians. The glorious surround-ings of the great Cathedral and the companionship of Leo Sowerby, who, in my book, is one of American church music's greatest treasures, were like a tonic to me.

### BRITISH COLUMBIA

BRITISH COLUMBIA At the end of the second day in Wash-ington I took a plane from the Dulles Airport to Vancouver by way of Seattle. The occasion was a recital at Christ Church Cathedral and it enabled me to word a pumber of our BCCO col to meet a number of our RCCO col-leagues in the West. How beautiful Vancouver is and how all too short my time there was.

my time there was. ALBERTA At noon on April 21 I arrived at the airport in Calgary to be greeted with much ceremony and a ten gallon hat! In all the years that I have been to my favorite State of Texas, it took Canada to give my my first big hat! That evening I conducted a Diocesan Choir Festival at the Cathedral and felt warmed by the flashbacks to my own choirboy days as I experienced the Canadian Prayer Book at first hand. On Wednesday I was due to talk to a group of clergymen in the morning and, thanks to incredibly slow service at my hotel, I found myself doing it without breakfast. To be tough and tactful on an empty stomach is not the easiest of things!!! It was a busy day which also included making a tape for broadcast by the CBC in the afternoon and a recital for the first RCCO regional convention in the evening. The recital, by the way, was preceded by a superbly sung Evensong. Robert Bell and the Cathedral Music. The activities of the Convention were tremendously ex-citing and indicative of the exuberance lish Cathedral Music. The activities of the Convention were tremendously ex-citing and indicative of the exuberance of the RCCO and the good things in store for the International Congress to be held next year in Toronto and Montreal. On Saturday I gave a choral workshop and represented the AGO at the official luncheon which, by the way, was presented to the RCCO by the Government of the Province of Al-berta. I managed to feel yery sentimenberta. I managed to feel very sentimental when the Convention sang "O Can-ada" and the National Anthem (to the tune of "My Country, 'tis of thee") in an elegant restaurant at the top of Calgary's tallest building, overlooking snow-capped mountains. It was a nos-taleign of the a long twing and the same show-capped mountains. It was a nos-talgic end to a long trip and I was in many ways happy when I boarded my plane for New York later that after-noon to be ready to play at the Cath-edral the next day.

### NEW YORK

May 1 was a routine Sunday save that I had long promised to take the Cathedral Choirboys to sing Evensong at St. John's Church in New City. The Rockland County Chapter attended that service and L was desclate not to be service and I was desolate not to be able to see much of them since it was imperative that I "motherhen" my young charges back to the city at the earliest time. I hope to make a return visit on my own.

INDIANA On May 1, 2 and 3 there was held at Christ Cathedral in Indianapolis a conference of the organist/choirmasters of the Episcopal Cathedrals in the United States. My assignment was to discuss, with Richard Purvis, the role of the non-nervehial cathedral and its of the non-parochial cathedral and its influence on parish churches. The roster of those in attendance read like a "Who's Who in the AGO." Much more will be heard about this con-ference in the future.

CALIFORNIA "If the Lord had meant you to live that way, he would have given you wings of your own" was my wife's comwings of your own" was my wife's com-ment when I announced that I was going to fly from New York to Los Angeles and back in one day. It can, of course, be done and the accasion was a symposium: "Church Music and the Ecumenical Movement" which was sponsored by the University of Red-lands. My contribution was a lecture of one hour but the whole trip was worth it to hear the singing of the superb University Choir whose conduc-tor, J. William Jones, was the guiding light behind the whole day. May 7, then saw me spending eleven hours in jets, forty-five minutes in a helicopter and two hours in Larry King's car — flat tire and all!

NEW YORK The Anual Meeting of the Guild, two days later was something of a rest cure. Of especial note, I feel, was that at the wholly delightful dinner that evening we dispensed with a speaker in favor of music played by a gifted violinist and pianist, and Charles Ives' fourth violin sonata was good for Guild mem-bers to hear.

OHIO On May 13 I spoke at the Annual Dinner of the Cincinnati Chapter and then gave a lecture-recital at Seventh Presbyterian Church. Thanks to the electronic skill of the program chair-man, I was able to have the Bach G minor fugue for unaccompanied violin minor fugue for unaccompanied violin played by Arthur Grumiaux before I played Bach's transcription in D minor on the organ. The fiddle playing was so glorious that I just didn't want to play my version after it. We organists have to work so hard for the sensitivity which is the very nature of most every other instrument. The next day I con-ducted a Diocesan Choir Festival at Christ Church. This was organized by Gerre Hancock who also did the service playing. How stimulating to make muplaying. How stimulating to make mu-sic with an artist of his calibre.

NEW JERSEY The Southern New Jersey Chapter invited me to speak at their 20th An-niversary Banquet on May 9. This date was made more than a year ago and I scrambled my dates up to such an ex-tent that I scheduled the Annual Meet-ing of the Guild that day. Our New Jersey friends were charitable enough to postpone the meeting for a week and so I arrived on the 16th. It was a fine gathering and I have two remem-brances: one was that I was given the largest piece of roast beef I have ever seen on a plate (I couldn't even finish it) and the other was a reproduction on the program of the first program of the Chapter 20 years ago. It was a recital of test pieces for the Guild exams and one of the pieces for Asso-ciateship was the last movement of the Sixth Trio Sonata of Bach. Nowadays we would probably schedule that for Fellowship co we would probably schedule that for Fellowship so don't let anybody try to say that standards have risen sharply lately!

### INDIANA

Next day I flew to South Bend and spoke to the Chapter there that eve-ning. I met several old friends, includ-ing Charles Hoke who had made a distinguished contribution to our airpollution panel in December. On the 18th, I played a recital as part of the Fine Arts Festival of First Methodist Church

KENTUCKY The Midwest presents problems to those who want to hop to and fro quickly by plane. To go north or south or east and west is comparatively straightforward but when the angles vary, one waits. The journey to Lexing-ton involved a three hour wait in Chi-cago which enabled me to get some manuscripts ready for a publisher. In Lexington I had a good dinner and some chat with members of the chap-ter there and next day, met with a lively group of Episcopal Clergy over lunch — they even asked me to play the organ for them. The main purpose of my visit was to conduct a threethe organ for them. The main purpose of my visit was to conduct a three-choir Royal School of Church Music Festival which was organized and most ably accompanied by my friend and former pupil Robert Quade with a brass sextet and timpani. It was a grand glorious sound.

### MISSOURI

MISSOURI The continuing problem of angular (geographical) travel gave me the pleasure of spending Saturday night in Louisville with my good friend Gilbert MacFarlane and catching an early plane which went by slow, short hops to St. Louis. Even the stewardess went to sleep on this and I woke her up once to tell her that her plane was on the Louis. Even the stewardess went to sleep on this and I woke her up once to tell her that her plane was on the ground. My visit in St. Louis was frustratingly short for me because so many of my old friends were there. My happy task was to play a short recital and a Guild Service and the splendid choir of Second Presbyterian Church put themselves at my disposal. In less than one hour (for this was all the time we had) they adjusted to my idiosyncratic notions of five quite in-volved pieces of contemporary church music and gave a convincing account of one aspect of our profession's "new trends". A distinguished Roman Cath-olic priest gave the address and after-wards, at dinner, I essayed a cheerful musician's point of view of much that he had spoken of in the pulpit. In be-tween times it was fun to see what 12 years had done to my colleagues in my former chapter. Everybody signed a long here for the pulpit. former chapter. Everybody signed a long, long scroll for me for my collection of treasured mementos.

tion of treasured mementos. TENNESSEE After this I was tired, but there was one more port of call. Another angling flight (with a three hour layover in Louisville) took me to Knoxville where I played a dedicatory recital on a glorious organ in a Methodist Church with cathedral-like architecture and acoustics. All of this roused my spirits no end in spite of the fact that some domestic goings-on in the church left me with one of the shortest practice periods I remember in years. In the course of the dedication at mid-point in the recital, the congregation sang a Gloria Patri to one of the most un-believably bad ditties I've heard. Be-fore I resumed my playing, I taught them another one (the Parisian Tone in the Methodist Hymnal) since it seemed to me that so lovely a church and so fine an organ demanded better liturgical music. The AGO Chapter in Knoxville held a delightful recep-tion in the home of the Dean after-wards and next morning I left town wondering if Greatorex or Parisian would sound out in the church the next Sunday. next Sunday.

alfonsum

Mexico

**VEGA NUNEZ** 

Moralia Cathedral

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

john GRADY Holy Family Church New York, N. Y. Worcester, Massachusetts 01609 — Tel. 617:753-0500 henry HOKANS All Saints Worcester, Mass.

### News of the American Guild of Organists-Continued

### FLORIDA

FLORIDA Among my favorite experiences are the weeks or parts of weeks that I spend, as my schedule allows, at conferences such as the NaFOMM three days in Lakeland in the week preceding the AGO National Convention. How these Methodists do enjoy each other and what gluttons they are for work. Daily worship began at 7:15 *a.m.* and then there were classes or discussions almost every hour on the hour. AGO members there were classes or discussions almost every hour on the hour. AGO members from all over Florida were there and, among many other achievements, the group produced one of the finest talent shows I've seen. The well-rounded church musician really is a versatile creature, especially, apparently, if he is lucky enough to be a Methodist.

### GEORGIA

And so to the marvelous convention in Atlanta. The President of the Guild has the best of times at conventions since all he has to do is to be. If proof be needed of the Guild's vitality it will be found in the conventions, both national and regional and in the mid-winter conclaves which are always the responsibility of the host chapter. Beresponsibility of the host chapter. Be-hind the scenes of Atlanta were many meetings having to do with the on-going life of the Guild. I hope that the fruits will become evident quite soon. In brief, I met with a group to discuss the complete picture of our present Constitution and By-Laws (a group drawn, I may say, from the four corners of the United States), a group to con-sider the long-range financial picture of the Guild and the expansion of na-tional activities, with the chairmen of the 1966 and 1968 Organ Playing Com-petition to think about the competition to be held in Denver, with the National petition to think about the competition to be held in Denver, with the National Director of Guild Student Groups, with a large number of exhibitors at the convention to express the Guild's ap-preciation of their support of the bro-chure and exhibit room and, of course, with the Regional and State Chairmen, Deans of Chapters and honefully, with Deans of Chapters and, hopefully, with

a representative of any Chapter whose Dean was unable to be present. And in addition to all of this there was time for nearly all of the Convention activities and a complete investigation of Stone Mountain "with all the ap-purtenances thereto adjoining and be-longing" (including the steam train) as I used to say in the days before I managed to decide to become a full-time musician. It was all, like all the work of be-ing President, good, hard, healthy, wholesome fun!!!

ALEC WYTON

### Vermont Chapter Has Big Plans for 20th Birthday

The plans for the Vermont Chapter's 20th anniversary were made July 30 by the executive committee meeting at the

Inn at Norwich. The first event is to be a choral work-shop scheduled Sept. 10 in Middlebury. A representative of a publishing firm will conduct the class.

Other events commemorating the an-niversary year are a commissioned choral work, a Canadian-American Festival and a national recitalist. These will be

A dinner at the Norwich Inn brought to a close the planning session for the 1966-67 anniversary season. ROMAINE S. FARNHAM

# San Jose Approximately 50 members of the San Jose Chapter met July 16 for an outdoor supper at the Leslie Frasier home. Dean Laron Jacobsen conducted a short business meeting. Richard R. Jesson, San Jose State College, awarded checks of \$75 each to the two winners of the student competition which took place earlier in the year. Winners were Kristin Erlendson Sundquist and Peter Davenport. HELEN FRAZEE

### KNOW YOUR GUILD



Gordon Dixon, chairman of the An-Gordon Dixon, chairman of the An-nual National AGO Observance Com-mittee, was born "some time ago" near Buffalo, New York. While a high school student in Chicago he began the study of organ with the late Alice Deal. He received the BMus (cum laude) and MA from the University of Wash-ington in Seattle. The AAGO was also attained at this time. Mr. Dixon taught in the public

attained at this time. Mr. Dixon taught in the public schools of Anchorage, Alaska; Mendo-cino and Los Angeles, Calif. Presently he is organist and choir director of the Episcopal Church of the Incarnation, Santa Rosa, Calif. and is serving his 20th year as instructor of English and organ at Santa Rosa Junior College. He is a charter member of the Redwood Empire Chapter of the AGO and has served as dean on three occasions. He also plays a leading role in various community cultural projects.

While on sabbatical leave, one year was spent at Oxford University as a Recognized Student. He is anticipating a six months sabbatical leave in the spring of 1967 when he will attend Cambridge University in England and engage in travel.

### LaCrosse

The LaCrosse, Wis., Chapter held its annual potluck supper at Myrick Park July 17. Ideas for programs for next season were discussed. MARIE SOMMERFELD

### Lake Charles

Lake Charles The summer planning meeting of the newly-elected executive board of the Lake Charles, La. Chapter was held at the First Methodist Church July 5. Officers include: dean, Don Allured; sub-dean, Elaine Wilson; secretary, Peggy Corley; treasurer, Fred Sahlmann; past-dean, Louis Brewer; board members, Bill Storer, Herbert Youngblood. A tentative schedule of programs for the coming year was drawn up. The chapter will hold its first general meeting of the season Sept. 10, a picnic at Lamar Rob-ertson's camp on the Calcasieu River. PEGCY CORLEY PEGGY CORLEY

Columbia Officers of the Columbia, S.C., Chapter for next season are: Isabelle H. Mauterer, dean; Hubert W. Tucker, sub-dean; secretary, Dorothy Gilham; treasurer, L. Gregory Pearce; board members, Mrs. S. Brown McLendon (newly elected), Ralph R. Rozier and Lee Williams.

Meridian The Meridian, Miss., Chapter held its last meeting of the season at the First Presbyterian Church. Members played from many periods in this program: Voluntary 6, Stanley-Barbara Irby; Adagio, Mendelssohn-Mary Alice Dahlke; Blessed Are Ye Faithful Souls, Brahms--Mark Bebensee; Prelude in G major, Bach--Mrs. Bill Hitch; Postlude, Robert Powell--Mrs. R. W. Dwigans; A Mighty Fortress, Pachelbel, Merkel, Reger--Vin Harwell; Adagio, Pastorale in F, Toccata in D minor, Bach--Mrs. V. L. Bosarge. After the program officers were elected: Dean, Yin Harwell; sub-dean, Mrs. W. A. Hitch; sec-retary and treasurer, Mrs. R. W. Dwigans; re-porter, Mrs. V. E. Bosarge. The retiring dean, Mrs. Rudolph Matzner, conducted the business and welcomed members and guests. Mrs. VALERYE BOSARGE

	MUSIC FOR	
	<b>ADVENT AND CHRISTMA</b>	S
UNISON	IF YE WOULD HEAR THE ANGELS SING — arr. Butt KING HEROD AND THE COCK — arr. Britten SHINE LOVELY CHRISTMAS STAR (with Descant) Caldwell	
S A	CAROL, SWEETLY CAROL — arr. Ehret SHINE LOVELY CHRISTMAS STAR (with Descant) Caldwell THE VIRGIN MARY HAD A BABY BOY — arr. Ehret THREE CAROLS FOR CHRISTMAS — Grundman THREE MUMMERS — Head	
S S A	ANGELUS AD PASTORES AIT — Monteverdi/Field COMPANIONS ALL SING LOUDLY — arr. Ehret CRADLE SONG — Parke HODIE CHRISTUS NATUS EST — Monteverdi/Field MASTERS IN THIS HALL — arr. Wilson/Ehret SLUMBER NOW BELOVED CHILD — R. Nelson THOU MUST LEAVE THY LOWLY DWELLING — Berlioz/Carlton THREE CAROLS FOR CHRISTMAS — Grundman WINDS THROUGH THE OLIVE TREES — Barker	5498 5572 5544 5585 5585 5542 5549 5409 5581
SAB	THE LITTLE ROAD TO BETHLEHEM — Head THE VIRGIN MARY HAD A BABY BOY — arr. Ehret THREE CAROLS FOR CHRISTMAS — Grundman VENI, VENI, EMMANUEL — arr. Kodaly	5475 5582
SATB	BEHOLD THAT STAR — arr. Wilson/Ehret         CAROL OF THE SHEPHERDS — arr. Ehret         FEAR NOT, FOR BEHOLD I BRING GOOD TIDINGS — Hagen/Gambosi         HOSANNA TO THE SON OF DAVID — Praetorius/Field         HOW LOVELY SHINES THE MORNING STAR — Praetorius/Carlton         IN BETHLEHEM THAT NOBLE PLACE — P. Nelson         MARIA WALKS AMID THE THORN — arr. Ehret         NATIVITAS EST HODIE — Binkherd         ON THIS DAY TO US IS BORN — Nanino/Chambers         THE FIRST MERCY — Warlock Smith         THE MORNING STAR — Hagen/Gambosi/McCorkle         THREE CAROLS FOR CHRISTMAS — Grundman	
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### **Four Faiths Provide Choirs for San Diego Durufle Event**

Singers from four San Diego area churches (Catholic, Episcopal, Lutheran, Presbyterian) will combine their singers Presbyterian) will combine their singers with the San Diego Symphony Orchestra Oct. 11 in a performance for the Duruflé Requiem under the composer's direction. The San Diego and La Jolla Chapters are co-sponsors. Larry King, Jerry Witt, Kenneth Fox and Howard Don Small supplied their choirs; Mr. Small will be at the organ. Write La Jolla Presbyterian Church, PO Box 1799, La Jolla, Calif. 92037. 92037.

### Muncie

Muncie The Muncie, Ind., Chapter held a carry-in supper July 11 at the home of Mrs. William Wakeland, sub-dean, to welcome John Boe as head of the organ department at Ball State Uni-versity. Mr. Boe and his wife and son were introduced and he gave a few words of greeting. Elizabeth Meloy, organ instructor at the univer-sity and past-dean of the chapter, gave a report on the Atlanta convention. Ada Clare Warner, dean, announced that the first fall meeting will be the annual clergy dinner. FLORENCE ARNOLD

### FLORENCE ARNOLD

HOWARD D. SMALL

Akron Akron New officers of the Akron Chapter are: Gloria Massa, dean; Herbert Hoffman, sub-dean; Joyce Fisher, secretary; James Seiber-ling, treasurer; Louise Inskeep, registrar; Robert Klippert, auditor; the Rev. George Van Doren, chaplain. The chapter will econcer Maurice and Med

The chapter will sponsor Maurice and Mad-eleine Duruflé Sept. 18 at St. Paul's Episcopal Church. A combined choir of 90 voices will sing the Poulenc Gloria.

LOUISE INSKEEP

LOUISE INSKEEP Woman's College of Georgia GSG Dr. Robert F. Wolfersteig, advisor to the stu-dent group of Woman's College of Georgia, Milledgeville, and Mrs. Wolfersteig, soprano, were heard in a program of wedding music at the final meeting of the term. New officers for next season include Connie Cook, president, and Kathy Hamilton scretary treasurer next season include Connie Coox, Friedwitten Kathy Hamilton, secretary-treasurer. Connie Cook

Central Hudson Valley The May ? meeting of the Central Hudson Valley Chapter was held at the West Point Cadet Chapel. New officers were installed by Leila Decker: dean, Robert Palmatier; sub-dean, Janet Pinney; secretary, Connie Lacey; treasurer, Dr. Richard Cressman; executive offi-cer for three years, Kathleen Pearson. Jack Davis, host, played a short recital on the chapel organ and explained the new Schulmerich caril-lon which was a gift to West Point. Included in the program were Benedictus, Webber, and Carillon, Sowerby. Members were given the op-portunity to play both the carillon and the chapel organ. After the program Mr. and Mrs. Davis served refreshments. The chapter's June meeting was held at his-toric Old Dutch Church, Kingston, N.Y., founded in 1659 and existing on practically the same piece of ground since. Robert Palmatier and Gordon Bush and soloists Collette Sonnen-berg. Jinn'e Haring and Richard Bunting were heard in the program of wedding music listed in the recital pages. After the program mem-bers adjourned to the parish house for a business meeting in which Kathleen Pearson reviewed events of the past year and prospects for the coming year. Host Robert Palmatier served networks. CONNIE LACEW

CONNIE LACEY Chico The July 7 meeting of the Chico, Cal., Chapter began with a potluck dinner business meeting at the G. Max Williamson home. The following new officers were elected: Edna Schwermann, dean; Marjorie Williamson, sub-dean; Robert Spiers, secretary-treasurer. Imme-diate past-dean Margaret Wilden was awarded a past-dean's pin. The program consisted of demonstrations of three organs in the Chico area. The churches visited and the organists were: Trinity Methodist, Marjorie Williamson; St. John the Baptist Roman Catholic, Alice Stoner; Our Saviour Lutheran in Paradise, Sandra Tietjen. ROBERT SPIERS

### **ROBERT SPIERS**

Portland Portland The Portland, Ore. Chapter held its annual picnic at the Gerdau E. Roeder Tualatin River home July 30. Charles Gray was co-host in serving the chicken dinner. The eve-ning was spent boat riding and touring Mr. Gray's new-old home and gardens. Mr. and Mrs. Roeder talked and showed slides of their recent European trip. REBA M. PAYNE

REBA M. PAYNE

### DALLAS CONCLAVE

The 1962 Sipe-Yarbrough organ above

The 1962 Sipe-Yarbrough organ above will be featured at the midwinter conclave at Dallas at the end of December. Donald Willing, chairman of the organ department of New England Conservatory, Boston, who played the dedicatory recital on the instrument, will also play at the conclave. Formerly a faculty member of Trinity University, San Antonio, Tex. he has studied with Virgil Fox, Charles Courboin and Louis Robert, late organist of the Bavo-skerk, Haarlem, Holland. He has played many recitals both in the United States and many recitals both in the United States and

in Europe. The 17-rank tracker organ by an inter-esting Dallas builder is in St. Stephen Methodist Church in the Dallas suburb of Mes-quite. The small church in contemporary free design provides an ideal acoustical climate for the unforced tone of the instrument.

MANUAL 1 MANUAL 1 Holzquintade 8 ft. 61 pipes Spillflöte 4 ft. 61 pipes Principal 2 ft. 61 pipes Sesquialtera 2 ranks 122 pipes Cymbel 2 ranks 122 pipes Tremulant MANUAL 2

Tremulant MANUAL 2 Rohrflöte 8 ft. 61 pipes Principal 4 ft. 61 pipes Flachflöte 2 ranks 61 pipes Mixture 4 ranks 244 pipes PEDAL Subbass 16 ft 32 pipes

PEDAL Subbass 16 ft. 32 pipes Principal 8 ft. 32 pipes Nachthorn 4 ft. 32 pipes Posaune 16 ft. 32 pipes

### Patapsco

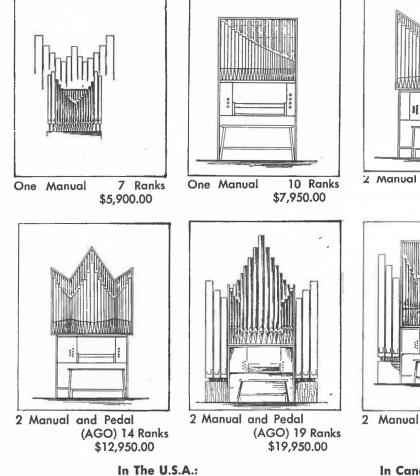
Patapsco The Patapsco Chapter held its final meet-ing of the year at the home of Frances Cham-bers Watkins, Baltimore, Md. Sub-dean Gladys Davis was in charge of the business meeting. The nominating committee, Charles Parker, Celia McLeod and Mrs. Dotson, Nominated these officers: dean, James Spencer Hammond; sub-dean, Gladys White Davis; registrar, Frances Chambers Watkins; corresponding secretary, Celia McLeod; treasurer, Iva Branch; executive committee chairman, Margaret Rusk Franklin; chaplain, Geraldine Bell Powell; membership, Emma Poulson; chairman of scholarship, Norman Ross; librarian, James Williams; editor of news letter, Juanita Davis. At the close of the business meeting, members were invited to the dining room for dinner and a social hour.

and a social hour. The chapter held its annual hymn sing June 4 at Trinity Baptist Church. At the close of the program, refreshments were served in the lower auditorium.

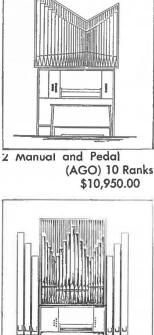
in the lower auditorium. A business meeting was held June 11 at Douglas Memorial Community Church. Dean Hammond was in charge. It was decided to sponsor James Hill, Washington, D.C. in an organ recital Nov. 2. FRANCES CHAMBERS WATKINS

Indiana University Officers elected at the Indiana U Chapter's final fling picnic at the home of Dr. Robert Rayfield are: dean, Ann Colbert; sub-dean, Eileen Vandermark; secretary, Phillip Jessup; treasurer, Gertrude Hemmerlein. KIRSTEN BOYD



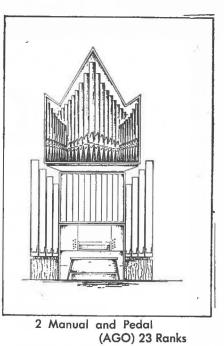


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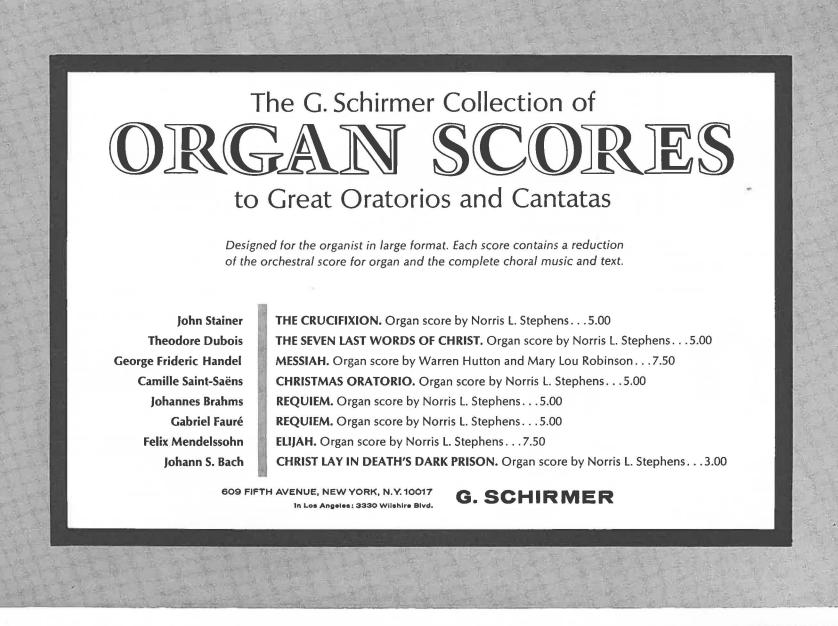
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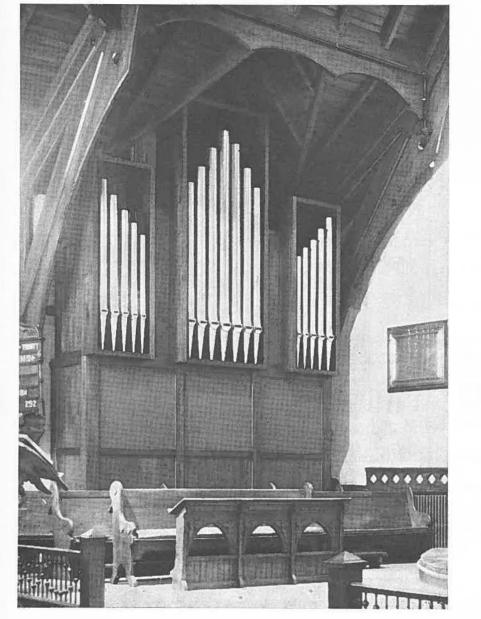
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MISSOURI — Kansas City, Dr. Otis J. Mu-maw, 4609 East 39, 64128; Ozark, M. Ray-mond Payne, 411 N. Jackson Ave., Joplin; St. Joseph, Mrs. J. L. Vanderpool, 524 N. 29th; St. Louis, Aline Ruple Perkins, 9422 Tilles Dr., 63144; Springfield, David Caudle, 431 E. Harrison, Apt. 7.

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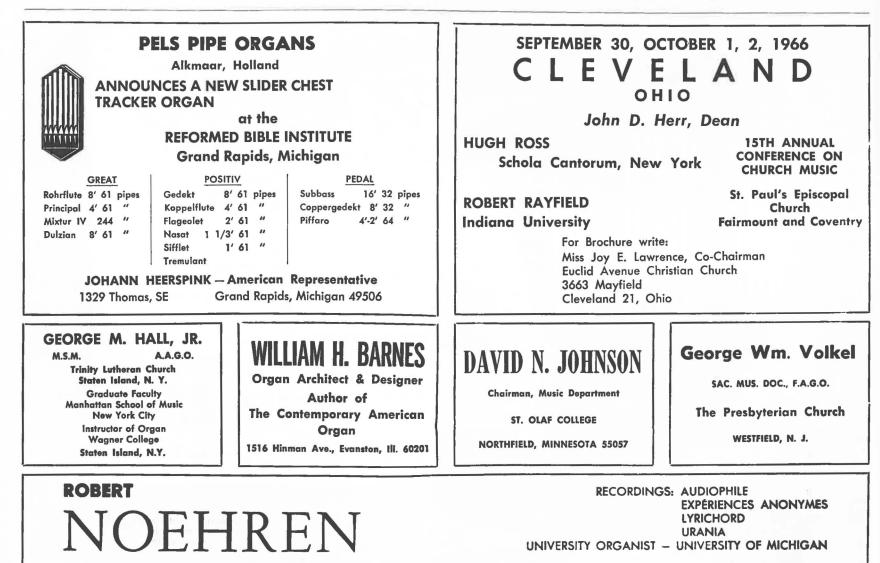
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Harrisonburg. VERMONT — Vermont, William Tortolano, St. Michael's College, Wincoski 05404. WASHINGTON — Seattle, Mrs. J. C. Bar-tholomew, 1633 Evergreen Point Road, Bel-levue 98004; Spokane, David Dahl, 10303 Wel-len Lane, 99218; Tacoma, Mrs. E. C. Schu-macher, 12712 Lakeholme Road, SW, 98498. WEST VIRGINIA — Blennerhassett, Mrs. Noel Wheaton, 402 53rd St., Vienna; Huntington, Mrs. Thomas W. Boyd, 1447 Edwards St.; Kanawha, Guy Owen Baker, 317 W. Wash-ington St., Charleston; Monongahela, Clyde English, Route 7, Box 165A, Morgantown 26505; Wheeling, James W. Nelson, Jr., 126 Edgewood St.

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All correspondence should be directed to the general secretary

One New FRCCO in 1966; Four new ARCCOs

Following are the results of the recent RCCO examinations. Successful candi-dates in the 1966 examinations are:

FELLOWSHIP John L. Bradley, Toronto, Ontario

ASSOCIATESHIP Thomas W. Daw, Toronto, Ontario Dennis J. Driscoll, Hamilton, Ontario Donald C. H. Patriquin, Montreal, P.Q.

Lawrence I. Ritchey, Port Arthur, Ont.

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Port Arthur, Ont.

ERIC ROLLINSON MEMORIAL PRIZE Donald C. H. Patriquin, Montreal, P.Q.

JOHN DEDRICK Registrar of Examinations

### **BLANCHARD REBUILDS** WINNIPEG ORGAN

### PRINCIPAL RANK UNENCLOSED

Original Five-Rank Instrument of 1933 Enlarged and Rebuilt in Winnipeg Funeral Home

W. B. Gardiner, member and past chairman of the Winnipeg Centre, RCCO, has recently made a tonal re-vision of the 1933 Möller five rank organ in his funeral home in Winnipeg. Rene Blanchard, Winnipeg repre-sentative of Casavant Frères, Ltd., was in charge of the work. The original diapason, flute, and gamba ranks be-came redundant, and the dulciana was came redundant, and the dulciana was retained as a celeste rank to combine with a new gemshorn. A new principal rank has been added on two chests im-mediately at the opening of the loft and will be unenclosed with the rest of the organ under expression. The object of the increase was to provide an instrument in the modern

as well as a good practice organ having more facility than the original specification.

GREAT Principal 8 ft. Gedeckt 8 ft. Gemshorn 8 ft. Principal 4 ft. Flute 4 ft. Nasat 2% ft. Piccolo 2 ft. SWELL SWELL Gemshorn 8 ft. Stopped Diapason 8 ft. Voix Celeste 8 ft. Spitzoctave 4 ft. Flute 4 ft. Flautino 2 ft. Superquint 1<sup>1</sup>/<sub>3</sub> ft. Oboe 8 ft. PEDAL Bourdon 16 ft. Principal 8 ft. Gemshorn 8 ft. Principal 4 ft. Flute 4 ft.

### METHODIST CHURCH TO HAVE KEATES ORGAN

INSTALLATION DUE THIS FALL

First Methodist Church, Elwood, Ind. Will Also Remodel Choir Loft -Arthur Bell Is Organist

A new two-manual organ is being built by the Keates Organ Co., Ltd., Acton, Ont. for the First Methodist Church, Elwood, Ind. The organ is to be mainly concealed by a new grille, although some of the pedal pipes will be exposed. The choir loft will be completely remodelled at the time of installation

at the time of installation. The specification for the new instrument was drawn up by Howard Jerome, sales manager for Keates, and William D. Peters, director of music, Grace Meth-odist Church, Kokomo, Ind., who acted as consultant. Installation is due late in the Fall.

GREAT GREAT Quintaten 16 ft. 61 pipes Principal 8 ft. 61 pipes Hohlflöte 8 ft. 61 pipes Gemshorn 8 ft. 61 pipes Quintadena 4 ft. 24 pipes Fifteenth 2 ft. 61 pipes Mixture 4 ranks 244 pipes Chimes Chimes

SWELL Salicional 8 ft. 61 pipes Salicional Celeste 8 ft. 49 pipes Rohrflöte 8 ft. 61 pipes Prestant 4 ft. 61 pipes Nasat 2% ft. 61 pipes Flachflöte 2 ft. 61 pipes Flachflöte 2 ft. 61 pipes Flachliöte 2 ft. 61 pipes Tierce 1% ft. 61 pipes Larigot 1% ft. 61 pipes Contra Fagotto 16 ft. 61 pipes Trompette 8 ft. 61 pipes Clarion 4 ft. 12 pipes Tremulant

PEDAL Contra Bass 16 ft. 32 pipes Bourdon 16 ft. 32 pipes Quintaten 16 ft. Bass Flute 8 ft. 12 pipes Octave 8 ft. 12 pipes Choral Bass 4 ft. 32 pipes Nachthorn 2 ft. 12 pipes Fagotto 16 ft. Trompette 16 ft. 12 pipes Tromba 8 ft. Clarion 4 ft. PEDAL

### GABRIEL KNEY TO BUILD FOR ILLINOIS CHURCH

THE CHURCH OF OUR SAVIOUR

Specification of New Instrument Drawn Up in Consultaiton with James Wyly

Gabriel Kney & Co. of London, On-tario will install a two-manual instru-ment at the Church of Our Saviour, Elmhurst, Illinois. James Wyly, assist-ant professor of music at Elmhurst College, collaborated in the organ de-sign. Slider chests with electric pull downs will be used. downs will be used.

GREAT GRI Principal 8 ft. Chimney Flute 8 ft. Octave 4 ft. Recorder 4 ft. Flute Quint 2% ft. Swiss Flute 2 ft. Tierce 1% ft. Mixture 5 ranks Trumpet 8 ft. SWELL Stopped Flute 8 ft. Salicional 8 ft. Celeste 8 ft. Principal 4 ft. Copula 4 ft. Octave 2 ft. Nasard 11/3 ft. Sharp Mixture 3 ranks Cromorne 8 ft. Tremulant PEDAL Subbass 16 ft. Principal 8 ft. Stopped Bass 8 ft. Chorale Bass 4 ft.

Nighthorn 2 ft. Mixture 2 ranks Trombone 16 ft.

### Plans Begin To Take Shape For Mammoth International Congress In August, 1967 With Canada As Host

I.C.O. '67 is the contribution to Can-

I.C.O. '67 is the contribution to Can-ada's Centennial Celebration by the Royal Canadian College of Organists. The Congress, held in Canada for the first time, will take place in Toronto Aug. 23, 24 and 25, 1967, continuing in Montreal Aug. 28, 29 and 30. Between 700 and 800 registrants are expected. Several pre-convention and interim events are also taking place with RCCO centres in London, Ottawa, Montreal and Toronto as hosts in their respective cities. One of the features of the Concities. One of the features of the Con-gress will be recitals by internationally known musicians such as Richard Popknown musicians such as Richard Pop-plewell FRCO, England, Gillian Weir (New Zealand), Robert Noehren (USA), Frederick Geoghegan (Canada), Mau-reen Forrester (Canada), Kenneth Gil-bert (Canada), Mireille Lagacé (Can-ada), Marie-Madeleine Duruflé (France), Phillips Motley (Canada), Gerald Wheeler (Canada), Anthony Newman (USA) and Catharine Crozier (USA). A composition has been commissioned by the College for this occasion. Barrie Cabena FRCO, FRCCO, is writing a

by the College for this occasion. Barrie Cabena FRCO, FRCCO, is writing a major organ work, his Opus 26, en-titled A Centennial Organ Book. It is a suite in old style (dance movements) but in modern harmonic idiom with homage titles. The names are those of distinguished Canadian musicians. Mr. Cabena's work has been made possible Cabena's work has been made possible by the Centennial Commission, through

by the Centennial Commission, through the Canadian Music Centre. A choral work, commissioned by the London Centre from Derek Healey, will receive premiere performance in Montreal. It will be performed by the Tudor Sing-ers, Wayne Riddell Conducting. The well known Festival Singers of Toronto, under Elmer Iseler, will sing a choral concert with orchestra. This will include works by Dr. Healey Willan, outstanding Canadian-by-adoption. The Great Hall of Hart House will be filled to capacity for the afternoon concert by the Toronto Woodwind Quintet. Those interested in Electronic Music will find that the University of Toronto, Edward Johnson Building, houses a new centre for work in this field which will be demonstrated. be demonstrated.

Lecturers and speakers will include

Clifford McAree Mus. B., FCCO, Presi-dent of the R.C.C.O., Alec Wyton FRCO, FAGO, FRCCO, FRAM, FRSCM. FRCO, FAGO, FRCCO, FRAM, FRSCM. President of the American Guild of Or-ganists. David Willcocks MC, MA, MusB., FRCO etc. President of the Royal College of Organists, Anita Greenlee, young American organist and teacher of improvisation, Robert Noeh-ren, University of Michigan, and Arnold Edinborough

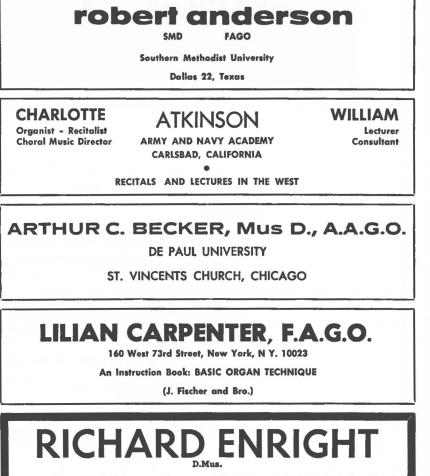
Edinborough. The Victor Togni Improvisation The Victor Logni improvisation Competition, open to any one 30 years of age or under, will be of interna-tional interest. Prizes of \$750 and \$250 were donated by a College member. Details of the competition will soon be made available. made available. The Royal College of Organists ex-

The Royal College of Organists expects to charter a plane to bring some 160 members to ICO '67. A special itin-erary will include London, Startford, Niagara Falls and Ottawa in addition to the Congress proper. Services will include the College Service at the Cath-edral Church of St. James, Toronto with the choir under direction of Norman Hurrle. At Montreal, the Monks of St. Benoit du Lac will sing a plainsong mass in the Church of Mary, Queen of the World.

the World. Brief tours of Toronto and Montreal, the St. Lawrence Seaway with a free day for touring Expo '67, interspersed with social events, will make a busy and interesting Congress. At Toronto, all organs heard will be Canadian. Mon-treal recitals will include English, Ger-man and Italian instruments. To date, generous assistance has been

man and Italian instruments. To date, generous assistance has been received from the Canadian Music Pub-lisher's Association, supplying copies of choral music, the Council of Metropoli-tan Toronto and Marshall Stone and Co., offering an instrument valued at several thousand dollars, as an early registration prize. Congress Co-ordinator is Mr. James Chalmers ACCO. Toronto. Chairman

Congress Co-ordinator is Mr. James Chalmers ACCO, Toronto. Chairman of Toronto Committee is Everett Rose-borough. Chairman of Montreal Com-mittee is Huntley Cameron. Secretary-Treasurer is Eleanor A. Halliday ACCO, 204 Keewatin Ave. Toronto 12 Ont., Canada Canada,



stern University Evanston, Illinois First Presbyterian AUTHOR: INTRODUCTION TO ORGAN PLAYING (Abingdon Press) Northwestern University

### MAINE CHURCH TO HAVE **NEW BERKSHIRE ORGAN**

### FIRST CONGREGATIONAL AT

Chancel Installation Will Have **Provision for Eventual Addition** of Positiv Division

The First Congregational Church of Waterville, Maine has contracted with the Berkshire Organ Co. of North Wil-braham, Mass. to build a new instru-ment for a new edifice, both to replace previous construction now demolished in an urban renewal program. The console from the previous three-manual installation will be used, with the third keyboard left as preparation for a positiv division to be added later. Although the new sanctuary will have a divided chancel, the entire instrument will be installed on one side within a

a divided chancel, the entire instrument will be installed on one side within a chamber completely open to both the chancel and nave. The positiv, when installed, will be located across the chancel from the console. The specification for the new organ was drawn up by Everett F. Strong, or-ganist emeritus of the church, Mrs. Harry McInnis, present organist, and David W. Cogswell, president of Berk-shire Organ Co.

GREAT GREAT Principal 8 ft. 61 pipes Bordun 8 ft. 61 pipes Gemshorn 8 ft. 61 pipes Principal 4 ft. 61 pipes Blockflöte 2 ft. 61 pipes Mixtur 4 ranks 244 pipes

SWELL SWELL Rohrflöte 8 ft. 61 pipes Viole de Gambe 8 ft. 61 pipes Viole Celeste 8 ft. 49 pipes Koppelflöte 4 ft. 61 pipes Princinal 2 ft. 61 pipes Sesquialtera 2 ranks 98 pipes Trompette 16 ft. 61 pipes Trompette 8 ft. 24 pipes Tremolo

PEDAL

PEDAL Subbass 16 ft. 32 pipes Principal 8 ft. 32 pipes Holzgedeckt 8 ft. 12 pipes Quint 5½ ft. 7 pipes Choralbass 4 ft. 12 pipes Trompette 16 ft. Clarion 4 ft.

### **MUD!ER-HUNTER BUILDS IN PHILADELPHIA**

CHURCH OF THE R<sup>-</sup>SURRECTION

### New Organ in the Episcopal Church of the Resurrection in Philadelphia, Pa.

The Mudler-Hunter Organ Co. of The Mudler-Hunter Organ Co. of Philadelphia has recently installed an instrument in the Episcopal Church of the Resurrection. The organ is located in one large room divided into two chambers. Both the swell and great are expressive. The specification was designed by Mrs. Elva Jackson, organ-ist at the church.

GREAT GREAT Principal 8 ft. 61 pipes Dulciana 8 ft. 61 pipes Bourdon 8 ft. 61 pipes Koppelflöte 4 ft. 61 pipes Octav 4 ft. 61 pipes Waldflöte 2 ft. 61 pipes Mixtur 3 ranks 183 pipes Chimae Chimes SWELL

SWELL Viola 8 ft. 68 pipes Viol Celeste 8 ft. 49 pipes Aeoline 8 ft. 68 pipes Stillflöte 8 ft. 68 pipes Spitzflöte 4 ft. 68 pipes Prinzipal 2 ft. 61 pipes Plein Jeu 3 ranks 183 pipes Fagot 16 ft. 68 pipes Trompette 8 ft. 68 pipes Oboe 8 ft. 12 pipes Clarion 4 ft. 12 pipes Tremulant Tremulant

PEDAL Subbass 16 ft. 32 pipes Gedeckt 16 ft. 12 pipes Bourdon 8 ft. 12 pipes Principal 8 ft. 32 pipes Choralflöte 4 ft. 12 pipes Quinte 5½ ft. Octav 4 ft. 12 pipes Fagotto 16 ft. Trommet 8 ft. PEDAL. Trompet 8 ft. Octavtrompet 4 ft.

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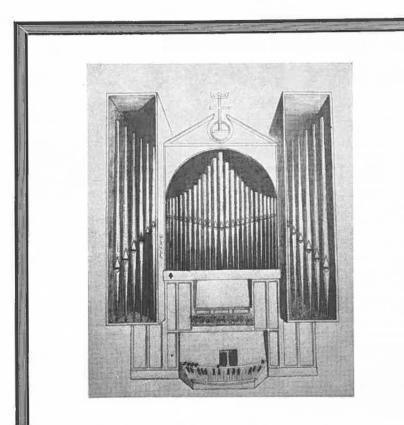
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PRINZIPAL	4' 61	D.	COR DE NUIT	8'	61	p.
MIXTUR, III RKS	1-1/3 183		VIOLE CONIQUE	8'	61	p.
	,		VIOLE CELESTE	8'	49	p.
PEDAL			FLUTE A CHEMINEE	4'	10	p.
			DOUBLETTE	2'	61	p.
SUBBASS	16' 32		LARIGOT	1-1/3'	61	D.
HOLZGEDECKT	8' 12	р.	HAUTBOIS		61	
QUINT	5-1/3' 7	р.	HAOTBOIS			Pro-
CHORALBASS	4' 32	p.				
FAGOTTO (SW)	16' 12	p.				

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### **DEADLINE FOR THIS CALENDAR WAS AUGUST 10**

Sept. 10

Service Playing Seminar, New Lon-don County, Conn. Chapter Virgil Fox master class, Englewood, N.J.

11 Franklin Perkins, Second Presbyterian, St. Louis, Mo. Gale Enger, First Presbyterian, Read-

ing, Pa.

Jerry A. Hohnbaum, Trinity Method-ist, Lincoln, Neb. Stephen Farrow, Westminster Presby-terian, Greenville, S.C.

14 Harold Doering, First Congregation-

al, Kokomo, Ind. Fred Henry, Christ Church Cathedral, Hartford, Conn.

16 Maurice, Marie-Madeleine Duruflé,

Trinity Church, Buffalo Frederick Swann, Grace Episcopal, Providence, R.I. 17

Frederick Swann AGO Workshop, Providence, R.I. 18

Sister Agnes Cecile, Second Presby-terian, St. Louis Maurice, Marie-Madeleine Duruflé, St. Paul's Episcopal, Akron, Ohio

19 Ruth Harris, Central Presbyterian,

Des Moines, Iowa 20

Maurice, Marie-Madeleine Duruflé, First Presbyterian, Fort Wayne, Ind. Richard Ellsasser, Los Angeles

21 Earl Scott, First Congregational, Ko-

komo, Ind. E. Paul Degee, Christ Church Cathe-dral, Hartford, Conn. Richard Ellsasser, Hoberg, Calif.

22 Richard Ellsasser, Hoberg, Calif. Maurice, Marie-Madeleine Duruflé, Toledo, Ohio AGO

23 Willis

Bodine, Christ Episcopal Church, Bradenton, Fla. Nita Akin workshop, First Methodist Houston, Tex.

24 Willis Bodine workshop-master class College Christ Episcopal

whits Boothe workshop-master class for Manatee College, Christ Episcopal Church, Bradenton, Fla. Maurice, Marie-Madeleine Duruflé, RLDS Auditorium, Independence, Mo. Marilyn Mason, Tewkesbury Abbey, Gloucestershire, England Nita Akin workshop First Methodist

Nita Akin workshop, First Methodist Houston, Tex.

25 Wesley Morgan, Herbert Levinson, Second Presbyterian, St. Louis, Mo. Klaus-Christian Kratzenstein, Rice U,

St. John's Episcopal,

Klaus-Onristian Kratzenstein, Rice O, Houston, Tex. Alec Wyton, St. John's Episcopal, Youngstown, Ohio Dorothy Addy, First Methodist, Wich-

ita, Kans. Preston Rockholt, Washington Cathedral

Ann Labounsky, Christ Lutheran, Floral Park, N.Y. 26

Wyton, Central Lutheran, Alec

Alec wyton, Minneapolis Maurice, Marie-Madeleine Duruflé, Christ Church Cathedral, St. Louis Daniel in Babylon, Frederick Swann, Iohn Stuart Anderson, Riverside John Stuart Anders Church, New York City

27 Alec Wyton, First Methodist, Hyatts-ville, Md.

28 Gerhard Krapf, Gloria Dei Lutheran,

Iowa City, Iowa Helen Dorsey, First Congregational,

Kokomo, Ind.

Robert C. Bennett, St. Luke's Methodist, Houston, Tex. Alec Wyton, Federated Church, Cha-

grin Falls, Ohio Steven Sigler, Christ Church Cathe-dral, Hartford, Conn. Marilyn Mason, Middlesbrough Town Hall, Yorkshire, England

29 Richard Ellsasser, Philadelphia Or-

chestra 30

Richard Ellsasser, Philadelphia Orchestra Oct. 1

Richard Ellsasser, Philadelphia Orchestra

Joyce Jones, San Jacinto College, Pasadena, Tex. 2

Charles Huddleston Heaton, Second Presbyterian, St. Louis, Mo. Fernando Germani, First Baptist,

Presbyterian, St. Louis, Mo. Fernando Germani, First Baptist, Worcester, Mass. John Weaver, Westminster Presby-terian, Wilmington, Del. Maurice, Marie-Madeleine Duruflé, St. John's Cathedral, Milwaukee, Wis. Mendelssohn Hymn of Praise, Second Presbyterian, Kansas City, Mo. Bach Cantatas, Westminster Presby-terian, Greenville, S.C. Dolores Waller, June Itami, First Methodist, Boise, Idaho Robert Elmore, Central Moravian Church, Bethlehem, Pa.

Church, Bethlehem, Pa. 3

Richard Ellsasser, Philadelphia Orchestra Germani, St. Camillus Fernando

Fernando Germani, St. Gammus Church, Arlington, Mass. Maurice, Marie-Madeline Duruflé, Alice Millar Chapel, Evanston, Ill. Sir William McKie workshop, Washington, Cathedral

4 Marilyn Mason, Westminster Abbey, London

Daniel in Babylon, Frederick Swann, John Stuart Anderson, Central Baptist, Hartford, Conn. Duruflé AGO master class, Seattle,

Wash. Sir William McKie workshop, Wash-

ington Cathedral Joyce Jones, Lead, S.D.

5

Maurice, Marie-Madeleine Duruflé, St. Mark's Cathedral, Seattle, Wash. 6

Marilyn Mason, St. George's Hall, Bradford, England Fernando Germani, Paroisse of Notre

Dame de la Consolata, Montreal 7

7 Duruflés, Duruflé Requiem, Inter-stake Center, Oakland, Calif. Frederick Swann, St. Paul's Church, Cambridge, Mass. Byron L. Blackmore, Our Lady of

Joyce Jones, Atlantic, Iowa George Hancock, First Presbyterian,

Baltimore, Md. 8

Choral clinic, Southern Illinois U, Choran Carbondale Mason,

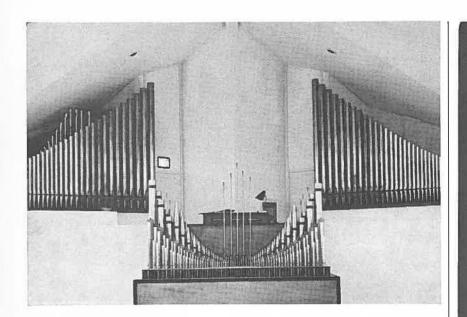
King's College Chapel, Cambridge, England 9

Gerhard Krapf, Concordia Teachers College, Seward, Neb. George Mims, Second Congregational,

Greenwich, Conn. Fernando Germani, St. Jean the Bap-tist Catholic, New York City. Gerre Hancock, St. Paul's Lutheran, Allentown, Pa.

Joyce Jones, High School, Lexington, Neb.

Virgil Fox, Grady Grammage Audi-torium, Tempe, Ariz.



### UCLA CHAPEL DEDICATES NEW ABBOTT & SIEKER

UNIVERSITY LUTHERAN CHAPEL

Catharine Crozier Plays Dedicatory Recital of Gallery Installation

The University Lutheran Chapel and Student Center at UCLA has received a new Abbott & Sieker organ. Robert L. Tusler drew up the specification for the instrument. Three performances of the dedicatory recital were given by Catharine Crozier in October, inaugur-viting a series of musical crents in the ating a series of musical events in the chapel.

GREAT Principal 8 ft. 61 pipes Rohrflöte 8 ft. 61 pipes Octave 4 ft. 61 pipes Nachthorn 4 ft. 61 pipes Doublette 2 ft. 61 pipes Mixture 4 ranks 244 pipes POSITIV Copula 8 ft. 61 pipes Gedeckt 4 ft. 61 pipes Larigot 1½ ft. 61 pipes Krummhorn 8 ft. 61 pipes PEDAL Subbass 16 ft. 32 pipes Gedeckt 8 ft. 32 pipes Choralbass 4 ft. 32 pipes Fagott 16 ft. 32 pipes GREAT

### HARTMAN-BEATY ORGAN CO. **REBUILDS TWO TRACKERS**

HAVE IDENTICAL SPECIFICATIONS

Organs of 1892 & 1895 Rebuilt for Keansburg Church and Moravian College

The Hartman-Beaty Organ Co., Englewood, N.J., has redesigned and rebuilt, for installation this fall, two tracker organs of similar design, Both of these instruments were originally nine-stop tracker organs, built in 1892 and 1895 respectively. Each instrument will be self-contained within a free-standing case. The redesigned tonal specifications of both instruments are identical. identical.

identical. The rebuilt instruments will be in-stalled at St. Mark's Church, Keans-burg, N.J., and the Moravian College, Bethlehem, Pa. The Rev. John M. Crum, Jr. of St. Mark's Church, and Richard Schantz of Moravian College are assisting in details of the installa-tions tions.

MANUAL 1 MAROAL 1 Holz Gedeckt 8 ft. 61 pipes Prestant 4 ft. 61 pipes Rohrpfeiffe 4 ft. 61 pipes Mixture 2 - 3 ranks 159 pipes

MANUAL 2 Pommer 8 ft. 61 pipes Hohl Flute 4 ft. 61 pipes Principal 2 ft. 61 pipes Terzian 2 ranks 98 pipes Tremulant

PEDAL Subbass 16 ft. 32 pipes Principal 8 ft. 32 pipes Choral Bass 4 ft. 12 pipes

DR. ROBERT LEECH BEDELL celebrates his 40th anniversary as an organist and choir-master in the month of September. For three years he has been organist and choirmaster at the Immaculate Conception Monastery Church, Jamaica, N.Y. with a choir of 100 boys and 65 men.

HRADETZKY ORGAN TO BENEDICTINE PRIORITY

ST. LOUIS MONASTERY CHAPEL

First Hradetzky Organ in America Scheduled for Installation in Autumn of 1967

The St. Louis Priory, a Benedictine monastery and school in suburban St. Louis County near the city of St. Louis, has recently contracted with the organ firm of Gregor Hradetzky, Krems-on-the-Danube, Austria, to build a two-man-ual organ of 19 stops with tracker-action and slider-chests for the Priory Chapel. Designed by the St. Louis archi-tect, Gyo Obata, the Priory Chapel has received wide recognition for its unique modern design in thin-shell poured ordered design in thin-shell poured free-standing in its own housing, oc-cupying a floor space of only 3 ft. 9 in, by 10 ft. within one of the large, parabolically arched bays which, in three tiers, form the circular chapel. In this beautiful setting the organ will be acoustically enhanced by a natural reverberation time in excess of five sconds. seconds.

Building tracker-action organs exclu-sively, Hradetzky is the only builder on the Continent to employ the unique Zacheriassen system for the tracker and slider mechanisms. Although this will be his first organ outside the Austrian border, Hradetzky's recent instruments are winning enthusiastic praise from all who hear and play them. Anton Heiller, the renowned Viennese organist, has recently completed the master tapes for a commercial recording of Bach's Great Eighteen Chorales on the new four-manual Dradetzky organ in the Stift Wilten church, Innsbruck.

Wilten church, Innsbruck. Negotiations for the St. Louis Priory organ were handled in person by the organ-builder in consultation with the architect, a committee from the Priory, and Thomas Harmon of Washington University. Installation is scheduled for the Autumn of 1967.

HAUPTWERK HAUPI' Prinzipal 8 ft. Rohrflöte 8 ft. Oktave 4 ft. Prinzipal 2 ft. Sesquialtera 2 ranks Mixtur 5-6 ranks Trompette 8 ft.

BRUSTWERK Gedeckt 8 ft. Gedeckt 8 ft. Rohrflöte 4 ft. Waldflöte 2 ft. Quint 1½ ft. Scharff 4 ranks Cromorne 8 ft. Tremulant

PEDAL Subbass 16 ft. Oktavbass 8 ft. Gedecktbass 8 ft. Choralbass 4 ft. Nachthorn 2 ft. Fagott 16 ft.



## ANDREA ΤΟΤΗ

### NOW BOOKING

### **Recent Recitals**

National A.G.O. Convention in Philadelphia, Pa. Regional A.G.O. Convention in Pittsburgh, Pa. Evanston, Illinois, at Northwestern University Beloit, Wisconsin, at Beloit College Dayton, Ohio, at Westminster Presbyterian Church Pittsburgh, Pennsylvania, at St. Paul's Cathedral Wash., D. C., at St. John's Church, Lafayette Square Muncie, Indiana, at The First Presbyterian Church New Concord, Ohio, at Muskingum College

520 South Clay, Jacksonville, Illinois 62650



**GRESS-MILES BUILDS** IN NEWBURGH, NEW YORK

ST. GEORGE'S EPISCOPAL CHURCH

27 Rank Installation in Rear Gallery Is Encased and Free-Standing; William D'Amato Is Organist

A large two-manual organ of 27 ranks is being built by the Gress-Miles Organ Co., Pennington, N.J. for St. George's Episcopal Church, Newburgh, New York. The instrument will be free-standing and encased, located in the rear gallery. The choir is being moved to the collery from choir is being moved to the gallery from

the chancel. William D'Amato is organist and choirmaster at St. George's. The church is an historical landmark dating from the early 19th century.

GREAT Quintaton 16 ft. 58 pipes Principal 8 ft. 46 pipes Koppelgedeckt 8 ft. 58 pipes Octave 4 ft. 58 pipes Spitzflöte 4 ft. 58 pipes Nasat 2% ft. 46 pipes Superoctave 2 ft. 58 pipes Waldflöte 2 ft. 12 pipes Mixture 4-5 ranks 266 pipes Trumpet 8 ft. 58 pipes Trumpet 8 ft. 58 pipes Zimbelstern

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

PEDAL Subbass 16 ft. 12 pipes Subbass 16 ft. 12 pipes Quintaton 16 ft. Principal 8 ft. 32 pipes Gedeckt 8 ft. Quintflöte 51/3 ft. Octave 4 ft. 12 pipes Schwiegel 2 ft. 12 pipes Mixture 3-4 ranks 36 pipes Posaune 16 ft. 12 pipes Trumpet 8 ft. Clarion 4 ft. **PIUS X SCHOOL CELEBRATES** 50 YEARS WITH MASS, CONCERT

The Pius X School of Liturgical Mu-sic, Manhattanville College of the Sac-red Heart, Purchase, N.Y. observed its 50th anniversary July 23. Observances began with a concelebrated Mass which stressed the music of modern composers, including faculty members of the school. Gerald Weale conducted the choirs and Bronson Ragan was organist. A panel discussion on developments

Bronson Ragan was organist. A panel discussion on developments in church music with Father Benedict Ehmann as chairman included Msgr. Richard B. Curtin, Dr. Paul Henry Lang, Jack Mannion and the Rev. Clem-ent McHaspy, S.J. as panelists. At the 50th anniversary concert of sacred music in the evening, Ralph Hunter directed the 120-voice festival choir and chamber orchestra. Antiphon-al singing by multiple choirs and the Bach cantata, Christ lag in Todesban-den were featured. Works of Gabrieli, Christoph Bach, Berlioz, Mendelssohn, Bruckner and faculty member Ronald Thomas were also included.

### AN ORGAN'S 30TH BIRTHDAY BECOMES SPECIAL OCCASION

The 30th birthday of one of the first American organs to return to 18th cen-tury principles — the Holtkamp in the chapel of the Pine Mountain Settlement School, Pineville, Ky. — was honored July 10. Fred Haley, a native of Pine-ville, and now organist of St. Luke's Methodist Church, Oklahoma City, and presently dean of the Oklahoma City AGO Chapter, returned to his home territory to play the program listed in the recital pages. The organ was the subject of wide interest at its installation and since. Melville Smith played the dedicatory recital in the area described by Walter Holtkamp as "the most remote of places." Thanksgiving Day 1936 was chosen for the dedication. The 30th birthday of one of the first

ALAN C. BOSTWICK became organist-choirmaster of St. Paul's Episcopal Church, Salem, Va. effective Aug. 1. He leaves the Huntington Court Methodist Church, Roanoke.

### PRIZE COMPETITION FOR SACRED CHORAL WORKS

### OFFERED BY

### THE EPISCOPAL DIOCESE OF ALBANY, NEW YORK

The Diocese of Albany is offering a cash prize of \$350 each for the composition of two sets of choral works. The works will be performed in conjunction with the Centennial Celebration of the Diocese in November, 1968.

THE H. W. GRAY COMPANY, INC., will publish the prize-winning compositions on the usual royalty basis. The judging committee for the competition will be: DR. LEO SOWERBY, Director of the College of Church Musicians, Washington, D.C. (Chairman); MR. ALEC WYTON, Organist and Master of the Choristers at the Cathedral of St. John the Divine, New York City; MR. RONALD ARNATT, Organ-ist and Choirmaster at Christ Church Cathedral, St. Louis, Mo. If, in the opinion of the judges, the desired standard is not reached, the award may be withheld.

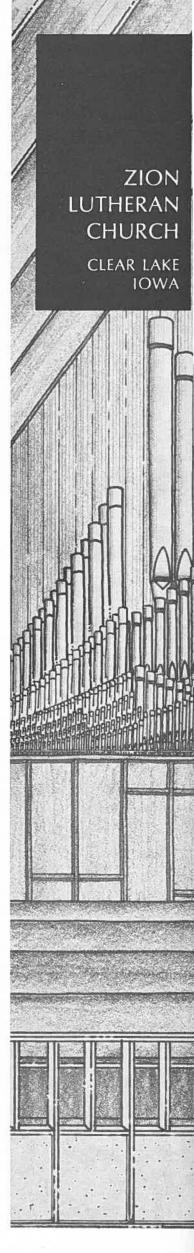
The first set of choral works is to be a "festival setting" of the MAG-NIFICAT and the NUNC DIMITTIS, as found in the Episcopal Church's service of Evening Prayer. These will be sung by combined choirs at a great service of thanksgiving at the Cathedral of All Saints in November of 1968.

The second set is to be a simple setting of the COMMUNION SERV-ICE (in English) according to the Book of Common Prayer of the Episcopal Church, including Kyrie Eleison, Sanctus (and Benedictus qui venit), Agnus Dei and Gloria in Excelsis. This setting must be for voices in unison with organ accompaniment, and within the perform-ance capabilities of a modest parish choir. The Communion Service will be sung in every parish and mission in the Diocese on the first Sunday in November, 1968.

The CLOSING DATE of the contest is June 1, 1967. Manuscripts, signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address and return postage, must be sent to MR. LLOYD CAST, 62 SOUTH SWAN STREET, ALBANY, NEW YORK 12210, no later then this closing date than this closing date.



**Concert Management:** ARTIST RECITALS, INC. **GENE DRISKILL Executive Director** 3322 Roxanne Avenue Long Beach, California 90808 Tel: 213: 421-7130



### Mexican University **Sponsors National Organ Week**

**Urgan Week** A first National Organ Week (Sem-ana Nacional del Organo) was held July 21-28 under the sponsorship of the Difusion Cultural of the the Free Uni-versity of Queretaro. Using a one-man-ual tubular pneumatic Walcker in the Templo de San Agustin, the eight-night series of recitals had as its patrons the governor of the state, the city govern-ment and several leading businesses. Recitalists were: Victor Urban and Dorothy Gullette, Mexico City; Roberto Oropeza, Alfonso Vega Nuñez and Fran-cisco Dominquez, Morelia; Filipe Rami-rez, Queretaro; Hermilio and Francisco Javier Hernandez, Guadalajara. All their recitals are listed in the recital section. The free-standing one-manual Walcker in the Templo is detailed be-low. A five to six second reverberation time was considered helpful.

MANUAL Principal 8 ft. Bourdon 8 ft. Viol d'Gamba 8 ft. Salicional 8 ft. Octave 4 ft. Trumpet 8 ft. Tremolo

PEDAL Sub Bass 1 Violoncello ub Bass 16 ft.

### JERRY HOHNBAUM IS NAMED TO POST IN LINCOLN CHURCH

Jerry A. Hohnbaum has been named Jerry A. Hohnbaum has been named organist and choirmaster of the Trinity Methodist Church, Lincoln, Neb. suc-ceeding Dr. Charles W. Tritt. Mr. Hohnbaum comes to Trinity from Lib-erty, Tex. where he served the First Methodist Church in a similiar position. A graduate of Nebraska Wesleyan University, he studied organ with Jessie Hawkes and Dr. Charles W. Tritt. He has appeared in recital throughout the United States.



### BOSCH BUILDS ORGAN FOR SAN FRANCISCO COLLEGE

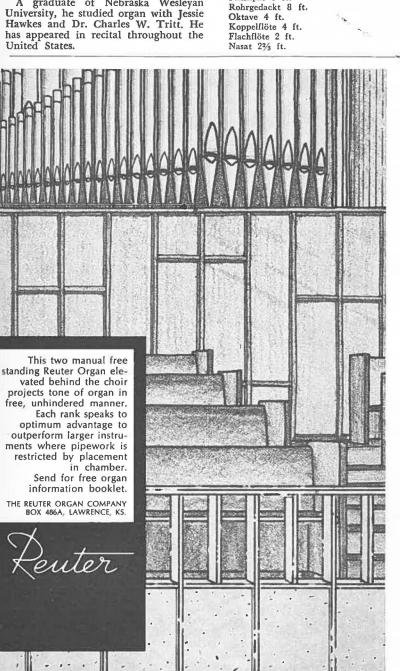
THREE DIVISIONS UNENCLOSED

San Francisco College for Women Has New Organ in Recently Constructed Chapel

An organ built in Kassel, West Ger-many, by Werner Bosch was recently installed in the chapel of the San Fran-cisco College for Women. The instru-ment consists of 34 ranks available on 24 stops, with a wind pressure of 21/4 in. used throughout. There is no bor-rowing or extension and no nicking whatever. The instrument's three unen-closed divisions are in separate cases and

whatever. The instrument's three unen-closed divisions are in separate cases and speak directly into the chapel. Acquisition of the organ was made pos-sible through a gift of Mrs. Eleanor Miller of Spokane, Wash. Tonal design-ers of the organ are Richard Felciano, chairman of the college music depart-ment, and John West, the builder's local representative. HAUPTWERK Prinzipal 8 ft.

HAU Prinzipal 8 ft. Rohrgedackt 8 ft. Oktave 4 ft. Koppelflöte 4 ft. Flachflöte 2 ft. Nasat 2% ft.



Terz 1% ft. Mixtur 3-5 ranks Trompete 8 ft. OBERWERK Holzgedackt 8 ft. Holzgedackt 8 ff. Spitzgambe 8 ft. Rohrflöte 4 ft. Prinzipal 2 ft. Nasat 1<sup>1</sup>/<sub>3</sub> ft. Sifflöte 1 ft. Terz-zimbel 3-4 ranks Schalmei 8 ft. Tremulant PEDALWERK Subbass 16 ft. Subbass 16 ft. Prinzipal 8 ft. Spitzflöte 8 ft. Choralbass 4 & 2 ft. Mixtur 3 ranks Fagott 16 ft. Rohrschalmei 4 ft. Zimbelstern



Peter C. Jensen has been appointed organist and choirmaster of Grace Church, organist and chairmaster of Grace Church, Nyack, N.Y. beginning in September. He leaves a similar post at St. Paul's Church, Patterson, N.J. after 11 years of service. Mr. Jensen attended the Juilliard School of Music, Columbia University and New York University. His teachers have included Vernon de Tar and Carl Weinrich.

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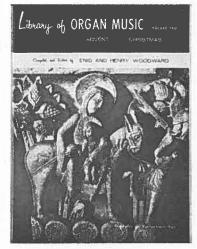
Here's a masterpiece collection of unusual organ music suitable for the Advent and Christmas Season or general use; for teaching and church or recital.

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- CHORALE PRELUDE ON "WAKE, AWAKE, FOR NIGHT IS FLYING" *Prelude or postlude (especially for Advent)* Johann Gottfried Walther

   CHORALE PRELUDE ON "HOW BRIGHTLY SHINES THE MORNING STAR"
- Prelude, Offertory or Postlude (especially for Advent) Johann Pachelbel CHORALE PRELUDE ON "FROM HEAVEN ABOVE" Sigfrid Karg-Elert Prelude, Offertory or Postlude (Christmas Season) CHORALE PRELUDE ON "IN DULCI JUBILO" Friedrich Wilhelm Zachau Prelude, Offertory or Postlude (Christmas season) 3.
- 4.
- Pretude, Offeriory of Londau (David N. Johnson Pretude or Postlude (Christmas season) CHORALE PRELUDE ON "A BABE IS BORN IN BETHLEHEM" Dietrich Buxtehude 5.
- 6.
- CHORALE PRELUDE ON "LO, HOW A ROSE" Prelude or Offertory (Christmas season) 7. Johannes Brahms
- MAGNIFICAT (Plein jeu) Jean Francois Dandrieu Prelude or Postlude (Advent, Christmas or General) 8.
- SINFONIA (Christmas Or contorio) Prelude for the Christmas season. Johann Sebastian Bach 9. Registration included for all Pipe and Electronic Organs

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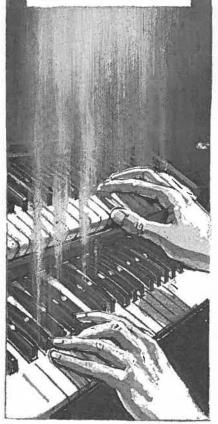


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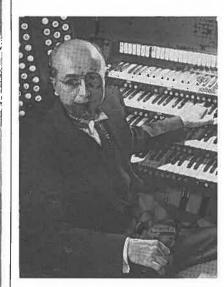
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### NUNC DIMITTIS



Marshall Bidwell, AAGO, for 34 years organist and music director of Carnegie Music Hall, Oakland, Pittsburgh, Pa. died July 15 at Presbyterian-University Hospital. He was 71. His recitals at Carnegie Hall had been heard by tens of thousands of resi-dents in the Pittsburgh area.

dents in the Pittsburgh area. A native of Great Barrington, Mass. and a son of choir singers, Dr. Bidwell began piano study at six and organ study at 15. He studied at the New England Conserva-tory and in 1921 at Fontainebleau. The same year he became head of the organ department at Coe College, Cedar Rapids, lowa from which post he came to Pittsburgh in 1932. He served as organist and choir-master of the Third Presbyterian Church for 30 years and since his retirement there at the Fox Chapel Presbyterian Church. Dr. Bidwell received honorary doctorates

Dr. Bidwell received honorary doctorates in music from Coe College and from the University of Pittsburgh. His widow, a daugh-ter, a stepson and three sisters survive him.



C. Albert Tufts, AAGO, long a prominent organist, died July 24 in Los Angeles at the age of 82. He graduated from Strassberger Conservatory, St. Louis and from the Guilmant Organ School and also attended the Chicago Musical College and Cincinnati Conservatory and master classes conducted by Eddy, Heinroth, Courboin, Riemenschneider and others.

He toured many Eastern states in 1911 and western states in 1913 and held posi-tions in important churches and theaters. In Los Angeles after 1917 he served as organist at the Philharmonic Auditorium, the First Methodist and First Presbyterian Church, the Second Church of Christ, Scientist and others.

Second Church of Christ, Scientist and others. He served the Los Angeles AGO Chapter as sub-dean and as secretary and was a president of the Los Angeles Musicians Guild. He played the dedicatory recital for the Shrine organ. Mr. Tufts composed for organ, piano and wire. He served as organist at the Holly-

voice. He served as organist at the Holly-wood Cemetery and for several Masonic lodges. His widow, Frances, also an organist, survives him.

HERBERT FREDERICK ELLINGFORD died May 19 at the age of 90. He was organ-ist of St. George's Hall, Liverpool from 1913-43, and professor of organ at Trinity College of Music from 1944-54.

### CHAIRMAN OF CASAVANT FRERES BOARD DIES AT 76

Fred Nash Oliver, prominent lawyer and chairman of the board of Casavant

and chairman of the board of Casavant Frères, Ltée, leading Canadian pipe organ builder, died July 9. Born in Waco, Tex. Sept. 3, 1890 and a graduate of George Washington Uni-versity, Major Oliver served as attorney for the Interstate Commerce Commis-sion in Washington, was an authority on railroad law and assisted in many rail-road and municipal reorganizations. He married Juliette Casavant in 1921 and was father of a son, now deceased, and a daughter. The family made their home mostly in New York and Washing-ton. Major Oliver was at one time presi-dent of Casavant and was a director of several large corporations. He served in the AEF in world war 1, retiring with the rank of major and receiving the Purple Heart.

### ARTHUR LAUBENSTEIN DIES; ORGANIST AND ACCOMPANIST

Arthur E. Laubenstein, organist and choir director for 24 years of Grace Episcopal Church, East Orange, N.J., died July 20 in a hospital after a short illness. He was 71. Born in Shamokin, Pa., he studied for

eight years in Vienna and at the Schola Cantorum, Paris, He was accompanist in the late 1920s for Lawrence Tibbett, Marguerite Matzenauer and other soloists, He served as music director at the Beard School for girls and for several choral groups. He was pianist for the New Jersey Symphony and edited its New Jersey publication.

Present and past members of Grace Church choir sang at the funeral serv-ice July 23.

### **PROMINENT NEW ENGLAND** ORGAN, CHORAL MAN DIES

Dr. Paul Giuliana, 51, a member of the Boston AGO Chapter, died June 16. He had lost his sight at the age of 16. He was founder-president of the Cape Cod Conservatory of Music and the Arts and organizer of the Giuliana Chorale, which made several European Chorale, which made several European tours. Born in Palermo, Sicily, he came to the U.S. at the age of 2. He was graduated from the New England Con-servatory of Music and earned a mas-ter's at Harvard and a doctorate at Union Theological Seminary, N.Y. He was formerly an assistant professor at Boston University, where he taught church music and organ. His wife and parents, as well as four brothers and two sisters, survive.

### CHARTER MEMBER OF AUBURN AGO CHAPTER DIES AUG. 1

Harriet McCance Bryant, Auburn, New York organist and teacher, died Aug. 1 after an illness of five weeks. Aug. 1 after an illness of five weeks. She was a native of Pittsburgh, Pa. and had lived for 21 years in Auburn. She attended Carnegie Institute of Technology and also studied privately with Dr. Joseph J. McGrath, Syracuse. Mrs. Bryant was a charter member of the Auburn AGO Chapter and served as its deap several times At the time as its dean several times. At the time of her death she was chapter registrar. She also was editor (and originator) of the chapter news letter *The Cypher*. Her husband Leslie E. Bryant and daughter Joyce and a sister survive her.

### YORK, PA. ORGANIST, TEACHER SUCCUMBS TO CANCER AT 56

Funeral services were held July 7 for Robert P. Barley, York, Pa., who died July 3 as a result of cancer. He was 56. Mr. Barley was organist and director of music of the First Moravian Church of York and taught the organ and the piano. His widow survives him.



Dr. Carl McKinley, for 30 years organist and choir director of the Old South Church, Copley Square, Boston, died July 25 at his home in Centerville, Mass. He had retired from the church in December 1961. He was a member of the faculty of the New Eng-land Conservatory for 33 years retiring in June 1963. Since then he has been on the faculty of the Cape Cod Conservatory, Barnstable, Mass.

faculty of the Cape Cod Conservatory, Barnstable, Mass. He graduated from Knox College, Gales-burg, III. in 1915, from Harvard in 1917 and he received honorary MusDocs from Knox College in 1930 and from New Eng-land Conservatory in 1963. He was awarded a Naumburg Fellowship in 1918 and a Guggenheim Fellowship for European study in 1927; his study was in Paris and in Munich. Munich.

Munich. Dr. McKinley was organist at the Center Church (Congregational), Hartford, Conn. from 1918 to 1923 and assistant conductor at the Capitol Theater, New York City from 1923 to 1927. His organ study was with Gaston Dethier. Many of his compositions for organ, chorus, and orchestra are pub-lished. His Scherzo-Fantasia was commis-sioned and premiered by George Faxon at the Riverside Church, New York City at the national convention of the American Guild of Organists in June, 1956. of Organists in June, 1956.

### EDITH DOBSON PUSCHECK CCWO PAST-PRESIDENT DIES

Edith Dobson Puscheck, past-presi-dent of the Chicago Club of Women Organists and retired president of the Music Study Club of Chicago, died July 31 while attending her husband in a Norwalk, Ohio hospital. Services were held in Springfield, Ohio Aug. 3. Mrs. Puscheck began her music study in Ohio, graduating from Braine Con-servatory. Springfield and continuing organ study with Emma Timmerman of the Cincinnati conservatory. Her organ study continued in Chicago with Walter Flandorf. She also had extensive Walter Flandorf. She also had extensive voice study and was also a voice teacher and professional singer with the Chi-cago Civic Opera and with the Latvian

Singers with whom she made concert tours. She directed many opera festivals.

At the time of her death she was organist and choir director of the Car-ter Memorial Presbyterian Church, Chicago.

### VETERAN PIPEMAKER DIES AFTER BOUT WITH CANCER

Archibald March, 70, died July 26 in Alhambra, Calif. after a three-year battle with cancer. Born in London, England, Aug. 1, 1895, Mr. March first migrated to the United States when he was 11. Later he learned the art of pipe making from his father who had made pipes for 57 years until his death in 1962. Father and son worked for nearly all of the major organ builders in this country.



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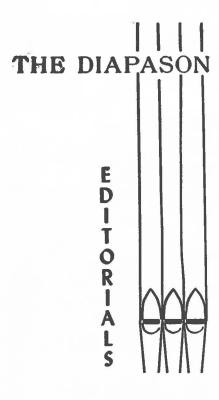
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church organ models, and you'll see why it's so important in exe-



cuting the above pedal passages. And for complete specifications, just write Baldwin, Dept. D9-66, Cincinnati, Ohio 45202.

Baldwin Model 11: 16' Diapason, 16' Sub Bass, 8' Octave, 8' Bourdon, 4' Super Octave, 2' Block Flute, Mixture IV, 16' Posaune, 8' Trumpet, 4' Schalmei. Baldwin Model 6: 16' Diapason, 16' Sub Bass, 8' Octave, 8' Bourdon, 4' Super Octave, 2' Block Flute, Mixture IV, 16' Posaune, 8' Trumpet, 4' Schalmei. Baldwin Model 4: 16' Diapason, 16' Sub Bass, 16' Gedeckt, 8' Octave, 8' Bourdon, 4' Super Octave, 2' Blockflote, Mixture III, 16' Fagott.



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

### September Song

In September 1959 this magazine, perhaps a little timidly, came out with its first two-manual issue. Its publication was preceded by a lot of staff discus-sion, correspondence with almost every builder of organs whose name appeared in any of our files, and considerable apprehension about how our general readers would receive the innovation.

The issue's purpose even then was to balance in some degree our old selfprotective policy of half a century of confining our organ description to instruments of three or more manuals. This arbitrary policy has made it possible for us to print all the stoplists of these dimensions we receive, regardless of the size, fame or advertising policy of the builder - a practice which has assured our readers of a genuinely balanced diet of organ descriptions.

The annual two-manual issue, giving small builders a chance to be represented and enabling the larger builders to choose their favorite tonal design to represent them, has proved from the beginning a surprisingly popular issue, not just in North America but in countries throughout the world. We invariably receive orders for extra copies which readers want sent to friends and associates, often in distant places.

In this year's eighth two-manual issue exactly twice as many builders are rep-resented as in 1959. The descriptions and the pictures provide a greater var-iety each year, displaying again the catholicity of musical and architectural taste of American organists and the churchmen most of them serve.

It begins to look as though we started something back there in 1959.

### Image

Several members were deeply disturbed about what one called the "deportment" of delegates at the AGO national convention. We include a letter in the Letters to the Editor column worth the attention of our readers. But there were many spoken comments as well about various matters, both at the convention and by long-distance telephone since.

We live in what may be one of the freest, most informal societies in the history of western civilization; many bits of behavior at which all our parents looked askance are entirely acceptable in today's world. It is true, for example, that social drinking has become a part of many people's lives.

But for all our freedom, the creation of an *image* seems to be a foremost concern of many people too. One's job, one's social standing, one's place in the community is often related to one's image.

Several people who attended the Atlanta convention were concerned about the image some people were creating for the Guild. When one attends recitals in a church, how should one dress? Just how sportswear does one go? When a church requests no applause, has any one any justification for loud hand-clapping? When only terminal applause is specified, how does it *look* to start it after the first number?

At our professional Guild conventions, should delegates try to give as professional an image as at a medical or legal meeting? As a largely church oriented group should we match our image with that of a convention of a church organization? What kind?

We don't propose any answers for these questions, but since so many have asked us these and many other questions, we feel that readers will want to ponder this image matter for themselves. If some of our behavior makes some of our readers uncomfortable, it just might look even worse to outsiders.

### **Eyes South**

Many of us are so involved in our own activities that we fail to take very careful note of what is happening elsecareful note of what is happening else-where. Tourists and Fulbrighters bring back news of Europe which is aug-mented by regular visits by some of Europe's most distinguished players. We directed eyes north recently to focus on the ambitious plans of the Royal Canadian Royal College of Organists to host a major international congress next wear year.

year. But few of us have yet gotten around to a good look south. In our July issue we had a brief report on the formation of a Mexican organization roughly parallelling the American Guild and of its interesting first convention. This is-sue we report a first National Organ Week sponsored by a university and bringing in eight leading Mexican or-ganists for eight consecutive evening recitals.

We feel it is a matter of particular note that the university did not sit back on its haunches and wait until it had a on its haunches and wait until it had a fine new four-manual concert organ to display. It and all the organists who played felt the inauguration of a na-tional organ week so important that they were willing to begin it with the only available organ — a one-manual tubular-pneumatic organ with mostly 8 ft stons Something tells us that with ft. stops. Something tells us that with this kind of gct-up-and-go there may well be an adequate instrument avail-able long before this festival reaches the age of those at Nuremberg and Haar-

There were many large Mexican There were many large Mexican cathedrals and churches with fine or-gans as far back as the 18th century. Many of these organs still exist, though few of them are playable. There is a powerful sentiment toward restoration of many of these organs. The near future may see this happen and may also see the rise of a new generation of organ builders in our progressive and organ builders in our progressive and highly cultured neighbor to the south. THE DIAPASON will try to keep informed on these developments.

In the meantime it behooves us all to open our eyes and ears to what is happening south of the border too.

### MILDRED ANDREWS WORKSHOP SET FOR HOLLINS COLLEGE

Mildred Andrews will teach and play a recital at a two-day organ festival Oct. 22 and 23. Organ teachers and pupils from Virginia, North and South Carolina, Tennessee and other states in the Southeast have been invited to Hollins for the festival. Oct. 1 is the deadline for registrations. Write: Ordeadline for registrations. Write: Or-gan Festival, Hollins College, Va. 24020.

### Letters to the Editor

Harm's Way Alliance, Ohio, July 11, 1966-

To L You

Alliance, Ohio, July 11, 1966— To the Editor: You say that "harmless music" may eventu-ally produce the death of the organ recital. However, I feel that some of today's well-educated, prestige-seeking organists err as greatly in the other extreme. Our sole purpose for being church musicians should be to edify and unify the total worship experience of the congregation. A steady diet of full-organ Messian or even the large Bach works has as little place in worship as insipid schmaltz. Here the organist must use integrity, coupled

as insipit schmaltz. Here the organist must use integrity, coupled with psychology. For every dedicated church musician should also be an enthusiastic but dis-creet salesman for "music to the glory of God." We cannot force good church music on our con-gregations; we must educate and condition them to it. But how? It would seem advisable to go show on out of

it. But how: It would seem advisable to go slow on out-of-ocus contemporary or heavy, florid Bach. There It would seem advisable to go slow on out-ot-focus contemporary or heavy, florid Bach. There are so many well-written, dignified hymn-tune preludes and delightfully simple yet stirring pre-Bach chorale preludes that are always appropri-ate and appealing. I know an organist who lists Bach in the church bulletin as John Brooke (English for Bach) because he says people just think they don't like Bach. He may have a noint! point!

If the organist can get the coöperation of his In the organist can get the cooperation of his minister and education department, his cause is half won. In our church of 1,500, each Sunday School class spends one session each year visiting the organ and organist for an explanation-demthe organ and organist for an explanation-dem-onstration of proper church music, the various periods of composition, registrations that suit-ably interpret each era's music, and the me-chanics of the organ itself. We encourage any-one interested to come to the organ loft and watch the postlude. Regularly, we have items in our bulletin and newsletter concerning the back-ground of our service music.

ground of our service music. Another way to sell the congregation is to vary the period of compositions, style, speed and registrations throughout the service. If the prel-ude is slow, solid Baroque, then let the offertory be light, quiet contemporary. An impromptu improvisation on a good, familiar hymn always makes an effective interlude. Sometimes it is in-teresting to play the same chorale tune devel

makes an effective interlude. Sometimes it is in-teresting to play the same chorale tune, devel-oped by several different composers, at different points in the service. This allows the congrega-tion to do some comparing on their own, and helps unify the service. Finally, the organist must understand thor-oughly and enjoy the music he selects in order to communicate it to the congregation. Although he may be tempted, he should not choose com-positions beyond his comprehension and tech-nical ability. Too, he must always remember that the music he plays for worship is a secra-mental act by which a gift of God becomes an offering to God and thus deserves his best, no matter how simple his best may be. There is nothing more unworshipful than clumsily-played matter now simple his best may be. There is nothing more unworshipful than clumsily-played improperly interpreted service music. But mu-sical offerings, thoroughly understood, effectively rendered and reverently received make music and faith inseparable. ANNE ELSASS

A Note on Behavior Salem, Va., July 19, 1966 — To the Editor: \* \* \* \* \* I have been deeply concerned and troubled I have been deeply concerned and troubled since attending the national convention of the AGO in Atlanta. \*\*I thought the AGO was pri-marily an organization for church organists sup-posed to be leaders of the *best* in church music, and at the same time uphold our Christian faith and principles, and lead young people *partic-ularly*, through their choirs, not only in music but in Christian education through music. But I fear that anyone looking in at one of

But I fear that anyone looking in at one of the receptions, with alcoholic beverages flowing so freely and not knowing what it was about, would *never* have guessed it to be a church-re-lated affair.

The same would hold true with the hour prior to the banquet. And then the most shocking of all, the joke (so-called) told by our president,

all, the joke (so-called) told by our president, Mr. Wyton. Such sacrilege I have never heard! Where do we draw the line? Perhaps I am the only one who will write (and this is my first), but I heard quite a few express shock, and I was quite ashamed of my Guild, particularly before several students at-tending a convention for the very first time. Shouldn't we try to keep the AGO above re-proach? And if there are those who can't have I n without a drink, let them wait or go else-where to get it. Not at a convention of the American Guild of Organists. Please forgive the length of this letter, but I just had to express my feelings concerning these things.

lust indu to support in the said anything Also please forgive me if I have said anything offend, for I surely do not mean it that way. Most sincerely,

MILDRED M. THOMAS

### New Shots at an Old Target

Charlotte, N.C., July 26, 1966 — To the Editor: Many persons having little music education enjoy concerts by orchestras, choruses, painists, etc., but few are interested in organ recitals.

Why? Why? There are a number of answers. Three, how-ever, seem particularly applicable. For ex-ample: A friend declined my invitation to hear a well-known organist. "Oh," she apologized, "I love organ music, but I seldom attend organ recitals anymore. They're too lofty, too loud and too long."

### Those Were the Days

Fifty years ago the September, 1916 is-sue contained these matters of interest

Gatty Sellars, English organist, com-pleted 220 recitals in his seven-month

fifth American tour The city of Portland, Ore. authorized the installation of one of the largest or-gans on the Pacific Coast in its public auditorium

As the consequence of his successful recitals at the NAO convention, Charles Courboin was engaged for a series of programs at Springfield, Mass. The Guilmant Organ School inaug-urated a course in the proofreading of

music

music Organ "percussions" listed in an ad-vertisement include: chimes, celestas, marimbas, pizzicato nabimbas, unatones, xylophones, Parsifal Bells and glocken-spiels – all, we are assured, necessary on a "modern" organ "modern" organ

Twenty-five years ago these events made news in the September, 1941 issue – Union Seminary was granted the right to confer the SMD degree Jehan Alain, major French composi-tion talent, was killed in action; Fernand Gonzales, son of the famed organ build-er was killed in an air battle André er, was killed in an air battle. André Fleury, Olivier Messiaen and Norbert

Fleury, Olivier Messiaen and Norbert Dufourcq were reported safe Nancy Poore became the bride of Wil-liam O. Tufts Aug. 16 at St. Thomas Episcopal Church, Washington, D.C. Julian R. Williams completed 15 years as organist of St. Stephen's Church, Sewickley, Pa. The Möller advertisement concerned

the famed five-manual portable organ which Reginald Foort had been carrying in trucks and freight trains all over England for three years of recitals

Ten years ago the following occurrences were brought to the attention of read-ers of the issue of September, 1956 -

George Faxon was named chairman the church music department at Bosof the ton University

Henry Fusner became organist and choirmaster of the Church of the Covenant. Cleveland

Catharine Crozier and Harold Gleason were guest faculty member at organ week at the Claremont Institute of Music.

William Watkins became organist and choirmaster at the Georgetown Presby-terian Church, Washington, D.C.

Are professionals encouraging this image? Yes! Not all, of course, but a good many. Let us see who they are: There is the fellow who values a show of virtuosity so highly he refuses to include selec-tions appealing to those with less knowledge. These latter folk are often present — however few — and might become valuable supporters of more and better organ music. Their educa-tion is worth our effort. Then there is the artist who simply must

tion is worth our effort. Then there is the artist who simply must demonstrate the full and varied resources of the instrument. His emphasis is on the "full" part — the louder the better! I am not confusing loudness with brilliance, either. (By the way, what is wrong with ending a program on a quiet note for a change?) Finally, it is well to remember that after a while even the nukshest seats become tiring.

while even the plushest seats become tiring. Yes, despite an intermission, many find a 90-

Yes, despite an intermission, many find a 90-minute recital just too long. With good organs costing more every day and so much time, effort, and expense going into preparing competent performers, more people ought to be encouraged to enjoy the unique beauty of the King of Instruments. To-ward this goal, therefore, the above points call for careful examination. \* \* \* \*

Cordially.

JULIAN I. KING

### WORK BY FRANCIS JACKSON SET FOR RIVERSIDE CHURCH

Daniel in Babylon, a monodrama for actor and organ, performed by John Stuart Anderson and Frederick Swann, will be given its premier performance in North America Sept. 20 at Riverside Church, New York City. The text is from the Book of Daniel with superscriptions by Mr. Anderson. A substan-tial organ score has been composed by Dr. Francis Jackson. The work has b

The work has been performed in many churches and cathedrals in Europe. It will also be heard at First Baptist Church, Hartford, Conn. Oct. 4 and the Hotchkiss School, Lakeville, Conn. Oct. 14.



### **Choral Music**

A somewhat smaller quantity of choral music than we usually receive at this time of year has gathered for consideration this month. Most publishers have included some music for the Christmas season but the seasonal does not dominate the entire output as August arrivals often do. There is almost a complete lack of extended works – cantatas, oratorios etc. – indicating perhaps a waning interest of composer, publisher and director alike in large new works expressly for the church service in Advent or at Christmas. Such seasonal music as we consider here this month is weighted more in the direction of carol arrangements.

J. Fischer sends several for the Christmas season, most of them for treble voices. The two seasonal ones for SATB are an intentionally naive Welcome Holy Child by Charles L. Talmadge (in block harmony and almost without accidentals) and a curious Clemens-Bedell Now Is Born, Jesus Christ Our Lord. There is an SAB McKinney arrangement of O Holy Night (Cantique de Noel) for which one might question the need.

For treble voicings from J. Fischer are three arrangements by Richard A. Monaco: SA The Coventry Carol; SSAA Go Tell It on the Mountain; and SA Jesus, Jesus Rest Your Head; and Betty Nitske's SA Sweetly the Bells Are Ringing, with handbell choir. For other occasions and for SATB are two chorale arrangements: Joh. Dressler's transcription of a Distler motet on Praise to the lord and a Paul Creston processional anthem version for congregation, choir and organ of Now Thank We All Our God, for festive occasions. A McKinney editing of a Tschesnokoff Salvation Is Greated is for that typical a cappella choir. Haydn Morgan's Hear What the Lord Sayeth unto You is a straightforward unaccompanied anthem.

A big contemporary Te Deum Laudamus by Wilfred Mellers heads a stack from Novello, a work demanding musicianship and experience in both choir and conductor, a good organist and a soprano soloist with a soft high B flat. Much less demanding are Novello's carols: Bernard Newman's SATB A Virgin Most Pure has an attractive organ part; Gerald Hendrie's SS Sweet was the Song would make a pleasant little duet as well; the piano accompaniment for Arthur Wills' unison The Christ-Child Lay on Mary's Lap might be less effective at the organ.

Novello also sends three SATBs for more general use: an interesting but not easy unaccompanied Ponder My Words, O Lord by Bryan Kelly; Michael Hurd's O Saving Victim, with some pleasant interplay between choir and organ; and Bernard Naylor's bright and rather busy O Be Joyful in the Lord.

A stack from McLaughlin and Reilly reminds us again of the strenuous activity going on in the field of Catholic music in America. (We shall hope to glean a little knowledge of these complexities from attentive attendance at the congress in Milwaukee, which we hope to report in the October issue.) Most of the material in the stack seems to us reluctant to abandon the most time-tried formulas, Sister Florentine has set SA the propers for Feasts of Christ the King, the Immaculate Conception, and the Third Mass for Christmas; J. Gerald Phillips has an SATB "Faux Bourdon Style" for the Feast of

A NEW PIPE ORGAN The Abbey Organ can bring to your Church the magnificence of the classic pipe organ fortified with 1966 designs and ocneys. Prices for complete installations berin at \$11.000.00. WILLIAM R. MCCAMY III Division of Cottract Decremon Division of Cottract Decremons Relations, Value 2020 Pentecost. C. Alexander Peloquin has a setting for cantor, congregation and SATB of Let the Heavens Be Glad, an offertory for Christmas Midnight Mass, Come Children Hear Me for SSA and congregation suggested for communion or festival use, and a set of Nativity Psalms for choir, cantor and congregation. Joseph Willcox Jenkins' Celebrate Your Gift of Worship for unison, SATB, brass and organ, might be useful at festivals of any faith. Christian Reuter's TTBB of the Messiah And the Glory of the Lord adds nothing to existing editions. Anthony Newman's Four Anthems for Mass are one-page unison bits with three or four stanzas of text that explore into the field of movable tonality; such experimentation seems to us healthy whether its immediate products are completely successful or not. Honora Klarrmann Kelley's Songs of Praise explore old ground fairly competently. Six Easy Chorals by Great Masters have some rather uncomfortable English translations by Lavern Wagner with what seems to us many emphases on wrong words. Most of the works are highly familiar but not many would describe them as "chorals." Theodore Marier's compilation of Psalms and Hymns for Ecumenical Worship is apparently another interim publication; the quality of the printing, the paper and even the editing suggests impermanence. His Processional and Recessional Hymns provide descants for a group of familiar burns.

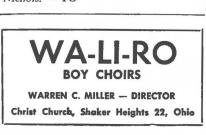
works are nighly raminar but not many would describe them as "chorals." Theodore Marier's compilation of Psalms and Hymns for Ecumenical Worship is apparently another interim publication; the quality of the printing, the paper and even the editing suggests impermanence. His Processional and Recessional Hymns provide descants for a group of familiar hymns. The Christmas material from G. Schirmer is all in the edition of Lawson-Gould available from Schirmer. Ralph Hunter and Gerald Weale have arranged the Sussex Carol and I Saw Three Ships for unaccompanied singing; Herbert Beattie has set Southwell's famed poem The Burning Babe as an unaccompanied Christmas anthem and William Martin has arranged the familiar Dear Baby Jesus. For other occasions from G. Schirmer

William Martin has arranged the familiar Dear Baby Jesus. For other occasions from G. Schirmer are S. Clarence Trued's a cappella Eternal Trinity, with division of voices, and two by Kent A. Newberry, an easy Hosanna, for Palm Sunday, and an SSA Let My Cry Come Before Thee. A set of Five Canons for Equal Voices by Mozart is edited by Robert M. Trotter. Maynard Klein has prepared Bruckner's Christus factus est, with English as well as Latin text; it is a substantial but not too demanding work.

David H. Williams' With Joyful Praise (Broadman) is for unison children's voices with some descants; it consists of seven little numbers intended to be done as a unit but possibly also useful singly.

consists of seven little numbers intended to be done as a unit but possibly also useful singly. From Shawnee Press come three for Christmas: a Calypso Noel by Gordon Krunnfusz with claves and maracas and a flexible set of directions; Claudia Gorbman's rollicking unaccompanied Christmas Morn; and Maxcine Posegate's Christ Glory, for combined choirs. John Leo Lewis captures some folk flavor in his manipulation of major and minor in his a cappella There is a River (Sacred Music Press). Hope Publishing Company has been

Hope Publishing Company has been fairly successful in bringing out simple, undemanding choral music which still avoids the worst clichés. Its hymn series this month has George Brandon arrangements of Just as I Am on the Lowell Mason tune and Hol Ye That Thirst on what sounds like an old Sunday School tune; and Lanson Demming's largely unison God, the Eternal. Margrethe Hokanson's Jesus, Child of Bethlehem, on a familiar tune, has a pleasant oboe or flute obligato. Lawrence Mayfield's The Shepherd's Psalm is more trite and hardly worth the effort of divided voices. Duane Blakley's The Prayer of the Publican is without problems. Eugene Butler's My Heart Is Steadfast uses much unison; an ostinato idea provides its contrasting section. The only Christmas number in Hope's group is a sprightly SSA Sing We Noel by Anna Mae Nichols. — FC



### FORTHCOMING TWO MANUALS

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Jefferson City, Tenn.

Columbus, Ohio

Chicago, III.

Feasterville, Pa.

Amherst, Ohio

Springfield, Ohio

Manchester, Iowa

New Providence, N. J.

Knoxville, Tenn.

Inglewood, Calif.

Lebanon, Pa.

Clemson, S. C.

Jacksonville Beach, Fla.

Blanchardville, Wis.

Georgetown, Ky.

Batesburg, S. C.

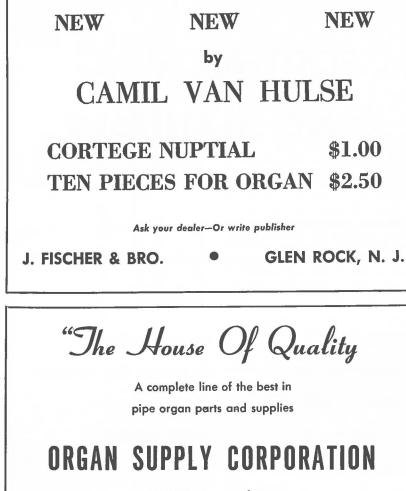
Sevierville, Tenn.

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# JOHNSON & SONS ORGAN AT CHRIST EPISCOPAL

**RESTORATION BY JOHN MATTHEWS** Christ Episcopal Church, Towanda, Pa. Restores Johnson in Honor of

Miss Rowena Hermann

John Matthews, East Smithfield, Pa. has successfully completed the restora-tion of a Johnson and Sons organ, Opus 787, dating from April 1892. The instru-ment has been in constant use at Christ

ment has been in constant use at Christ Episcopal Church, Towanda, and has been restored virtually intact as it was when installed. The organ is a tracker instrument with reverse action, the play-er sitting with his back to the organ case. The restoration project was under-taken to honor Miss Rowena Hermann, AAGO, who served Christ Church as organist from 1909-1963. Miss Hermann, now 82, recalls that the 74 year old Johnson organ was voiced by the world famous Hedges, whose name appears on the pipes. At first the organ was pumped by hand. A water motor was later used but was abandoned because the water froze in the winter, and small schools of fish invaded the water in the summer. An electric motor was purchased in 1910. Robert M. Finster played a dedicatory recital on the restored instrument in April.

GREAT Bourdon 16 ft. 58 pipes Open Diapason 8 ft. 58 pipes Melodia 8 ft. 58 pipes Dulciana 8 ft. 58 pipes Plute d'Amour 4 ft. 58 pipes Flute d'Amour 4 ft. 58 pipes Filteenth 2 ft. 58 pipes Flautino 2 ft. 58 pipes Mixture 3 ranks 174 pipes Trumpet 8 ft. 58 pipes

SWELL Stopped Diapason 8 ft. 58 pipes Viola 8 ft. 58 pipes Octave 4 ft. 58 pipes Flute Harmonique 4 ft. 58 pipes Fugara 4 ft. 58 pipes Fifteenth 2 ft. 58 pipes Oboe-Bassoon 8 ft. 58 pipes Tremolo

PEDAL Double Open Diapason 16 ft. 30 pipes Bourdon 16 ft. 30 pipes ZIMMER & SONS BUILDS FOR MITCHELL COLLEGE

SOME ESTEY PIPES ARE RETAINED

14 Rank Installation Completed in Statesville, N. C. — John Brock Is Organ Instructor

W. Zimmer & Sons, Charlotte, N.C. has completed an instrument of 14 ranks at Mitchell College, Statesville. The façade and some pipes of the previous Estey organ were retained in the new instrument. John Brock, organ instructor at the college, collaborated with Wilhelm Zimmer, Sr. in the design of the instrument.

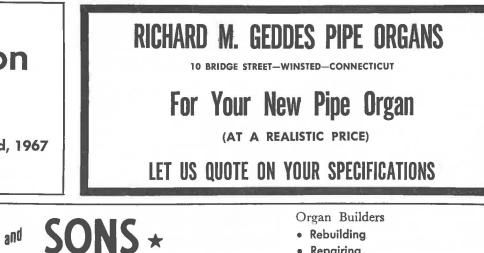
GREAT Bourdon 8 ft. Principal 4 ft. Spitzflöte 2 ft. Mixture 3 ranks SWELL Rohrflöte 8 ft. Salicional 8 ft. Harmonic Flute 4 ft. Nasat 2<sup>2</sup>/<sub>3</sub> ft. Principal 2 ft. Tierce 1<sup>3</sup>/<sub>5</sub> ft. PEDAL

Bourdon 16 ft. Diapason 8 ft. Bass Flute 8 ft. Choral Bass 4 f Octavin 2 ft. ft.



John S. Tremaine, director of music at Mulberry Street Methodist Church, Macon, Georgia since 1960, has been named associate professor of church music to head an expanding department of music at Asbury Theological Seminary, Wilmore, Ky. Mr. Tremaine, who earned his B.S. in music ed-ucation at Central Michigan University and MMus at Wayne State University in Detroit, will assume his new duties at the Seminary on Sept. 1. He formerly held this post from 1948-51.

Mr. Tremaine was a member of the or-ganizing committee of the National Fellow-ship of Methodist Musicians (NAFOMM) and a member of the National Church Music Fellowship. In World War II, he was direc-tor of music for the Treasure Island Navy Base and led the famed Chapel Choir during a world-wide broadcast opening the United Nations Organizing Conference.



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

Joan Lippincott, Princeton, N.J. — Westminster Choir College Chapel July 1, and 13: Toccata and Fugue in D minor, Lord Jesus Christ with us abide, Bach; Fantasie in F minor, K 594, Mozart; Musical Clocks, Haydn; Epilogue, Langlais; Very Slowly, Sonatina, Sowerby; Toccata, Duruflé. Brandon Park Cultural Series, Williamsport, Pa. July 20: Trumpet Tune, Purcell; Fantasie in F minor, Mozart; Suite for Musical Clock, Haydn; Toccata and Fugue in D minor, J. S. Bach; Variations on America, Ives; Greensleeves, Vaughan Williams; Toccata, Swite, Op. 5, Duruflé.

Morgan F. Simmons, Evanston, Ill. —Mac-Murray College, Jacksonville July 21: Wake, Awake, for Night Is Flying, If Thou But Suffer God To Guide Thee, My Soul Doth Magnify the Lord, Bach; Sonata 2 in C minor, Mendelssohn; Fanfare-Improvisation on Azmon, Wyton; The Suspended Garden, Alain; Epilogue, Langlais.

Charles Moore, New Canaan, Conn. - St. Paul's on the Green, Norwalk, July 24: Prelude and Fugue in B minor, Liebster Jesu, Kommst du nun, Bach; Fugue in C sharp minor, Honegger; Fantasie and Fugue on B-A-C-H, Reger; Cromhorne en taille, Dialogue sur la Vox Humaine, F. Couperin; Suite, opus 5, Duruflé.

Jo Anne Woernle, Baltimore, Md. — Towson Methodist Church July 12: Psalm 19, Marcello; Air with Variations, Concerto in G minor, Handel; Sleepers Wake, O God Have Mercy, In Thee Is Gladness, Toccata and Fugue in D minor, Bach; Aria, Peeters; Pasticcio, Song of Peace, Langlais; Scherzetto, Carillon de Longpont, Vierne.

Paul Sifler, Hollywood, Calif. — Pasadena Presbyterian Church, Pasadena July 24: Three Preludes on Hebrew Hymns, Sifler; Three Movements, Sei Fioretti Vol. 1, Prelude, Offertoire, Elevation, Communion and Choral alleluiatique, Tournemire. Alfonso Vega Nunez, Morelia, Mexico — Templo de San Agustin, Queretaro July 23: Joseph est bien marie, Balbastre; Seour Monique, Couperin; In Thee Is Joy, Prelude and Fugue in A minor, Bach; Sonata de Navidad, Jimémez; I Am Black but Comely, Dupré; Epilog for pedals, Langlais; Finale, Symphony 1, Vierne.

Roberto Oropeza, Morelia, Mexico — Templo de San Agustin, Queretaro, July 22: Toccata 2, Book 1, Frescobaldi; As Jesus Hung on the Cross, Scheidt; From Heaven High, Pachelbel; Basse et Dessus de Trompette, Clérambault; Prelude, Fugue and Chaconne in C, Buxtehude; Variations on O Filii, Guilmant; Movement 2, Sonata 2, Hindemith; Toccata, Symphony 5, Widor.

Francisco Dominguez, Morelia, Mexico — Templo de San Agustin, Queretaro July 24: Canzona 4, Frescobaldi; O Man Bemoan, Preludes and Fugues in E major and D major, Bach; Movement 1, Concerto in G major, Handel; Etude, Karg-Elert; Scherzino, R. Noble; Chorale in A minor, Franck.

Hermilio Hernandez, Guadalajara, Mexico — Templo de San Agustin, Queretaro, July 26: Toccata in G major, Pasquini; Plein Jeux, Clérambault; Allegretto, Zipoli; Choral Prelude, Prelude and Fugue in B minor, Bach; Sonata 3, Hindemith; Carillon, Scherzetto, Vierne; The Palms, Langlais.

Francisco Javier Hernandez, Guadalajara, Mexico — Templo de San Agustin, Queretaro July 27: Force et agilité des corps glorieux, Messiaen; Etude 5, Machl; Toccata, Somma; Canzona, Ricercare, Frescobaldi; Toccata 2, Scarlatti; Prelude and Fugue in D major, Bach.

Victor Urbán, Mexico City, Mexico — Templo de San Agustin, Queretaro July 21: Concerto in F major, Albiononi; Fantasie and Fugue in G minor, Bach; Cu cu, R. Noble; Gavota, Arné; The Primitive Organ, Yon; Fanfare, Lemmens.

Felipe Ramirez, Queretaro, Mexico – Templo de San Agustin July 25: Variations on a Belgian song, Scheidt; O Sacred Head, Toccata, Adagio and Fugue in C, Bach; Improvisation; Sonata opus 92, Krenek; Introduction and Passacaglia, Reger. Dorothy Gullette, Mexico City, Mexico – Auditorio Nacional June 30: Schmücke dich, Prelude and Fugue in E minor, Bach; Chorale in B minor, Franck; Suite Medievale, Langlais; Carillon de Westminster, Vierne.

Templo de San Agustin, Queretaro, July 28: Partita on Jesu mein Freude, Walther; I Cry to Thee, Prelude and Fugue in E minor, Bach; Triptique, Communion, Vierne; Prelude and Fugue in B minor, Bach.

Students of Dorothy Addy, Wichita, Kans. — First Methodist Church, July 31: Toccata in C, Sowerby — Jerry Black; Cantio sacra Warum betrubst, Scheidt; Intermezzo, Symphony 6, Widor — Irene Shaw; Prelude and Fugue on B-A-C-H, Liszt — Bill Racer; Prelude and Fugue in G major, Bach — Mary Zongker; Rejoice greatly, Bach; Andante sostenuto, Gothic Symphony, Widor; Finale, Suite Modale, Peeters — John McCarthy; Dorian Toccata, Bach; Arabesque sur let flutes, Prelude sur les grand jeux, Langlais, Lynn Doepke.

Greta M. Nissen, Gettysburg, Pa. — St. John's Cathedral, Spokane, Aug. 6: All Glory Be to God on High, Pachelbel; Christe, du Lamm Gottes, Bach; Voluntary on Old 100th, Purcell; Brother James's Air, Wright; March Petite, Aria, Baroque Suite, Young. Le Jardin Suspendu, Alain; Fanfare Improvisation on Azmon, Wyton.

Jay Lovins, Kokomo, Ind. — First Congregational Church Aug. 10: Prelude and Fugue in F minor, Bach; Andante sostenuto, Gothic Symphony, Widor; Prelude and Fugue in C minor, Mendelssohn; Cortège and Litanie, Dupré.

Florence Mustric, Cleveland, Ohio — Church of the Covenant May 29: Passacaglia and Fugue in C minor, Pastorale in F, Bach; Allegro vivace, Symphony 5, Widor; Récit de Tierce en Taille, Grigny; Fantasie in G minor K 608, Mozart.

C. Harold Einecke, Spokane, Wash. — St. John's Cathedral August 20: Sonata in B flat, Arne; Sonata, Pergolesi; Fantasie in F, Mozart; Jesu, Joy of Man's Desiring, Bach; Bishop's Promenade, Coke-Jephcott; Magnificat 5, Dupré; Carillon-Sortie, Mulet. Susi Jeans, Dorking, England — New Universities Festival, Keele June 25: All Bach: Concerto in A minor after Vivaldi; Allein Gott in der Höh sei Ehr; Dies sind die Heiligen zehn Gebot, Christ unser Herr zu Jordan kam, Wir glauben, Prelude and Fugue in G major. For Holiday Course of Organists, Royal Academy of Music July 27: Clavierübung preludes above plus: Fantaisie on le Jeu des Hautbois, Ave maris stella, Fantaisie, Fantaisie sur le Jeu des Hautbois; Toccata Francesa, Kropreiter; Voluntary for double organ, Croft; Voluntary (Microcosm), James; Two Inventions, Gerber; Toccata in C major, Schmidt.

Gaylord S. Fagerland, Billings, Mont. — American Lutheran Church July 14: Orbis Factor Mass, Frescobaldi; Prelude on Open Now Thy Gates of Beauty, Manz; We Pray Now to the Holy Ghost, Buxtehude; My Heart Is Ever Yearning, Brahms; Adagio for Strings, Barber; Solemn Melody, Davies; How Brightly Shines the Morning Star, Armsdorff; Rhosymedre, Vaughan Williams; Flute Tune, Arne; Prelude on Slane, Young; Praise to the Lord, Manz; Prelude and Fugue in C minor, Bach.

Ferree Le Fevre, Chambersburg, Pa. – Dedicatory, Mann Memorial Methodist, Augusta, Ga. Aug. 21: Introduction and Fanfares, Stanley; Nun bitten wir, Fugue in C, Buxtchude; The Fifers, Dandrieu; Fantasie in G, Bach; Partita on Holy, Holy, Holy, Post; Intrada, Monnikendam; Harmonies du Soir, Karg-Elert; Aria, Peeters; Tu es petra, Mulet. Mary-Jane Le Fevre, soprano, assisted.

Julia C. Callaway, Baltimore, Md. — Towson Methodist Church July 19: Rigaudon, Campra; Four Musical Clock Pieces, Haydn; Lord Jesus Christ, unto Us Turn, Prelude and Fugue in C minor, Bach; Partita, Mathias; Cantilène, Langlais; Finale in B flat, Franck.

Linda Marek, West Lafayette, Ind. — First Congregational Church, Kokomo Aug. 3: Komm, heiliger Geist, Herre Gott, Kommst du nun, Jesu, Wachet auf, Toccata in F major, Bach; Psalm 94, Reubke.

Catherine Mallatis, Tulsa, Okla. — Boston Avenue Methodist Church Aug. 7: Suite Medievale, Langlais; By the Waters of Babylon, J. S. Bach.



William Weaver, Atlanta, Ga. — St. Ann's Church July 17: Fantasie in G minor, Three Schübler Chorales, Bach; Prelude, Fugue and Variation, Franck; Christ lay in the bonds of death (two settings), Telemann; A Lesson, Selby; Passacaglia with Chorale on Jesus, all my gladness, Karg-Elert. June 19: Preambule, Pastorale, Carillon, Vierne; Chaconne in D minor, L. Couperin; Voluntary 5, in G, Walond; Prelude, Air, Gavotte, Wesley; Prelude and Fugue in A minor, Bach.

Harold J. Pavelis, St. Cloud, Minn.—American Lutheran Church, Billings, Mont., July 13: Full Organ, Clérambault; Elevation, F. Couperin; Bottom and Top of the Trumpet, Clérambault; Noël, Daquin; O Man, Bewail Thy Grievous Sin, Jesus, Joy of Man's Desiring, In Thee Is Joy, Sonata 1, Bach; Loving Mother of the Redeemer, Dulay; A Mighty Fortress, Buxtehude; Invention, Pavelis; Clock Piece, Haydn; Andante K 616, Mozart; Epilogue, Langlais; Passacaglia and Fugue in C minor, Bach.

James S. Darling, Williamsburg, Va.—St. Stephen's Church, Richmond, July 27: Offertory in C, Mass for Parishes, F. Couperin; Variations on Soll es sein, Sweelinck; Lesson, Long; Vater unser, Toccata and Fugue in D minor, Bach; Variations on Veni Creator, Peeters; Two Liturgical Preludes, Litaize; Ave maris stella, Lenel; Fugue in E flat Major, Sowerby.

Ann B. Rowell, Red Bank, N.J. — St. Paul's Chapel, Columbia U July 13: Agincourt Hymn, Dunstable; Andante Pastorale, Thomas Adams; Iste Confessor, Gloria Tibi Trinitas, Tallis; Voluntary on Old 100th, Purcell; Prelude and Fugue on a Theme of Vittoria, Britten; Preamble, Whitlock; Bryn Calfaria, Rhosymedre, Hyfrydol, Vaughan Williams.

Arline Haskell, Houston, Tex. — First Methodist Church July 6: Open Now Thy Gates of Beauty, Manz; Benedictus, F. Couperin; Rigadoon, Elmore; Air, Hancock; Will O' the Wisp, Nevin; Prelude and Fugue in G major, Bach.

William Tinker, Bloomington, Ind. — Christ Church Cathedral, Indianapolis Aug. 26: Passacaglia in C minor, Bach; Partita on Nun komm, Distler. Orpha Ochse, Pasadena, Calif. — Pasadena Presbyterian Church Aug. 7: Toccata Prima, Book 2, Canzon dopo l'Epistola, Mass of the Madonna, Frescobaldi; Fantasia super Ut, Re, Mi, Fa, Sol, La, Sweelinck; Sonata in B flat major, CPE Bach: Toccata 11, Apparatus musico-organisticus, Georg Mulfat; Prelude and Fugue in E flat major, J. S. Bach; Sonatina No. 21, Rayner Brown, Chorale in A minor, Franck.

Robert Palmatier, Gordon Bush, Kingston, N.Y.-For Hudson Valley AGO Chapter, Old Dutch Church, June 20: Wedding Preludes: Pastorale in F, Bach; Fantasie, Pachelbel; Berceuse, Vierne; St. Columba, Milford; Soul of the Lake, Karg-Elert. Processional and Recessional Music: Processional on O Perfect Love, Clokey; Fanfares, Thiman, Eldridge, Whitlock; Two Marches in G, Handel. Wedding Solos by Richard Bunting, tenor, Jinnie Haring, soprano, Collette Sonnenberg, contralto, completed the program.

Betty Clark, Portland, Maine-City Hall, July 14: Agincourt Hymn, Dunstable; Toccata and Fugue in F major, Buxtehude; The Musical Clocks, Haydn; Fugue in G minor, Sleepers, Wake, Whither Shall I Flee, Prelude and Fugue in B minor, Bach; Arabesque, Vierne; Song of Peace, Langlais; Sonata 2, Hindemith; If God Be for Me, All My Heart Rejoices, Walcha; A Mighty Fortress, Peeters.

Ronald Rice, Washington, D.C.-St. Stephen's Church, Richmond, Va., July 13: Flute Solo, Arne; Fantaisie in A, Franck; Toccata, Adagio and Fugue, Bach, Scherzo, Whitlock; Sonata in C minor, Guilmant; Starlight, Karg-Elert; Tu Es Petra, Mulet.

Thomas Stapleton, Iowa City, Iowa — Gloria Dei Lutheran Church Aug. 7: In dir ist Freude, Bach; Toccata, Kyrie, Canzona, Orbis Factor Mass, Frescobaldi; Chaconnes in D minor and G minor, L. Couperin; Prelude and Fugue in E major, Lübeck; Toccata and Fugue in D minor (Dorian), Bach; Chorale in B minor, Franck; Litanies, Alain.

David Koehler, Kokomo, Ind. — First Congregational Church Aug. 24: Prelude and Fugue in E minor (Cathedral), Bach; The Musical Clocks, Haydn; Bible Poems, Weinberger; Rondo in G major, Bull. David Johnson, Northfield, Minn. — Crouse Auditorium, Syracuse U July 6: In dir ist Freude, Kommst du nun, Jesu, Prelude in G, Adagio in E minor, Fugue in G, Ich ruf' zu dir, Bach; Symphony I, Boyce; Prelude and Fugue in G minor, Buxtehude; Sarabande, Chambonnieres; Pieces for a Musical Clock, Handel?; Allegretto, Scholze; Cantabile, Telemann; Dialogo, Banchieri; Modato, Voigtlander; Suite in D major, Vinci?; Andante, Spee; Dialogue sur les Grands Jeux, Clérambault; Adagio, Purcell; Concerto in A, Handel.

Wayne L. Fesler, Nampa, Idaho — Church of the Brethren June 12: Little Preludes and Fugues in E minor and G major, Bach; Blessed Jesus, at Thy Word, Dupré, Bach; Draw Us to Thee, Walther; On Earth Has Dawned This Day of Days, Bach; Preludio, Adagio, Sonata in C minor, Guilmant; Arabesque, Vierne; I Cried unto the Lord, L. Groom; Partita on O Sons and Daughters, W. Held; Spires Through the Trees, Hovdesven; Communion, Purvis; Festival Toccata, P. Fletcher.

Esther Fulsaas, San Francisco — Interstake Center, Oakland, Calif. Aug. 7: Chaconne, L. Couperin; Concerto No. 1 in G minor, Handel; Rhapsodie sur deux Noels, Langlais; Fröhlich soll mein Herze springen, Der Tag is hin, mein Jesu, bei mir bleibe, Walcha; Toccata and Fugue in D minor (dorian), Partita on O Gott, du frommer Gott, Bach; Kleine Toccata: Ein feste Burg ist unser Gott, Schindler.

Margaret Kautz, Toccoa Falls, Ga. — First Baptist Church, Prelude in E minor, Bach; Toccata, Adagio and Fugue in C, Bach; Fantaisie in A major, Franck; Fast and Sinister, Sowerby; Toccata in E minor, Pachelbel. The sanctuary choir shared the program.

W. Raymond Ackerman, Lakefield, Ont. – George St. United Church, Peterborough July 13: Allegro, Carvalho; Ciacona, Buxtehude; Aria, Peeters; Kommst du non, Prelude and B minor, Bach; Sonata 1, Rheinberger; Offertoire, Dubois; Rhythmic Trumpet, Bingham.

William D. Peters, Kokomo, Ind. — First Congregational Church Aug. 17: Prelude, Fugue, and Chaconne, Buxtehude; Partita on Fairest Lord Jesus, Drischner; Trio Sonata 5, Bach. Ted Alan Worth, Philadelphia, Pa. — Cathedral of St. Stephen, Prato, Italy July 13: Allegro, Concerto 4 in F major, Handel; Adagio, Vivaldi; Fantasie in F minor K. 608, Mozart; Chorale in B minor, Franck; Sonata 1 in F minor, Mendelssohn; Sketch in D flat major, Schumann; Romanza, Grieg; Finale, Symphony 4, Vierne.

Robert C. Bennett, Houston, Tex. — First Methodist Church Aug. 3: Fantasie on Once to Every Man and Nation, Purvis: Voluntary in A minor, Stanley; Baroque Suite, Young; Toccata, Andriessen. St. Michael Church Aug. 7: Same Stanley and Andriessen, plus: Organ Concerto 2, Avison; Adagio, Fiocco; My heart is filled with longing, Fugue in G major, J. S. Bach; Chorale, Carillon, Pieces in Free Style, Vierne; Prelude on Wondrous Love, Merrills Lewis; Holy God, We Praise Thy Name, Peeters; Model Piece in D, Langlais.

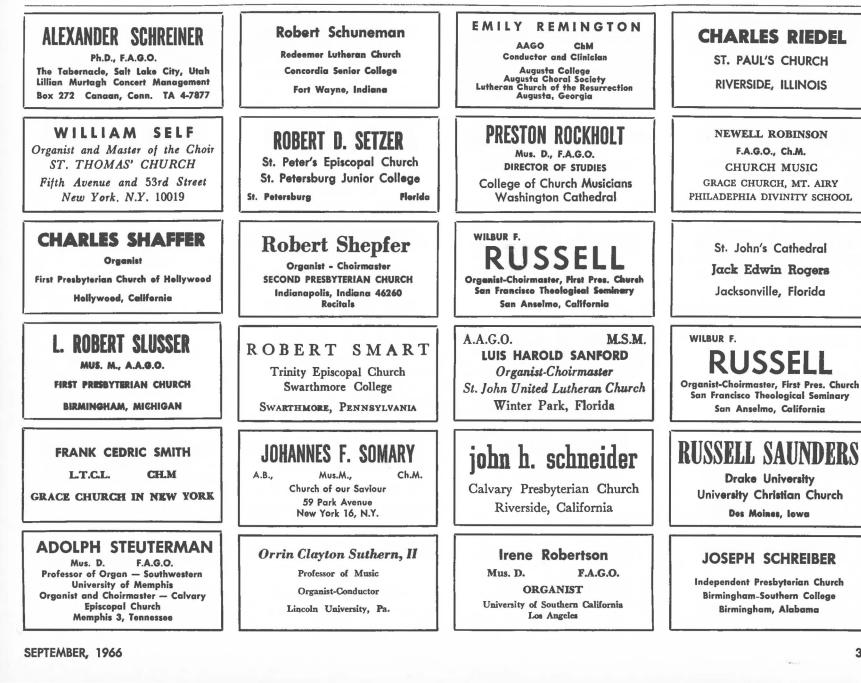
Klaus-Chr. Kratzenstein, Houston, Tex. — University of Wisconsin, Madison July 27: Suite on Tone 2, Clérambault; Prelude au Kyrie, Theme et Variations, Fantaisie, Langlais; Litanie: Ave Maria klare, Schilling; Toccata Francese, Kropfreiter; Herr Jesu Christ, Krebs; Nun bitten, Walther; Trio in C minor, Prelude and Fugue in E flat major, Bach; Improvisation.

Kenton W. Stellwagen, Memphis, Tenn.--Memphis State U graduate recital, Christ Methodist Church, July 11: Ciacona, Buxtehude; Ricercate cromatico post il Credo, Frescobaldi; Tio en passacaille, Mass on Tone 3, Raison; Passacaglia and Fugue, Bach; Fantasie in F minor, K 608, Mozart; Sonata 1, Hindemith; Prelude and Fugue in B major, Dupré.

Granville Munson, Jr., Richmond, Va.-St. Stephen's Church, July 6: Prelude and Fugue in F minor, Bach; La Nativité, Langlais; Ave Verum, Titcomb; Prayer of Christ, Messiaen; Paean, Howells. Carolyn Munson, soprano, and George Walker, bass-baritone were assisting artists.

David Fienen, Bloomington, Ind. — Dedicatory University Lutheran Church July ?: Prelude in C, Allegro, Sonata 1, Ach, blieb bei uns, Bach; Allein Gott in der Höh, Manz. The choir and soloists shared the program.

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Robert Rayfield, Bloomington, Ind. — Indiana U. Faculty Recital July 18, 19: Fugue in G major, Bach; Benedictus, Masse pour les Paroisses, F. Couperin; Tiento Ileno por B cuadrado, Cabanilles; Nun freut euch, lieben Christen gmein, Bach; Offertoire sur les Grands Jeux, Messe pour les Paroisses, Couperin; Te Deum, Langlais; Assumption, Tournemire; Epilogue, Langlais; Scherzo, Symphony 2, Vierne; Schönster Herr Jesu, Schroeder; Prelude on Deus Tuorum Militum, Sowerby.

Genevieve and Frank Collins, Jr. Baton Rouge, La. — Trinity Episcopal Church Aug. 1: Offertoire on O Filii, Dandrieu; O How Happy are Ye, Brahms; Communion on a Noël, Huré; Incantation for a Holy Day, Langlais — Mrs. Collins. Chorale in E major, Franck; My Heart Is Filled with Longing, Brahms; Allegro, Symphony 6, Widor — Mr. Collins. Patricia O'Neill, soprano, shared the program.

John Hunter, Lakefield, Ont. — George St. United Church July 27: Prelude and Fugue in E minor, Bach; Lamento, Bonporti; Golden Sonata, Purcell; Sonata 1, Bach; Trio, Fantasie du Reve, Clifford Ford; Sonata, Mendelssohn. Clifford Ford, piano, Michael Parker, violin, viola, William Jemes, clarinet, shared the program.

Jill Segress, Oklahoma City, Okla. — OCU junior recital, student of Wilma Jensen, First Presbyterian Church July 12: Chaconne in C minor, Buxtehude; From God I Ne'er Will Turn, A Mighty Fortress, Bach; Ballade, Sowerby (with Joe Young); Pièce Héroïque, Franck; Impromptu, Vierne; Suite Médiévale, Langlais.

John M. Russell, Lexington, Mass. — St. Barnabas Church, Falmouth Aug. 7: Praise to the Lord, Walther; O Mensch, Herr Jesu Christ, dich zu uns wend, Prelude and Fugue in G Bach; Chorale in B minor, Franck; We nur den lieben Gott, Mitten wir im Leben sind, H. Walcha; Outbursts of Joy, Messiaen.

Suzanne Kales, Bergenfield, N.J. — Interchurch Center, New York City July 26: Toccata and Fugue in D minor, Two Schübler Chorales, Bach; Scherzetto, Vierne; Berceuse, Toccata, Dupré. Roberta Bitgood, Bay City, Mich. — Christ Church Cathedral, Hartford, Conn. Aug. 31: Concerto 1 in G major, Ernst-Bach; My Heart is Filled with Longing, J. S. Bach; A Lesson for the Organ, William Selby; Andante Sostenuto, Gothic Symphony, Widor; Prelude on Convenanters Tune, On an Ancient Alleluia, Bitgood.

Frederick A. Snell, Williamsport, Pa.-Bucknell University, Lewisburg, July 12: Point d'orgue en triple, Perotin; Canzone dopo l'espistola, Frescobaldi; Chaconne, L. Couperin; Al post comunio, Aria, All' offertorio, Zipoli; Toccata, Martini; Prelude and Fugue in F unajor, Buxtchude; Allegro, Voluntary in A minor, Stanley; Partita on O Gott du frommer Gott, Bach; Sonata 6, Mendelssohn; Pièce Héroïque, Franck; Legende, Vierne; O Sacred Head Now Wounded, Pepping; Chinese Boy and Bamboo Flute, J. Spencer; Prière, Langlais; Prelude, Intermezzi and Prelude, Schroeder.

John E. Fay, Portland, Maine-City Hall, July 15: Chaconne, L. Couperin; Adagio for a Glass Harmonica, Mozart; Prelude and Fugue in G minor, Bach; Introduction and Toccata, Frescobaldi; Concerto 5, Handel; Herzlich thut mich verlangen, Brahms; Toccata, Monnikendam; Canzone, H. Humphrey; Scherzoso in B minor, Rogers; Dreams, McAmis; Finale, Symphony 1, Vierne.

Walter Gryzb, Manchester, Conn. — Christ Church Cathedral, Hartford Aug. 3: Praeludium, Werde munter, mein Gemüte, Pachelbel; Wir glauben al' an einen Gott, Nun freut euch, lieben Christen g'mein, In Dir ist Freude, J. S. Bach; Prelude on Greensleeves, Wright; Toccata in B minor, Gigout.

Gary Zwicky, Washington, D.C.-St. Paul's On The Green, Norwalk, Conn., July 17: Prelude and Fugue in G minor, Buxtehude; Psalm 6, van Noordt; Offertoire sur les Grands jeux, F. Couperin; Prière, Franck; Chromatic Study on BACH, Piston; Toccata, Adagio and Fugue in C major, Bach.

Nancy Noch, Boston, Mass. — Christ Church Cathedral, Hartford, Conn. Aug. 24: Prelude and Fugue in E minor (Cathedral), Fantasie and Fugue in C minor, Trio Sonata 1 in E flat major, J. S. Bach. Fred Haley, Oklahoma City, Okla. — Pine Mountain Settlement School, Pineville, Ky. July 10: Maestoso in C sharp minor, Vierne; Do Not I Love Thee, O My Lord, Powell; David the King was grieved and Moved, Read; Te Deum, Langlais; Passacaglia and Fugue, In dulci jubilo, Comest Thou, Lord Jesus, Blessed Jesus, we Are Here, Prelude and Fugue in G major, Bach.

Wallace M. Coursen, Jr., Glen Ridge, N.J.-St. Paul's Chapel, Trinity Parish, New York City, Aug. 3: All Bach: Fantasie in G, Six Schübler Chorales. Aug. 10: O Lamm Gottes, Bach; Gregorianische Miniaturen, Prelude and Fugue on Christ lag in Todesbanden, Schroeder. Aug. 17: Die Marianischen Antiphone, Schroeder; Passacaglia and Fugue in C minor, Bach. Aug. 24: Herr Jesu Christ, dich zu uns wend, Bach; Es ist ein Ros', O Traurigkeit, Schroeder; Trio Sonata 1, Fugue in G minor (Little), Bach. Aug. 31: All Schroeder: Orgel-Ordinarium, Sonata 2.

Thomas Harmon, Stanford, Calif. — Stanford Memorial Church August 7: Prelude on The King's Majesty, Sowerby; Pastorale, Milhaud; Sonata 2, Hindemith; Prelude to the Pange Lingua, Kodaly; Prelude and Fugue in G minor, Dupre; O Wondrous Love, Variations on a Shape-note Hymn, Op. 34, Barber; Desseins eternels, Dieu parmi nous, Messiaen.

George Mims, Greenwich, Conn. — Inter-Church Center, New York City, Aug. 4: Four Schübler Chorales, Bach; Fantaisie 2, Alain; Les Anges, Messiaen. Second Congregational Church, Greenwich Oct. 9 and Central Presbyterian Church New York City Oct. 23: Same as above plus: Piece in Free Form, Langlais; Trio, Variations on a Noël, Dupré.

David Dahl, Spokane, Wash. — St. John's Cathedral, Aug. 13: Processional, M. Shaw; Trumpet Voluntary, Bennett; Chorale in E major, Franck; Partita on Jesu meine Freude, Zachau; O Man, Bewail thy grievous sin, Bach; Pasticcio, Langlais; Adagio and Toccata, Symphony 5, Widor.

Sandy Pichert, Springfield, Ohio — Christ Church Cathedral, Hartford, Conn. Aug. 17: Nun bitten wir, Buxtehude; All Glory, Laud, and Honor, Bender; Variations on Lucis Creator, Alain; Sonata 2, Mendelssohn. Edward G. Mead, Cincinnati, Ohio — Church of the Holy Sepulchre, London, England July 20: Prelude and Fugue in E minor, Bach; Aria da Chiesa, anon; Hymnus, von Fielitz-Brenner; Berceuse, Dickinson; Pastorale, Foote; Gavotte, Martini; Song of the Basket Weaver, Russell; Benedictus, Rowley; Fantasie on Sine Nomine, Mead.

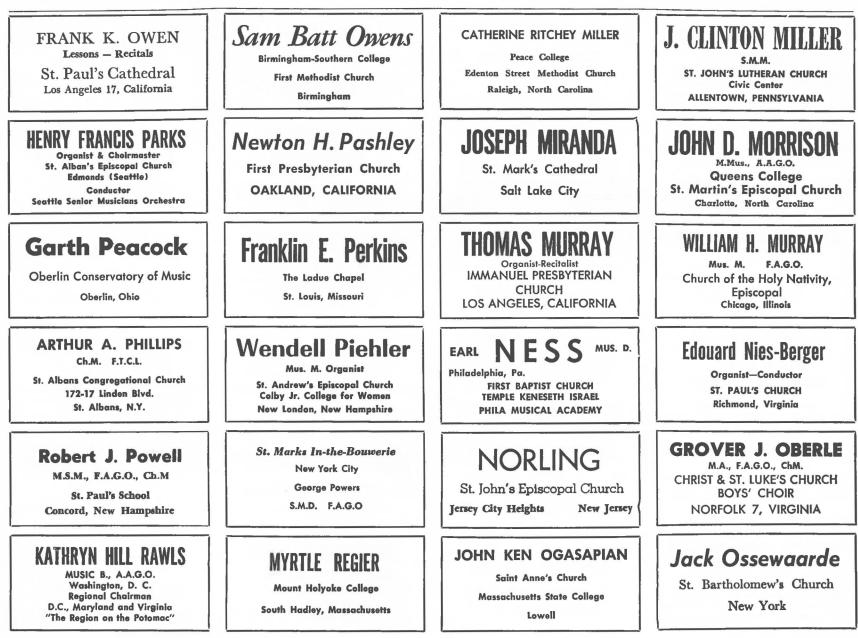
Lorene Banta, Andover, Mass. — Cochran Chapel, Phillips Academy July 28: Agincourt hymn, Dunstable; Greensleeves, Vaughan Williams, Voluntary on Old 100th, Purcell; Pastorale on Forest Green, Purvis; Variations on el Canto del Caballero, Cabezon; Folk-song, Trygve Torjussen; Fantasy on a nursery tune, Robert Elmore; Noël grand jeu et duo, Daquin; Variations on My young life hath an end, Sweelinck; First movement, Sonata 3, Hindemith; A Christmas cradle song, Poister; Pastorale and chorale fantasie on In dulci jubilo, J.S. Bach; Chorale Mon ame cherche une fin paisible, Langlais; Pastorale and chorale fantasie on From heaven high good news I bring, Pachelbel.

Dorothy Hester, Riverside, Calif. — Improvisation on Tone 8, Titcomb; Variants for St. Anne, Coke-Jephcott; Come, Saviour of the Heathen, Rejoice Christians, Toccata and Fugue in D minor, Bach; Pièce Héroïque, Franck; Ar Hyd y Nos, Dale Wood; Carillon, DeLamarter; Fantasie on Wareham, Wright; Toccata, Symphony 5, Widor.

Christopher King, Winchester, Mass. — St. Thomas Episcopal Church, Camden, Maine July 3: Toccata and Pastorale in F, Pachelbel; Six Schübler Chorales, Bach; Chorale-Fantaisie on Wenn ich ihn nur have, Seyerlen; Toccata, Symphony 5, Widor. Christopher Gates and Paul Silvius, trebles, assisted.

Raymond F. Glover, Hartford, Conn. --Christ Church Cathedral Aug. 10: Voluntary 1 in D major, Boyce; Flute Solo, Arne; Rhosymedre, Vaughan Williams; Schönster Herr Jesu, Schroeder; Brother James, Wright; Le banquet celeste, Messiaen; Prelude and Fugue in C minor, J. S. Bach.

David Smith, Whittier, Calif. — Pasadena Presbyterian Church Aug. 21: Fantasie and Fugue in G minor, J. S. Bach; Choralpartita 2, Bornefeld; Symphony 5, Widor.



Alexander Boggs Ryan, Kalamazoo, Mich. — St. John's Episcopal Church, Grand Haven June 17: Da Jesus an dem Kreuze stund, Scheidt; Vom Himmel hoch, da komm ich her, Pachelbel; O Lamm Gottes, un-schuldig, O Mensch bewein' dein' sunde Gross, Komm, heiliger Geist, Herre Gott, Bach; Mein Jesu, der du mich, Herzlich tut mich verlangen, Herzlich tut mich erfreuen, Brahms; Chorale, Symphonie Romane, Widor: Prelude Chorale, Symphonic Romane, Widor; Prelude on Malabar, Sowerby; Verbum Supernum Prodiens, Oldroyd; Chorale Dorien, Alain; Christe, Redemptor Omnium, Willan; Hyfry-dol, Vaughan Williams.

Gerhard Krapf, Iowa City, Iowa — Pre-lude and Fugue in C, Bach; Kyrie, Christe, Kyrie, Mass for Convents, F. Couperin; O Traurigkeit, Brahms; Chorale Prelude on Wie schön leuchtet, Reger; Prelude and Fugue in D minor, Buxtehude; Larghetto-Allegro, Con-certo 13, Handel; O Haupt voll Blut und Wunden, Walter T. Atcherson; Partita on Lobe den Herren, Krapf; Prelude and Fugue in B minor, Bach.

Arthur Birkby, Laramie, Wyo. — Western division convention, MTNA, Bellingham, Wash. Aug. 3: Tiento lleno por B cuadrado, Caban-illes; Ciacona in F minor, Pachelbel; Partita on O Gott, du frommer Gott, Prelude and Fugue in F minor, Bach; Concert Fugue in E minor, Schubert; Herzlich lieb had ich dich, Karg-Elert; Chorale 3, Andriessen; Pièce Héroingue Franck E minor, Schubert; He dich, Karg-Elert; Cho Pièce Héroïque, Franck.

Charles Galetar, Jr., La Sierra, Calif. – Pasadena Presbyterian Church, Pasadena July 10: Concerto 4 in G major, Before Thy Throne I Now Appear, We All Believe In One God, Prelude and Fugue in B minor, J. S. Bach; Trio in G minor, Krebs; Sonata 2, Hindemith; Chorale in B minor, Franck; Variations on an Original Theme, Peeters; Carillon de West-minster, Vierne.

David Pew, Denver, Colo. — Dedicatory, American Lutheran Church, Billings, Mont. June 26: Voluntary, Croft; Prelude in C ninor, Jesu, Joy of Desiring, Now Thank We All Our God, Bach; Rondo for Flute Stop, Rinck; Chorale in A minor, Franck; Andante Cantabile, Symphony 4, Widor; Rondo Fran-caise, Boëllmann; Finale, Symphony 1, Vierne. caise, Vierne.

Herbert Burtis, Red Bank, N.J. --- St. Paul's Chapel, Columbia U July 6: Sonata 1, CPE Bach; Adagio, Fiocco; Lo, How a Rose, Deck Thyself, My Soul, Brahms; Le Jardin Suspendu; Carillon, Vierne, July 27: Suite on Tone 2, Clérambault; Andante für einen Walz-er, Mozart; Noël 10, Daquin.

Gale Enger, Princeton, N.J.—City Hall, Portland, Maine, July 12: Toccata in D minor, Pachelbel; O Man Bewail Thy Grievous Sin, We Thank Thee, God, Bach; Ascension Suite, Messiaen; Pièce Héroïque, Franck; Two Casual Brevities, Leach; O God Thou Faithful God, Karg-Elert; Ninety-Fourth Psalm, Reubke.

July 13: Kyrie, God the Holy Ghost, Come Now Saviour of the Heathen, Sheep May Safe-ly Graze, We Thank Thee God, Bach; Rhythmic Suite, Elmore; Prelude and Fugue in G minor, Antiphon 3, Dupré; Divertisse-ment, Vierne; Fantasie and Fugue on B-A-C-H, Liszt. Cathedral of St. John the Divine, New York City July 24: Prelude on Rosh Hashana, Berlinski; Sonata on Psalm 94, Rouble Reubke.

M. William Gervais, Madison, Wis. — Im-manuel Lutheran Church July 13: Lamb of God, Pure and Holy, Bach; Trumpet Tune in D major, Fanfare, Purcell; Jesu, Joy of Man's Desiring, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Chorale in E major, Franck; Scherzo, Symphony 2, Vierne; Médita-tion, Suite Médiévale, Langlais; Prayer from Finlandia, Sibelius; Chorale, Symphony 2, Vierne: Rizaudon. Campra. Finlandia, Sibelius; Choral Vierne; Rigaudon, Campra.

vierne; Rigaudon, Campra. Brian E. Jones, Duxbury, Mass. — St. Bar-nabas Church, Falmouth July 24: Concerto del Sigr. Meck, Walter; Hark a Voice Saith, Prelude and Fugue in A minor, Bach; Rondo for Flute Stop, Rinck; Cantabile, Franck; All This Day My Heart Rejoices, Walcha; An-dante Sostenuto, Poco Vivace, Schroeder; Al-legro Vivace, Symphony 1, Vierne; Carillon Sortie, Mulet.

Karen Albers, San Leandro, Calif. — Grace Lutheran Church, River Forest, Ill. July 5: Triptych, Bender; Partita on Wie schön leuchtet, Pepping; Partita on Wachet auf, Distler; Partita on two Weinachtslieder, David; Partita on Veni Creator Spiritus, Pre-lude on Schönster Herr Jesu, Schroeder; Three Psalms, Zimmermann.

William Watkins, Washington, D.C.--St. Ste-phen's Church, Richmond, Va., July 20: Three Preludes, Schroeder; Ye Sweet Retreat, Boyce; Fugue in A flat minor, Brahms; Prelude and Fugue in A minor, Bach; Fantasie in F minor K 608, Mozart; Cantilène, Langlais; God among Us, Messiaen.

Robert Cundick, Salt Lake City — Inter-stake Center, Oakland, Calif. Sept. 4: Komm, Gott, Schopfer, heiliger Geist, Fantasie and Fugue in C minor, Bach; Allein zu dir, Herr Jesu Christe, Pachelbel; Concerto in F major, Albinoni-Walther; Folk Tune, Scherzo, Whit-lock; Passacaglia, Martin; Arioso, Cundick; Finale, Symphony 3, Vierne.

Students of Harold L. Abmyer, Fredericks-burg, Va. — Fredericksburg Methodist Church July 26: Wayne Gill — Prelude and Fugue in July 26: Wayne Gill — Prelude and Fugue in D minor, Bach; Prelude on Olivet, DeCou; The Peaceful Wood, Rufty; Variations on a Polish Carol, Guilmant. Mrs. Carlton Onder-donk — Andante, Wesley; Adagio, Concerto in D minor, Vivaldi-Bach; Pastoral, Tombelle; Te Deum Laudamus, Claussmann. Carolyn Chewning — Adagio, Sonata on Psalm 94, Reubke; Prelude and Fugue in B flat, Bach; Priére, Lemmens; Sinfonia, Handel. Raymond Chenault, Jr. — Prelude and Fugue in C, Bach; Solo de Flauto, Capocci; In an Old Cathedral, Foschini; Communion Carillon, Smit; Vision of the Church Eternal, Messiaen.

Kenneth Simmons, Wayne, Pa. — First Methodist Church, Pana, Ill. July 10: Psalm 19, Marcello; Air, Trumpet Voluntary in D major, Purcell; Adagio in A minor, Toc-cata and Fugue in D minor, Jesu, Joy of Man's Desiring, Bach; Jesus Makes My Heart Rejoice, What Offering Shall I Bring To Thee, Look Up, My Soul, To Christ Thy Joy, Elmore; Rondo, Rinck; Prelude on Ger-mania, Steere; Toccata, Symphony 5, Widor.

Bruce Bengtson, Salem, Ore. — St. John's Cathedral, Spokane, Wash. Aug. 27: Rigaudon, Campra; Rejoice Christians, Bach; Wer nur den lieben Gott, Buxtehude; From Heaven High, Pachelbel; Plainte, Suite Breve, Lang-lais; Toccata in F minor, Young; Sleepers Wake, Bach; Tuba Tune, Lang; Berceuse, McKay; Zu Bethlchem geboren, Walcha; Deck Thyself, Brahms; Toccata: In Babilone, Pur-vie

Milton Grafrath, Jr., Baltimore, Md. — Washington Cathedral July 3: Concerto 3 in B minor, Walther; Prelude and Fugue in C major, Bach; Trumpet Voluntary, Stanley; Ave Maris Stella, Peeters; Variations on a National Tune, S. Grové; Nun danket alle Gott, Karg-Elert.

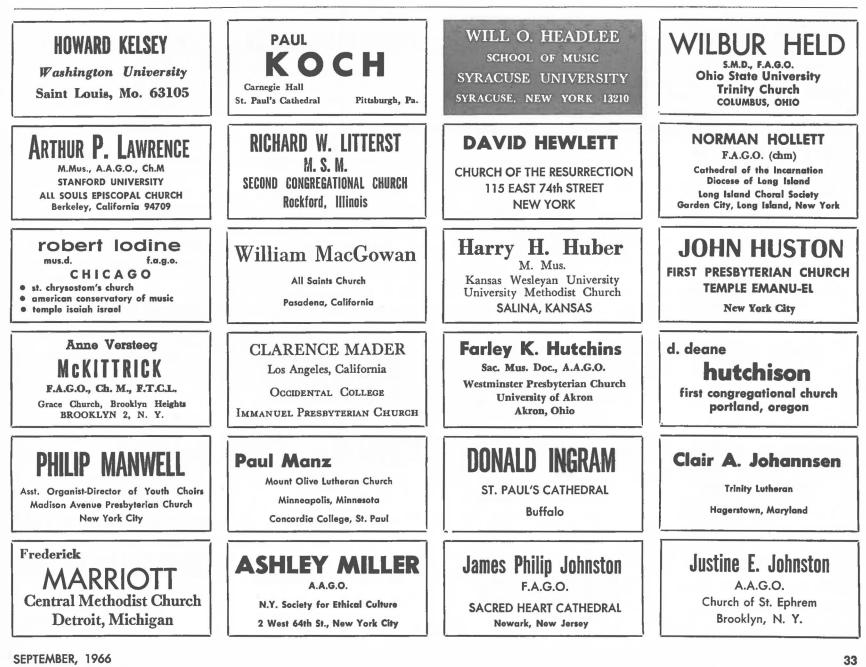
Gott, Karg-Elert. Steve Gentle, Minneapolis, Minn. — Grace Lutheran Church June 5: When Jesus on the Cross was Bound, Scheidt; Fugue in C major, Buxtehude; Prelude and Fugue in A minor, Bach; My Heart Is Filled with Longing, O World, I Now Must Leave Thee, Brahms; Fantaisie in A major, Franck; Scherzando, Song of Peace, Heroic Song, Langlais. Linden Hills Congregational Church June 12: Same Buxtehude, Bach, and Langlais plus: Beauti-ful Lord Jesus, Schroeder, All Glory Be to God on High, How Brightly Shines the Morn-ing Star, Jesus, Lead Thou On, Manz; Two Pieces, Rolling. A Buxtehude trio cantata com-pleted the program. Georgia Eva Lockenour. Indianapolis. Ind.—

Georgia Eva Lockenour, Indianapolis, Ind.-First Christian Church, Athens, Ga., July 10: In the Garden, Goodwin; Rigaudon, Campra; Violets, Thompson; Canzonette Trio, Lock-enour; Bell Symphony, Purcell; Pax Vobiscum, Schubert; Jesu, Joy of Man's Desiring, Bach; Album Leaf, Mrs. Van Denman Thompson.

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

Mary Cheyney Nelson, Toledo, Ohio--New England Music Camp, Oakland, Maine, July 29: Trumpet Voluntary, Stanley; Three Anti-phon Pieces, Dupré. Aug. 7: Prelude and Fugue in C, Boehm; Toc-cata in F, Widor. Hedi Svendsen, soprano, and Cleon Chase, oboe, assisted.

Bruce L. Gustafson, Kalamazoo, Mich.-Stet-son Chapel, July 31: Fugue in E flat (St. Anne), Bach; Nun komm, der Heiden Heiland, Buxtehude; Trio Study, Sonatina, Merwin Lewis; Herzlich tut mich verlangen, Brahms; Sonata 2, Hindemith; Prelude and Fugue in A minor, Bach; Variations on America, Ives.





### **Recitals of the Month**

mania July 18, Methodist Church, Kew, Vic-toria, Australia July 24 included: Three Picces from film score to Richard III, Walton; Trio Sonata 1, Toccata and Fugue in D minor, Fantasie in G, Bach; Concerto in A minor, Vivaldi-Bach; Sonata on Tone 1, Lidon; Adagio for the glass harmonica K356, Mozart; Al-legro giocoso, Cook; Aria, Festival Voluntary, Peeters; Noel Grand Jeu et Duo, Daquin; Litanies, Alain; Saraband, Howells; A Flemish Prayer, Maekelburghe; Carillon, Sowerby; Fantasie and Fugue on B-A-C-H; Lesson 1, Samuel Long; Choral Song and Fugue, S.S. Wesley; Matines, Dupré; Sonatina, Cabena.

Robert F. Crone, Louisville, Ky. — Wed-dings, Church of the Holy Spirit, Aug. 20: Grand Jeu, DuMage; Blessed Jesus, we are here, Bach; Fugue and Recitativ, Suite, Tone 1, Marchand; Deck thyself, Bach; Trumpet Air and Fanfare, Purcell; Trio for Flutes, Suite, Tone 1, Clérambault; Trio, Magnificat Suite, Dandrieu; Elevation, Boyvin; Benedic-tus and Agnus Dei, Convent Mass, F. Cou-perin; Prelude in E flat, Bach. Also Aug. 20: Same DuMage, first Bach, Marchand, Purcell plus: We now implore the Holy Spirit, Buxte-hude; Voluntary, Baroques, Bingham. A choral group sang hymns and psalms at mass. Aug. 27: Jesu, Corona virginum, De Klerk; Three Elevations, Benoit; Prière, Jongen; Trumpet Air and Fanfare, Clarke; Three movements, Nuptial Suite, Nieland; Voluntary, Bingham. Robert F. Crone, Louisville, Ky. -- Wed-Bingham.

Nelson A. Close, Darien, Conn. — First Congregational Church, Manchester, Vt. July 31: Chaconne, L. Couperin; O God Be Merciful to Me, J. S. Bach; Fantaisie in A major, Franck; Prelude for Rosh Hashonah, Berlinski; Prelude on Ar Hyd Y Nos, Close; Variations on America, Ives; Patricia Allen Close, soprano, shared the program.

J. James Greasby, Azusa, Calif. — First Baptist Church, Alhambra July 31: Prelude and Fugue in B, Lübeck; Flute Solo, Arne; Herzlich thut mich verlangen, We nur den lieben Gott lasst walten, Vor deinen Tron, Bach; Concerto 4 in F, Handel; Sonata 3, Hindemith; Elegie, Peeters; Allegro Vivace, Symphony 1, Carillon de Westminster, Vierne.

Eleanor Benoist, Shrewsbury, N.J. – S Paul's Chapel, Columbia U Aug. 10: Co certo 2, Bach; Sonata 1, Hindemith. St.

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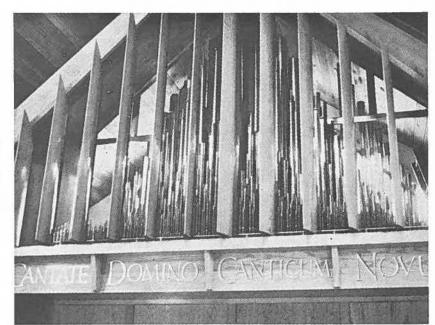
Installation of 23 Rank Organ Scheduled for November — Norman Allan is Organist

The Beiber Organ Co., McFarland, Calif. has been selected to build a twomanual, 23 rank organ for Red Hill Lutheran Church, Tustin. Paul Beiber, president of the company, drew up the specification in consultation with Norman Allan, organist at the church.

GREAT Quintaton 16 ft. 61 pipes Principal 8 ft. 61 pipes Gedeckt 8 ft. 61 pipes Dulciana 8 ft. 61 pipes Unda Maris 8 ft. 49 pipes Principal 4 ft. 61 pipes Gedeckt 4 ft. 12 pipes Super Principal 2 ft. 61 pipes Mixture 2 ranks 122 pipes

SWELL Bourdun 16 ft. 12 pipes Geigen Principal 8 ft. 73 pipes Bordun 8 ft. 73 pipes Salicional 8 ft. 73 pipes Voix Celeste 8 ft. 49 pipes Principal 4 ft. 73 pipes Koppelflöte 4 ft. 73 pipes Super Octave 2 ft. 12 pipes Larigot 1½ ft. 61 pipes Mixture 4 ranks Contra Fagott 16 ft. 24 pipes Trompette 8 ft. 73 pipes Fagott 4 ft. 73 pipes Tremulant

PEDAL Principal 16 ft. 12 pipes Bordun 16 ft. Quintaton 16 ft. Principal 8 ft. 32 pipes Bordun 8 ft. Prestant 4 ft. 12 pipes Quinte 23/3 ft. Principal 2 ft. 12 pipes Mixture 2 ranks 64 pipes Trumpet 16 ft. 32 pipes Contra Fagott 16 ft. Trompet 8 ft. 12 pipes



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The Andover Organ Co., Methuen, Mass. has built an instrument for Trinity Episcopal Church, Portland, Maine. The organ is ideally located in the rear gallery, with a rückpositiv placed on the gallery railing. Donald R. M. Paterson, organist at Cornell University, played the dedicatory recital in May.

GREAT Principal 8 ft. 61 pipes Gemshorn 8 ft. 61 pipes Gemshorn Celeste 8 ft. 49 pipes Octave 4 ft. 61 pipes Rohrflöte 4 ft. 61 pipes Blockflöte 2 ft. 61 pipes Mixture 4 ranks 244 pipes Trumpet 8 ft. 51 pipes Tremolo

RÜCKPOSITIV Gedeckt 8 ft. 61 pipes Hohlföte 4 ft. 61 pipes Nasard 2% ft. 61 pipes Principal 2 ft. 61 pipes Tierce 1% ft. 61 pipes Cymbal 2 ranks 122 pipes Krummhorn 8 ft. 61 pipes

PEDAL Sub Bass 16 ft. 32 pipes Principal 8 ft. 32 pipes Bourdon 8 ft. 32 pipes Principal 4 ft. 32 pipes Mixture 4 ranks 128 pipes Posaune 16 ft. 32 pipes

ABOUT 150 students, alumni and their families gathered at the First Presbyterian Church of Hollywood June 20 to celebrate the 20th anniversary of the department of Church music at the University of Southern California. Letters were read from Dr. Clarence Dickinson, who helped launch the program in 1945, Dr. Max T. Krone, then dean of the school of music, Dr. Howard Swan of Occidental College, Alec Wyton and other leaders.

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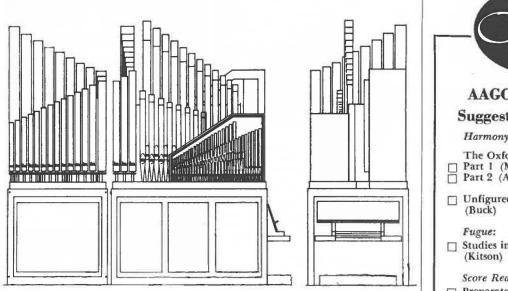
New Millcreek Lutheran Church Has Organ Scheduled for Completion Early Next Spring

Millcreek Lutheran Church, Richland, Pa. has awarded the contract for a new organ to Charles D. Wilson & Co. of Harrisburg. Exposed portions of the organ will be featured in a Tudor set ting of contemporary architecture. Good-Long & Associates are architects for the building project.

GREAT Prinzipal 8 ft. 61 pipes Rohrflöte 8 ft. 61 pipes Dolcan 8 ft. Dolcan Celeste 8 ft. Octave 4 ft. 61 pipes Gedackt 4 ft. 12 pipes Super Octave 2 ft. 24 pipes Fourniture 2 ranks, 122 pipes Chimes

SWELL Bourdon 8 ft. 61 pipes Dolcan 8 lt. 61 pipes Dolcan Celeste 8 ft. 49 pipes Prestant 4 ft. Hohlflöte 4 ft. 61 pipes Nasard 2 ½ ft. 61 pipes Zauberflöte 2 ft. 61 pipes Sifflöte 1 ft. 24 pipes Plein Jeu 3 ranks 183 pipes Fagott 16 ft. 61 pipes

PEDAL Contre Bourdon 32 ft. 32 notes Untersatz 16 ft. 32 pipes Still Gedackt 16 ft. 12 pipes Quinte 10% ft. Octave 8 ft. 32 pipes Bourdon 8 ft. 12 pipes Singerd Gedackt 8 ft. Super Octave 4 ft. 12 pipes Flöte 4 ft. Octavin 2 ft. Bombarde 16 ft. Fagott 8 ft.



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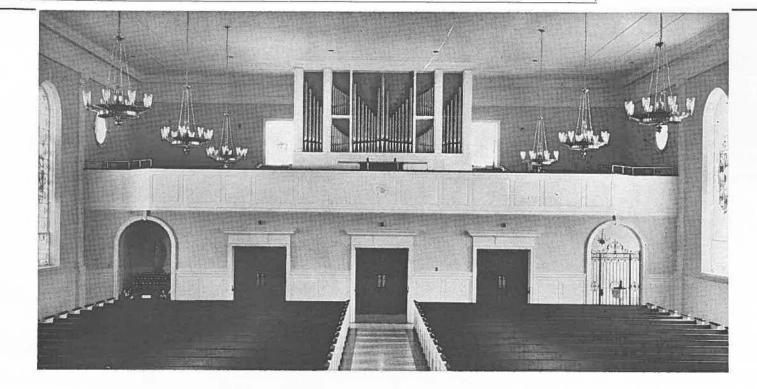
The organ is placed free-standing on a gallery dividing the nave from the ante-chapel and baptistry. In order to reduce the physical size of the instrument, the two bass octaves of the manual upperwork stops, with the exception of the mixture, are derived from appropriate unison stops on the same manual. These upperwork stops are, however, entirely "straight" from middle C upwards.

GREAT Open Diapason 8 ft. Stopped Diapason 8 ft. Salicional 8 ft. Principal 4 ft. Chimney Flute 4 ft. Fifteenth 2 ft. SWELL Spitz Flute 8 ft.

SwELL Spitz Flute 8 ft. Salicional 8 ft. Gemshorn 4 ft. Piccolo 2 ft. Quartane 2 ranks PEDAL

Bourdon 16 ft. Principal 8 ft. Gedeckt 4 ft.

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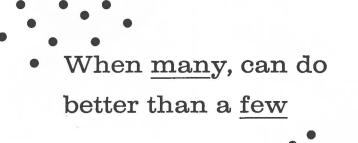
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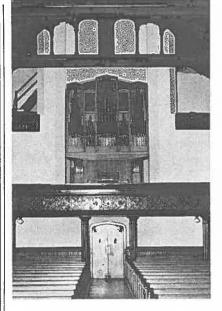
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and simplicity. With this new Reference Recording, a **Total Sound Picture** of the entire service ...narration, scripture reading, chorus, solos, and accompaniments ... can be com-pletely evaluated by the choir director in less than an hour... at no cost. Plan now for a particularly impressive new kind of Christmas service in your church, uniting clergy, choir, and congregation in worship and song, by requesting-on 30-day approval a copy of The Festival of Nine Lessons and Carols Reference Recording. To order, use the coupon below.





#### CASAVANT TRACKER TO WILMINGTON CHURCH

REAR GALLERY INSTALLATION

Detached Console With Completely Mechanical Action - Organist **Is Margaret Farrow** 

A mechanical action organ was re-cently built and installed by Casavant Frères Limitée, in St. James Episcopal Church, Wilmington, N.C. The instrument has 24 stops com-prised of 34 ranks of pipes. The ober-werk is expressive. Facade pipes as well as all principal and mixture pipes are made of polished tin. Classic voic-ing was used throughout. Wind pres-sures of the various divisions are as follows: hauptwerk 55 mm., oberwerk 55 mm., pedal 75 mm. Both stop and key action are mechanical. The organ key action are mechanical. The organ with its detached console is ideally lo-cated at the cetter of the rear gallery of the church and speaks directly into the nave.

Lawrence I. Phelps, tonal director of Casavant Frères, designed the organ in consultation with Margaret Farrow, or-ganist of the church, and Donald V. Corbett, Casavant representative.

HAUPTWERK Quintaden 16 ft. 56 pipes Prinzipal 8 ft. 56 pipes Bordun 8 ft. 56 pipes Oktav 4 ft. 56 pipes Mixtur 4 ranks 224 pipes Trompete 8 ft. 56 pipes

OBERWERK OBERWERK Salizional 8 ft. 49 pipes Holzgedackt 8 ft. 56 pipes Prinzipal 4 ft. 56 pipes Rohrflöte 4 ft. 56 pipes Gemshorn 2 ft. 56 pipes Quinte 1<sup>1</sup>/<sub>3</sub> ft. 56 pipes Sesquialtera 2 ranks 88 pipes Scharf 4 ranks 224 pipes Krummhorn 8 ft. 56 pipes Tremulat Tremulant

PEDAL PEDAL Subbass 16 ft. 32 pipes Prinzipal 8 ft. 32 pipes Pommer 8 ft. 32 pipes Choralbass 4 ft. 32 pipes Mixtur 4 ranks 128 pip Fagott 16 ft. 32 pipes pipes Schalmei 4 ft. 32 pipes

#### GERMANI TWO MONTH TOUR TO INCLUDE MANY STATES

Fernando Germani will arrive in this Fernando Germani will arrive in this country Sept. 30 for a two month tour opening Oct. 2 at First Baptist Church, Worcester, Mass. Later that week he will go to Canada and play the dedica-tory recital Oct. 6 of the new Tamburini organ at Notre Dame della Consolata Church, Montreal. While there he will record a half-hour radio program for the CBC. The tour includes master classes and

The tour includes master classes and will take Mr. Germani to the Northwest and California the last week of October and California the last week of October and the first of November. He will take part in the annual church conference Oct. 17-18 at the University of Michigan. His Duke University recital Nov. 20 will be preceded by a master class. The complete list of dates will appear in the calendar pages.

#### **NEW SWAIN & KATES ORGAN** IN SAN LEANDRO, CALIF.

AT FIRST PRESBYTERIAN CHURCH

#### Unified Design Based on 11 Ranks Dedicatory Recital Played by Ludwig Altman

The Swain & Kates Organ Co., Oak-land, Calif, has built and installed an eleven rank instrument at the First Presbyterian Church, San Leandro. A dedicatory recital was played by Ludwig Altman in May.

GREAT Gedeckt 16 ft. Principal 8 ft. Koppelgedeckt 8 ft. Gemshorn 8 ft. Gemshorn Celeste 8 ft. Octave 4 ft. Gedeckt 4 ft. Nazard 2<sup>3</sup>/<sub>3</sub> ft. Principal 2 ft. Koppelflute 2 ft. Tierce 1<sup>3</sup>/<sub>5</sub> ft. Mixture 4 ranks Chimes

SWELL Gedeckt 8 ft. Gemshorn 8 ft. Gemshorn Celeste 8 ft. Prestant 4 ft. Koppelflute 4 ft. Klein Gedeckt 2 ft. Quint 1½ ft. Italian Principal 1 ft. Zimbel 4 ranks Contre-Trumpet 16 ft. Trumpet 8 ft. Clarion 4 ft. Tremulant

PEDAL Subbass 16 ft. Subbass 16 ft. Principal 8 ft. Gedeckt 8 ft. Gemshorn 8 ft. Choral Bass 4 ft. Koppelflute 4 ft. Mixture 4 ranks Posaune 16 ft. Trumpet 8 ft. Clarion 4 ft.

ANALYSIS Principal 8 ft. Prestant 4 ft. Gedeckt 16 ft. Koppelfute 4 ft Gemshorn 8 ft. ft. Gemshorn Celeste 8 ft. Trumpet 8 ft. Mixture 4 ranks

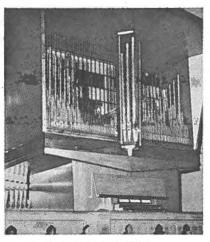


Edmund Sereno Ender observed his 80th birthday and his 59th wedding anniversary in midsummer. Though Mr. Ender retired after 32 years as organist at St. Paul's Church, Baltimore and in 1964 from an eight-year pinch-hitting stint at St. Thomas Episcopal, St. Petersburg, Fla., he is still playing recitals and his name often appears in the recital columns of this magazine. Mr. Ender began his career in church music as a box soprano at Trinity Episcopal

music as a boy soprano at Trinity Episcopal Church, New Haven, Conn. He took his de-gree in music from Yale in 1905 and also studied in Europe. He has served music faculties of Carleton

College, Northfield, Minn., Goucher College, Baltimore, and at Peabody Conservatory. Our picture above dates from the 1940's

at the height of Mr. Ender's career.



CONVENT CHAPEL HAS HOFMANN TRACKER ORGAN

#### SCHOLASTICA CONVENT SAINT

#### Kenneth R. Osborne Opens Newly Built Tracker Instrument in Fort Smith, Ark.

Otto Hofmann, Austin, Texas has Otto Hofmann, Austin, Texas has completed a mechanical-action instru-ment for the chapel of St. Scholastica's Convent, Fort Smith, Ark. The organ speaks on 1% in. wind pressure through-out and is contained in an organ case located in the west gallery of the chapel. The metal manual pipes are made of 50% tin. Kenneth R. Osborne was con-sultant for the new instrument and played the dedicatory recital. played the dedicatory recital.

GREAT Quintade 16 ft. 56 pipes Prinzipal 8 ft. 44 pipes Gedeckt 8 ft. 56 pipes Octave Prinzipal 4 ft. 56 pipes Spitzličite 4 ft. 56 pipes Gemshorn 2 ft. 56 pipes Mixtur 4 ranks 224 pipes SWELL SWELL Prinzipal 8 ft. 39 pipes Rohrflöte 8 ft. 56 pipes Gemshorn 8 ft. 44 pipes Gedeckt 4 ft. 56 pipes

Quinte 2% ft. 56 pipes Spitzprinzipal 2 ft. 56 pipes Terz 1% ft. 56 pipes Scharf 2-3 ranks 159 pipes Tremulant

PEDAL Untersatz 16 ft. 32 pipes Gedeckt 16 ft. 20 pipes Prestant 8 ft. 32 pipes Choralbass 4 ft. 32 pipes Mixtur 3 ranks 96 pipes Fagot 16 ft. 32 pipes



FINE ARTS CENTER

Nathan A. Randall will Build Unenclosed Organ New in German Classic Design

The department of music at Tufts University, Medford, Mass. has com-missioned Nathan A. Randall to build two-manual instrument for the Cohen a two-manual instrument for the conen Fine Arts Center. The organ has been under construction for several weeks, and is expected to be completed early in 1967. The tonal design is German Classic, completely unenclosed, with cases to project the sound. The speci-fication was drawn by Nathan Randall in conjunction with Kenneth MacKillop, chairman of the music department. chairman of the music department.

HAUPTWERK Holzgedeckt 8 ft. 61 pipes Prinzipal 4 ft. 61 pipes Flachflöte 2 ft. 61 pipes Mixtur 3 ranks 183 pipes

POSITIV POSITIV Rohrflöte 8 ft. 61 pipes Spitzflöte 4 ft. 61 pipes Nasat 2<sup>4</sup>/<sub>3</sub> ft. 61 pipes Prinzipal 2 ft. 61 pipes Terz 1<sup>4</sup>/<sub>3</sub> ft. 61 pipes PEDAL

PEDAL Bordun 16 ft. 32 pipes Prinzipal 8 ft. 32 pipes Bordun 8 ft. 12 pipes Choralbass 4 ft. 12 pipes Bordun 4 ft. 12 pipes



The 18th class of Schulmerich School of Campanology, sponsored by Schulmerich Caril-lons, Inc., Sellersville, Pa., graduated 16 June 24. Sessions were held June 19 to 24 at the Westminster Choir College, Princeton, N.J., and ended with a visit to the Schulmerich fac-tory. Students are pictured with their instructors in front of the Schulmerich office. Seated, left to right: Alica B. Banks, Westfield, Mass.; Shirley M. Rohrbach, Allentown, Pa.; Elsie E. Kratzer, Allentown, Pa.; Louise Carlson, Baltimore, Md.; Miriam B. Park, Greensburg, Pa.; Brenda Gail Cox, Mississippi State University; Jane Annette Schrader, Sioux City, Iowa; Karen Walchak, Villanova, Pa. University. Standing: Lindsay Lafford, Hobart and William Smith Colleges, Geneva, N.Y.; John Klein, musical director at Schulmerich; John P. Dougher-ty, vice-president at Schulmerich; Leslie C. Bartholomew, Jr., Allentown, Pa.; G. Douglas Millson, Edmonton, Alta., Canada; Robert N. Clawson, Oral Roberts University, Tulsa, Okla; Paul Bartholomew, assistant musical director at Schulmerich; Hall M. Macklin, University of Idaho, Moscow; Warren Hutton, University of Alabama; Frank Law, Valley Forge, Pa. The 18th class of Schulmerich School of Campanology, sponsored by Schulmerich Caril-

#### **GREENWOOD TO CALVARY BAPTIST IN CHARLOTTE**

SEVEN RANK UNIFIED DESIGN

Installation Completed in June With Dedicatory Recital by Charles L. Dirr

The Greenwood Organ Co. of Charlotte, N.C. has recently completed a new organ for Calvary Baptist Church, Charlotte. Exposed pipework is featured in a unified design of seven ranks. Carroll Dellinger is minister of mu-sic and Mrs. Kenneth Wentzel is organ-ist. Charles L. Dirr played the dedica-tory recital on June 19.

GREAT Principal 8 ft. Gedeckt 8 ft. Gemshorn 8 ft. Prestant 4 ft. Flute d'Amour 4 ft. Octave Gemshorn 4 ft. Twelfth 2<sup>2</sup>/<sub>3</sub> ft. Mixture 2 ranks Chimes

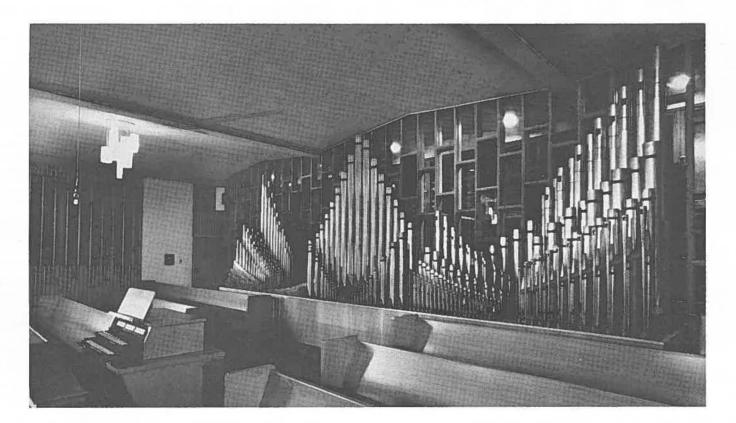
Gedeckt 8 ft Gemshorn 8 ft. Prestant 4 ft. Flute d'Amour 4 ft Octave Gemshorn 4 ft. Nasard 23/3 ft. Flautina 2 ft. Larigot 11/3 ft. Trompette 8 Clarion 4 ft. 8 ft.

SWELL

PEDAL Bourdon 16 ft. Principal 8 ft. Gedeckt 8 ft. Guint 5<sup>1</sup>/<sub>3</sub> ft. Prestant 4 ft. Prestant 4 it. Flute 4 ft. Octave Gemshorn 4 ft. Mixture 3 ranks Double Trompette 16 ft. Trompette 8 ft. Clarion 4 ft.

ANALYSIS Principal 8 ft. 61 pipes Prestant 4 ft. 61 pipes Mixture 2 ranks 122 pipes Gedeckt 16 ft. 97 pipes Gemshorn 8 ft. 73 pipes Trompette 16 ft. 85 pipes

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## **Contemporary Anthems for** the Thanksgiving Season

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HANSON, HOWARD HOW EXCELLENT THY NAME (SATB with Organ)CM 6806	.30
MARSHALL, JANE M. WE COME UNTO OUR FATHERS' GOD (SATB with Piano or Organ)CM 7356	.25
MUELLER, CARL F. PRAISE, MY SOUL, THE KING OF HEAVEN (SATB with Piano or Organ)CM 7382	.25
PASQUET, JEAN <i>I GIVE THANKS UNTO THEE, O LORD</i> (For Chorus of Mixed Voices with Piano or Organ)CM 7270	.25
TITCOMB, EVERETT O GIVE THANKS UNTO THE LORD (SATB a cappella)CM 7407	.25
WYTON, ALEC AN ENDLESS ALLELUIA (For Chorus of Mixed Voices with Piano or Organ)CM 3774	.25
YOUNG, GORDON SING UNTO GOD (For Chorus of Mixed Voices with Piano or Organ)CM 7303	.25

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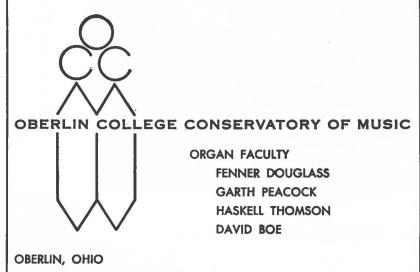
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#### **Organ Music**

The most important news in organ music this month is certainly the ap-pearance of the first half (12 volumes) of Flor Peeter's opus 100, Hymn Pre-ludes for the Liturgical Year (C. F. Peters). Of course Dr. Peeters is not the first to follow the pattern of Bach's unfinished Orgelbüchlein, but he does what is, to our knowledge, the most comprehensive and carefully planned job of it. His style is conservative; he has adopted few of the devices and mannerisms of the mid-20th century. Like Bach he planned this formidable The most important news in organ mannerisms of the mid-20th century. Like Bach he planned this formidable undertaking for the regular use of the simple parish organist who has reason-able limits to both his technical and his musical abilities; only a few num-bers present any real difficulties. The stylistic variety is good within the lim-its Dr. Peeters has set and the reflec-tion of the mood of the original tune is in every case completely appropriate. is in every case completely appropriate. The tunes themselves are surely sug-The tunes themselves are surely sug-gested by the wider choice of sources the average American hymnal provides and will consequently have special ap-peal for American service players and American organ teachers. The first 12 volumes are subtitled as follows; Ad-vent, Christmas, Circumcision and Name of Jesus, Epiphany; Lent and Easter; Ascensiontide, Pentecost, Holy Trinity; Minor Festivals – Transfigura-tion Presentation of Jesus and Purifica. Easter; Ascensionitue, reinteens, -----Trinity; Minor Festivals - Transfigura-tion, Presentation of Jesus and Purifica-tion of Mary, Annunciation, Visitation, St. Michael and All Angels, Reforma-tion, Humiliation and Prayer; All Saints' and Memorial Day, Apostles and Evangelists, Holy Innocents, Martyrs' Days; Worship, Adoration, Praise; Ma-tins, Lauds, Sext, None, Vespers, Com-pline; Holy Scriptures and Propagation of the word; Holy Baptism, Holy Com-munion; The Church, The Holy Min-istry, Ordination, Installation, Com-missioning: Dedication and Anniveristry, Ordination, Installation, Com-missioning; Dedication and Anniver-sary; The Lord's Day, Beginning and Close of Worship. There is no reason

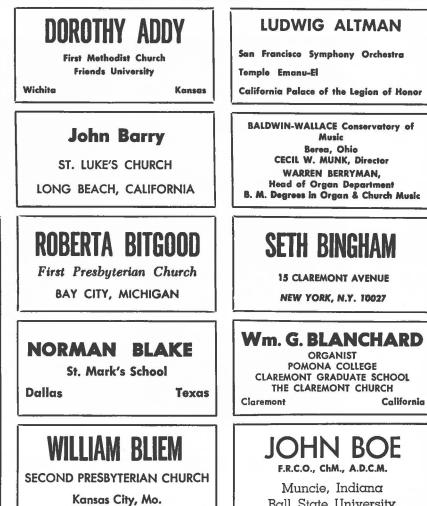
why use of the tunes (each volume con-tains from six to 11 picces) should not be extended to other texts set to them in other hymnals. Every organist should obtain the prospectus of the whole opus and then at least sample a volume or two for occasions near at hand. Even-tually the whole set will find its way into many libraries. Number 36 of *The California Organ-ist* series is a Second Prelude Book, containing pieces by Clarence Mader, Orpha Ochse, Donald Johns, Rayner Brown and Gerhard Wuensch. This is a useful and attractive set, exactly ful-filling the purpose of the series. Rayner Brown's contribution is really 10 small chorale realizations.

filling the purpose of the series. Rayner Brown's contribution is really 10 small chorale realizations. David Drinkwater's Anthology of 19th Century Organ Music should be useful both for player and student, for it gives a fair sampling of music from Boëly to Tournemire; the 16 pieces provide a clear cross section. Naturally all older libraries will duplicate many of these pieces. J. Fischer is the publisher. Anthony Newman's Fugue on the Kyrie is an interesting essay in apply-ing new techniques to old forms (Mc Laughlin and Reilly). There is a big virtuoso ending. We shall no doubt be hearing a lot from and about this talented young man. Rolande Falcinelli has a big concert piece on Cor Jesu Sacratissimum pub-lished by Editions Transatlantiques, Paris, and available from Theodore Presser. The registration is indicated for the organ at Sacré-Coeur de Mont-martre. Many familiar French formulas are used to create what many of us may think of as a typical French organ martre. Many familiar French formulas are used to create what many of us may think of as a typical French organ piece. Presser publishes a hardly re-markable choral Gloria to be sung to the accompaniment of the hardy Widor Toccata; Gordon Young made this one. C. H. Trevor has made playable trio versions of Two Bach Sinfonias, both familiar to many organists in other guises. Galaxy distributes these Elkin releases.

releases.

From Novello comes a Sinfonia by John McCabe, whose several short move-ments are designed to be played con-secutively; it utilizes a number of con-temporary musical practices. Learning this not impossibly difficult piece might provide a nice challenge for any good organist.

Two chorales for organ and brass solo arranged by René Frank come from Hope Publishing Company. Both (Sleepers, Wake and the Morning Star one) are playable by average players. -



Ball State University



#### **KEEFER INSTALLATION IN** VANCOUVER, B.C. CHAPEL

#### ST. ANDREW'S - WESLEY CHURCH

Gallery Installation of 7 Ranks Dedicated in February; Organist is Donald H. Forbes

A new instrument of seven ranks has been built by G. Herald Keefer & Assoof St. Andrew's-Wesley United Church. The organ is placed in a gallery at the rear of the chapel. Work is also in pro-gress on an instrument of 96 ranks to be installed in the main church. Donald be installed in the main church. Donald H. Forbes is organist and choirmaster.

GREAT Principal 8 ft. Gedeckt 8 ft. Dolce 8 ft. Unda Maris 8 ft. Unda Maris 8 ft. Octave 4 ft. Bourdon 4 ft. Dulcet 4 ft. Twelfth 2<sup>2</sup>/<sub>2</sub> ft. Fifteenth 2 ft. Mixture 2 ranks Krummhorn 8 ft. Krummhorn 4 ft. SWELL.

Gedeckt 16 ft. Gedeckt 8 ft. Dolce 8 ft. Unda Maris 8 ft. Bourdon 4 ft. Dulcet 4 ft. Nazard 2<sup>2</sup>/<sub>3</sub> ft. Flautina 2 ft. Tierce 13/5 ft. Larigot 11/3 ft. Fife 1 ft. Krummhorn 8 ft. Tremolo Chimes PEDAL Subbass 16 ft.

Gedeckt 8 ft. Dolce 8 ft. Principal 4 ft. Mixture 2 ranks Krummhorn 4 ft.

#### SEATTLE FIRM BUILDS FOR CALIFORNIA CHURCH

28 RANKS UNDER CONSTRUCTION

Install Balcom & Vaughan Organ Later in Year at St. Mary's Church, Whittier, Calif.

A two-manual organ of 28 ranks is now being constructed in the plant of Balcom & Vaughan Pipe Organs, Inc., in Seattle. Installation should be com-pleted in the latter part of 1966, or earlier. The specification was designed by Eugene M. Nye, tonal director, in collaboration with the Rev. Vincent Molthen, organist of St. Mary's Church. Further aid was given by the Rev. Richard H. Trame, S.J. of Loyola Uni-versity, who assisted C. M. Balcom on details of the installation and other matters. A two-manual organ of 28 ranks is matters.

matters. The firm is finishing other similar installations for St. Anselm's Church in Los Angeles, and the Jesuit Chapel of the Academy of Our Lady Queen of Peace, in Santa Barbara, Calif.

GREAT Prinzipal 8 ft. 61 pipes Bordun 8 ft. 61 pipes Gemshorn 8 ft. 61 pipes Gemshorn Ccleste 8 ft. 49 pipes Oktave 4 ft. 61 pipes Koppel Flöte 2 ft. 61 pipes Flach Flöte 2 ft. 61 pipes Fourniture 4 ranks 244 pipes Trumpet 8 ft. 61 pipes Krummhorn 8 ft. 61 pipes SWELL GREAT SWELL

SWELL Rohrlöte 8 ft. 61 pipes Spitz Gamba 8 ft. 61 pipes Spitz Gamba Celeste 8 ft. 49 pipes Italiansche Prinzipal 4 ft. 61 pipes Zauberflöte 4 ft. 61 pipes Nasat 2% ft. 61 pipes Loch Gedackt 2 ft. 61 pipes Terz 1% ft. 61 pipes Mixture 3 ranks 183 pipes Basson 16 ft. 12 pipes Hautbois 8 ft. 61 pipes Tremulant PEDAL

PEDAL Rohrbordun 16 ft. 32 pipes Zart Flöte 16 ft. Suavial 8 ft. 32 pipes Rohrflöte 8 ft. Spitz Gamba 8 ft. Koralbass 4 ft. 12 pipes Rohr Pommer 4 ft. 32 pipes Rauschbass 3 ranks Basson 16 ft. Trumpet 8 ft. Klarine 4 ft. Krummhorn 4 ft.

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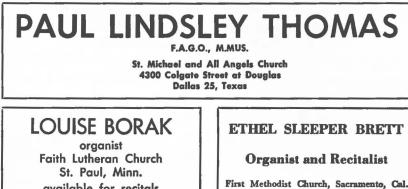
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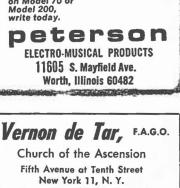
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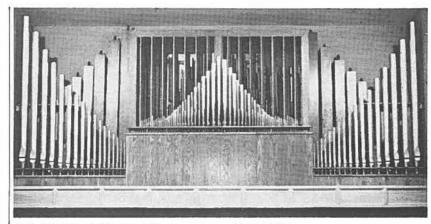
Paul N. Elbin, President, West Liberty State College. Dr. Elbin is a former dean of the Wheeling Chapter, American Guild of Organists, and for many years served as record editor of Etude magazine and music editor of the Wheeling News-Register.



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#### DELAWARE BUILDS FOR **1ST METHODIST CHURCH**

SILER CITY, N. C. INSTALLATION

New Organ Designed to Support an Extended Music Program — McCorkle Consults

The Delaware Organ Co., Tonawanda, The Delaware Organ Co., Tonawanda, N.Y. has built an instrument of unified design for the First Methodist Church, Siler City, N.C. The new organ replaces a Wicks organ which was installed be-hind a four foot by four foot tone open-ing in the same location. The new in-stallation is entirely in the open in the front of the church with the bourdon and diapason choruses exposed. A swell box in the center contains the balance of the instrument. of the instrument. Norman McCorkle, director of music

at the church, designed the specification in consultation with Robert Colby and Gene Burmaster of the Delaware Co. The organ is finished with open toe voicing on 2½ in. wind pressure.

GREAT Gemshorn 16 ft. Principal 8 ft. Gemshorn 8 ft.

Octave 4 ft. Rohrflöte 4 ft. Super Octave 2 ft. Fourniture 4 ranks Trumpet 8 ft. Trumpet 4 ft. Chimes (prepared) SWELL

Rohrflöte 8 ft. Gemshorn 8 ft. Octave 4 ft. Gemshorn 4 ft. Principal 2 ft. Rohrflöte 2 ft. Rohrflöte 2 ft. Rohrquint 1½ ft. Rohrquint 1½ ft. Trumpet 8 ft. Tremulant (prepared) PEDAL Pi Bourdon 16 ft. Principal 8 ft. Bourdon 8 ft. Gemshorn 8 ft. Octave 4 ft. Rohrflöte 4 ft. Gemshorn 2 ft. Fourniture 4 ranks Trumpet 16 ft. Trumpet 8 ft.

Trumpet 8 ft. Trumpet 4 ft. ANALYSIS

ANALYSIS Principal 8 ft. 61 pipes Rohrflöte 8 ft. 85 pipes Gemshorn 8 ft. 73 pipes Octave 4 ft. 73 pipes Fourniture 4 ranks 244 pipes Bourdon 16 ft. 32 pipes Trumpet 16 ft. 85 pipes

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AAGO

### **2 MANUALS AT ATLANTA**

Two two-manual organs attracted wide attention at the AGO national convention. Both were heard more than once and under circumstances about as favorable as possible. Convention dele-gates received stoplists of all instruments played at the convention but those unable to attend will want to study the dispositions of these two Europeanbuilt instruments.

built instruments. -The fine-toned Dutch Flentrop track-er at St. Anne's Church, where William Weaver is in charge of the music, was the first organ heard in an official pre-convent on recital; E. Power Biggs was the recitalist. Mary Frances Ross played the in trument in one of the "group" recitals. Mr. Weaver has set up a con-tinuing monthly series in which various tinuing monthly series in which various players will be heard on this organ. Its design follows.

HOOFDWERK HOOFDWERK Quintadeen 16 ft. 56 pipes Prestant 8 ft. 56 pipes Roerfluit 8 ft. 56 pipes Spitsgamba 8 ft. 56 pipes Speelfluit 4 ft. 56 pipes Octaaf 2 ft. 56 pipes Mixtuur 4 ranks 224 pipes Trompet 8 ft. 56 pipes

Trompet 8 ft. 56 pipes BORSTWERK Gedekt 8 ft. 56 pipes Prestant 4 ft. 56 pipes Woudfluit 2 ft. 56 pipes Quint 1½ ft. 56 pipes Sesquialter 2 ranks 112 pipes Mixtuur 3 ranks 168 pipes Dulciaan 16 ft. 56 pipes Tremulant Tremulant

PEDAAL PEDAAL Prestant 16 ft. 32 pipes Bourdon 16 ft. 32 pipes Octaaf 8 ft. 32 pipes Gedekt 8 ft. 32 pipes Spitsfluit 4 ft. 32 pipes Schalmei 4 ft. 32 pipes

Mildred Andrews conducted her pop-Mildred Andrews conducted her pop-ular master class session on a hand-some organ by Fratelli Ruffati of Padua, Italy. The organ would not fit into the intended hotel space and was, fortun-ately, set up instead in the small first Congregational Church. Its clarity and good blend made it an ideal demonstra-tion and teaching instrument tion and teaching instrument.

GREAT Quintaton 16 ft. 61 pipes Montre 8 ft. 61 pipes Flute à cheminée 8 ft. 61 pipes Flute cylindrique 4 ft. 61 pipes Doublette 2 ft. 61 pipes Sesquialtera 2 ranks 122 pipes Fourniture 4 ranks 244 pipes

SWELL

SWELL Bourdon 8 ft. 61 pipes Viola Pomposa 8 ft. 61 pipes Voix Céleste 8 ft. 98 pipes Principal 4 ft. 61 pipes Flutte à fuseau 4 ft. 61 pipes Nazard 23/3 ft. 61 pipes Principale Italiano 2 ft. 61 pipes Tierce 13/5 ft. 61 pipes Nineteenth 11/3 ft. 61 pipes Trompette Harmonique 8 ft. 61 pipes Clairon 4 ft. 12 pipes

PEDAL Soubasse 16 ft. 32 pipes Quintaton 16 ft. Principal 8 ft. 32 pipes Bourdon 8 ft. 12 pipes Octave 4 ft. 12 pipes Cor de nuit 4 ft. 12 pipes Trompette Harmonique 8 ft. Clairon 4 ft. PEDAL





Paul J. Sifler has been appointed choir-master organist of St. Thomas Episcopal Church, Hollywood, Calif. He leaves a sim-ilar position at Christ Church, Oyster Bay, N. Y. Prior to that he served other churchs ady, N. Y. Prior to that he served other churches in the New York City area, including St. Paul's Chapel, Trinity Parish, where he played weekly organ recitals for several years. He has also been engaged as organ-ist for Temple Sinai, Glendale, Calif. Mr. Sifler has been invited to appager in

Mr. Sifler has been invited to appear in the series of organ recitals sponsored by the Pasadena and Valley Districts AGO Chapter, on which will play a program of larger Messiaen works.

#### **REID ORGAN CO. BUILDS** IN BAKERSFIELD, CALIF.

PRINCIPAL & MIXTURE EXPOSED

Church of the Mennonite Brethren Has First Pipe Organ For This Denomination in the U.S.

The two-manual organ built for the Church of the Mennonite Brethren. Bakersfield, Calif. by Reid Organ Co., Santa Clara, was completed in late 1965. The great principal and mixture are ex-pozed. Remaining portions of the organ are placed in a specially built chamber over the baptistry. The console was designed and built to match existing church furnishings and is movable to a location on the pulpit platform for use in recitals.

GREAT Principal 8 ft. 12 pipes Principal 8 It. 14 pr Rohrflöte 8 ft. Gemshorn 8 ft. 61 pipes Principal 4 ft. 61 pipes Rohrflöte 4 ft. Principal 2 ft. 12 pipes Mixture 3 ranks 183 pipes SWELL

SWELL Viola 8 ft. 61 pipes Viole Celeste 8 ft. 49 pipes Rohrflöte 8 ft. 61 pipes Fugara 4 ft. 61 pipes Rohrflöte 4 ft. 12 pipes Nazard 23/5 ft. Rohrflöte 2 ft. 12 pipes Trompette 8 ft. 61 pipes



PEDAL Resultant 32 ft. Principal 16 ft. 12 pipes Bourdon 16 ft. 12 pipes Principal 8 ft. Rohrflöte 8 ft. Viola 8 ft. Ouinte 5½ ft 12 pipes Quinte 5<sup>1</sup>/<sub>3</sub> ft. Principal 4 ft.

RECORDERS, gamba and organ combined Aug. 5 for an unusual program at Christ Church Cathedral, Indianapolis, Ind. Dr. and Mrs. James Carley joined James Litton in works from Heinrich Isaac to Jean Baptiste

Hmbrose Church



**Rev.** VICTOR DIPRIMEO, Pastor

TWO MANUALS THIRTY-TWO RANKS

NOW AVAILABLE: recording made at the dedication of the new Wicks organ at Sacred Heart Cathedral, Rochester, New York, on January 16, 1966. Features organists Dr. Kent Hill of Lubbock, Texas, and Francis J. Pilecki of the Cathedral; St. Bernard's Seminary choir, conducted by Rev. Robert G. Smith; trumpets, and congregation of 1200. Two 12-inch stereo records, with photographs and notes, for \$7.95 postpaid.

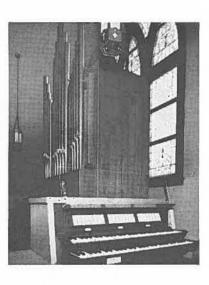
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	(ER INST			CHURCH
EDIFICE	DEDICA	TED	IN	SPRING
Calvary Has C	Lutheran Gallery Iı Slider	nstalla	ation	Cranford Using

The Schlicker Organ Co. of Buffalo has recently completed installation of a two-manual organ in the Calvary Lutheran Church of Cranford, N.J. The church, dedicated this spring, has excellent acoustics. No artificial amplification of speech or music is required. The organ is arranged across the back of the rear gallery. Manual stops speak from slider wind-chests with electric playing action and electro-pneumatic stop action. Low pressure (1¾ in. to 2¼ in.) classic voicing, with no nicking of the pipes, is used throughout the instrument. Charles G. Frischmann is director of music at Calvary Church.

GREAT Prinzipal 8 ft. 61 pipes Rohrgedackt 8 ft. 61 pipes Oktav 4 ft. 61 pipes Waldflöte 2 ft. 61 pipes Mixtur 5 ranks 292 pipes SWELL Holzgedackt 8 ft. 61 pipes Prinzipal 2 ft. 61 pipes Terz 1½ ft. 69 pipes Klein-Nasat 1½ ft. 61 pipes Fagott 8 ft. 61 pipes Tremolo

PEDAL Subbass 16 ft. 32 pipes Prinzipal 8 ft. 32 pipes Gedackt 8 ft. 12 pipes Choralbass 4 ft. 12 pipes Rauschpfeife 2 ranks 64 pipe Kontrafagott 16 ft. 12 pipes Fagott 4 ft.



Ruth Schenck, Holly, Colo., has been appointed organist of the First Baptist Church, Salina, Kans. A scholarship student at Kansas Wesleyan University, Miss Schenck is a student of Harry H. Huber.

#### HUMPE ENLARGES ORGAN AT ST. PIUS X CHURCH

MAIN CHURCH NOW COMPLETED

Newly Rebuilt and Enlarged Organ Replaces 3 Rank Unification in Steubenville, Ohio

The Humpe Organ Co., Steubenville, Ohio has completed the installation of a rebuilt and enlarged organ at St. Pius X Church. This instrument replaces a three rank unit organ originally built in 1958. The main church has now been completed, and the organ has been installed in a rear gallery loft with the choir and console on floor level.

GREAT Open Diapason 8 ft. 61 pipes Concert Flute 8 ft. 12 pipes Salicional 8 ft. Octave 4 ft. 61 pipes Mixture 2 ranks 122 pipes Chimes

SWELL Bourdon 8 ft. 85 pipes Salicional 8 ft. 61 pipes Harmonic Flute 4 ft. 61 pipes Nazard 22% ft. Piccolo 2 ft. Tierce 13% ft. Trompette en Chamade 8 ft, 61 pipes <u>PEDAL</u> Sub Bass 16 ft. 12 pipes Lieblich Bourdon 16 ft. 12 pipes

PEDAL Sub Bass 16 ft. 12 pipes Lieblich Bourdon 16 ft. 12 pipes Flötenbass 8 ft. Quint 51/3 ft. Choral Bass 4 ft. Trumpet 16 ft. (prepared)



James Moeser has been appointed to the faculty of the University of Kansas as assistant professor of organ, chairman of the organ department and university organist. He goes to Lawrence from Ann Arbor, Mich. where he has completed residence requirements for the DMA degree at the University of Michigan. He has held a university fellowship, a university scholarship, a school of music teaching fellowship in organ and a Kent fellowship awarded by the Danforth Foundation for advanced work in musicology. He served as organist-choirmaster of Mariners' Church in the Detroit Civic Center.

ers' Church in the Detroit Civic Center. Previously Mr. Moeser was a member of the faculty at the University of Texas where he earned BMus and MMus and where his study was with John Boe and E. William Doty. He studied in Europe in 1961-62 on a Fulbright grant, in Berlin with Michael Schneider and in Paris with Marcel Dupre. His work at Michigan has been with Marilyn Mason.

FRED TULAN played the complete Art of Fugue and the Musical Offering on Sundays in August at the Cathedral of the Annunciation, Stockton, Cal. Occasional second organ parts were tape-recorded for the former and instruments assisted in the latter.





NOACK BUILDS FOR BRANDEIS UNIVERSITY

#### TRACKER AT SLOSBERG HALL

Completion of New Installation on Slosberg Hall Stage Is Scheduled for Fall

The Noack Organ Co., Andover, Mass. is completing this fall a new tracker at Slosberg Hall, the recital hall of Brandeis University, Waltham, Mass. It will be a small two-manual instrument and is intended primarily for the performance of the earlier literature. The instrument will be installed in the center of the Slosberg Hall stage, where the existing orchestra screen will serve to direct the sound of the organ into the audience.

The instrument was designed by Fritz Noack in co-operation with Paul Brainard and E. Titcomb of the Brandeis music department. The architectural design, also by the builder, was created in consultation with Harrison and Abramovitz, New York City, architects of the building.

GREAT Principal 8 ft. 56 pipes Chimney Flute 8 ft. 56 pipes Octave 4 ft. 56 pipes Sesquialtera 2 ranks 88 pipes Nachthorn 2 ft. 56 pipes Mixture 4 ranks 224 pipes

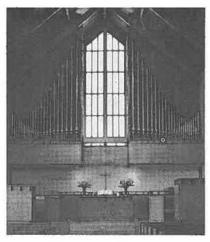
SWELL Gedackt 8 ft. 56 pipes Koppelflöte 4 ft. 56 pipes Principal 2 ft. 56 pipes Larigot 1½ ft. 56 pipes Cymbal 3 ranks 168 pipes Schalmey 8 ft. 56 pipes PEDAL

PEDAL Subbass 16 ft. 32 pipes Open Bass 8 ft. 32 pipes Quintadena 4 ft. 32 pipes Mixture 4 ranks 128 pipes Fagotto 16 ft. 32 pipes



Paul David Laubengayer, 19, was appointed assistant organist and choirmaster at Christ Church Cathedral, St. Louis effective July 1. He has completed two years of study at the St. Louis Institute of Music with organ under Ronald Arnatt, organist and choirmaster at the Cathedral. He will continue his studies at Southern Illinois University, Edwardsville, on a full scholarship. He has played recitals in the St. Louis area this year.

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SCHANTZ BUILDS FOR **BAPTIST CHURCH** 

#### TWO PRINCIPAL RANKS EXPOSED

#### Ladd Thomas Designs Instrument for First Baptist Church of Riverside, California

The Schantz Organ Co., Orrville, The Schantz Organ Co., Orrville, Ohio has completed the installation of a two-manual organ in the First Bap-tist Church, Riverside, Calif. The organ is located on either side of the chancel with the 16 ft. principal and 4 ft. choral-bass exposed on either side of the chancel window. S. E. Boyd Smith is director of music and Charles Galetar, Jr. is organist. Ladd Thomas designed and sold the new instrument.

instrument. new

GREAT Principal 8 ft. 61 pipes Bourdon 8 ft. 61 pipes Erzähler 8 ft. Rohrflöte 8 ft. Rohrflöte 4 ft. Octave 4 ft. 61 pipes Spitzflöte 4 ft. 61 pipes Flachflöte 2 ft. 61 pipes Quinte 1½ ft. 61 pipes Rohrschalmei 8 ft. Tremulant SWELL GREAT

Tremulant SWELL Rohrflöte 8 ft. 73 pipes Gambe 8 ft. 61 pipes Gambe Celeste 8 ft. 54 pipes Erzähler 8 ft. 61 pipes Cemshorn 4 ft. 61 pipes Nasat 2<sup>2</sup>/<sub>3</sub> ft. 61 pipes Principal 2 ft. 61 pipes Scharf 4 ranks 244 pipes Trompette 8 ft. 61 pipes Rohrschalmei 4 ft. 61 pipes PEDAL Principal 16 ft. 44 pipes Bourdon 16 ft. 32 pipes Rohrgedackt 16 ft. 12 pipes Rohrgedackt 10 ft. 12 pij Octave 8 ft. Nachthorn 8 ft. 44 pipes Choralbass 4 ft. 32 pipes Nachthorn 4 ft. Mixture 3 ranks 96 pipes Fagot 16 ft. 44 pipes Fagot 18 ft. Fagot 8 ft. Rohrschalmei 4 ft.

**NEW WICKS INSTALLED** AT CINCINNATI SUBURB

ST. THOMAS EPISCOPAL CHURCH

Gerre Hancock Plays Dedicatory in Terrace Park; Organist is Lewis E. Rowell

A new 28 rank two-manual Wicks pipe organ has been installed at St. Thomas Episcopal Church, Terrace Park, Ohio. The dedicatory recital was played on February 6 by Gerre Han-cock cock.

Samuel Douglas and the Rev. Allyn Walker collaborated with the Wicks tonal staff in the design of the organ. Tonal finishing was by Lewis E. Rowell, organist and choirmaster, and John E. Sperling, tonal director at Wicks.

GREAT Quintaton 16 ft. 61 pipes Principal 8 ft. 61 pipes Rohrflöte 8 ft. 61 pipes Koppelflöte 4 ft. 61 pipes Flachflöte 2 ft. 61 pipes Mixture 4 ranks 244 pipes Trompette 8 ft. 61 pipes Rohr Schalmei 4 ft. 61 pipes

SWELL Holzgedeckt 8 ft. 61 pipes Erzähler 8 ft. 61 pipes Erzähler Celeste 8 ft. 49 pipes Spitzprinzipal 4 ft. 61 pipes Nachthorn 4 ft. 61 pipes Blockflöte 2 ft. 61 pipes Quint 1½ ft. 61 pipes Scharff 2 ranks 122 pipes Krummhorn 8 ft. 61 pipes Tremolo SWELL Tremolo

PEDAL. PEDAL Subbass 16 ft. 32 pipes Quintaton 16 ft. Prinzipalbass 8 ft. 32 pipes Copula 8 ft. 32 pipes Choralbass 4 ft. 12 pipes Hohlflöte 2 ft. Mixture 2 ranks 64 pipes Posaune 16 ft. 32 pipes Trompette 8 ft Trompette 8 ft. Cromorne 4 ft.









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#### Glorieta, New Mexico

#### GREAT

8'	Principal
8'	Bourdon
8'	Erzahler
	Octave
4'	Flute Harmonique61 generators
2'	Super Octave
	Fourniture IV
8'	Bombarde
	Fanfare Trumpet
	Chimes

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#### PEDAL

32' Violone					.32	generators
16' Principal					.32	generators
16' Violone			÷		.32	generators
16' Bourdon						
16' Dulciana					.32	generators
8' Principal						
8' Salicional					.32	generators
8' Hohlfloete					.32	generators
4' Choral Bass						
4' Fugara					.32	generators
32' Bombarde	 ,				.32	generators
16' Bombarde		,			.32	generators
8' Trumpet					.32	generators
4' Clarion					.32	generators

#### SWELL

16' Gemshorn	
8' Rohrfloete	
8' Gamba	
8' Voix Celeste	49 generators
8' Flute Celeste	49 generators
4' Principal	61 generators
4' Traversfloete	
2' Principal	61 generators
Plein Jeu IV	
16' Fagotto	61 generators
8' Trompette	61 generators
8' Oboe	61 generators
4' Clarion	61 generators

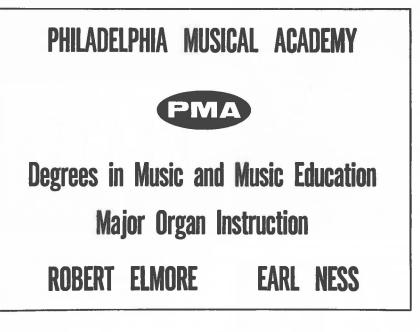
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8' Gedeckt
8' Dolcan
4' Koppelfloete
2 <sup>1</sup> / <sub>3</sub> ' Nazard
2' Principal
1-3/5' Tierce
11/3' Larigot
1' Siffloete
Zimbel III
8' Krummhorn
4 Konrschannal

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#### PITTSBURGH SUBURB **CHOOSES NEW MÖLLER**

OUR SAVIOUR LUTHERAN CHURCH

Russell Wichmann is Consultant Gallery Installation of for 18 Stops, 25 Ranks

Our Savior Lutheran Church. Mt. Lebanon, Pa. has recently contracted for a new Möller organ. Russell Wich-mann, head of the organ department at Chatham College was retained to serve as consultant for the church.

The new installation of 18 stops, 25 ranks, will be on the rear gallery, with great and pedal divisions exposed in a functional display.

GREAT GREAT Principal 8 ft. 61 pipes Gedeckt 8 ft. 61 pipes Octave 4 ft. 61 pipes Spitzflöte 4 ft. 61 pipes Blockflöte 2 ft. 61 pipes Mixture 4 ranks 244 pipe

SWELL Viola 8 ft. 61 pipes Viola Celeste 8 ft. 49 pipes Hohlflöte 8 ft. 61 pipes Nachthorn 4 ft. 61 pipes Principal 2 ft. 61 pipes Sesquialtera 2 ranks 110 pipes Mixture 3 ranks 183 pipes Trompete 8 ft. 61 pipes Tremulant SWELL

PEDAL Subbass 16 ft. 32 pipes Principal 8 ft. 32 pipes Gedeckt 8 ft. 12 pipes Choralbrass 4 ft. 32 pipes Gedeckt 4 ft. 12 pipes Mixture 2 ranks 64 pipes Fagot 16 ft. 12 pipes Fagot 16 ft. 12 pipes Trompete 8 ft. Klarine 4 ft.

#### **MENNONITE CHURCH TO** HAVE FISK TRACKER

FREE-STANDING WOODEN CASE

Zion Mennonite Church, Souderton, Pa. Now Under Construction; Fenner Douglas Consults

C. B. Fisk, Inc. of Gloucester, Mass. has contracted to build a two-manual tracker action organ of 14 stops for Zion Mennonite Church of Souderton, Pa. The organ will be made according to the "Werk" principle, with a free-standing wooden case of contemporary design to harmonize with the church's new building, now under construction. Both key and stop action will be di-rect mechanical. Charles Fisk has worked closely in the design of the organ with Fenner Douglass of Oberlin College, consult-ant, and with the architectural firm of Sövik, Mathre & Madson, designers of the building. Special precautions have

the building. Special precautions have been taken to keep absorptive substances in the new building to a minimum, in order to provide acoustics favorable to music as well as to speech.

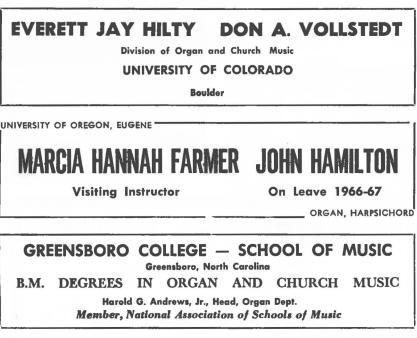
GREAT Principal 8 ft. 56 pipes Gemshorn 8 ft. 56 pipes Octave 4 ft. 56 pipes Night Horn 4 ft. 56 pipes Mixture 4-5 ranks 268 pipes Cremona 8 ft. 56 pipes

CHOIR CHOIR Bourdon 8 ft. 56 pipes Chimney Flute 4 ft. 56 pipes Principal 2 ft. 56 pipes Sesquialtera 2 ranks 112 pipes Cymbal 2 ranks 112 pipes Tremulant PEDAL

Subbass 16 & 8 ft. 64 pipes Choralbass 4 ft. 32 pipes Bassoon 16 ft. 32 pipes



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8 Ranks Furnish Basis for Flexible Unification in Spokane; Organ Stands Unenclosed

Don Gorman, Spokane, Wash. has constructed a small two-manual prac-tice organ for Robert Kee, FAGO, at the music department of Gonzaga Uni-versity. The entire instrument consists of a methy correlation of the new constant of 8 ranks containing 512 pipes. GREAT

Principal 8 ft. Stopped Flute 8 ft. Gambe 8 ft. Vox Celeste 8 ft. Octave 4 ft. Quint 2<sup>3</sup>/<sub>3</sub> ft. Offen Flöte 2 ft. SWELL

SWEL Gedakt 8 ft. Gamba 8 ft. Gamba Celeste 8 ft. Prestant 4 ft. Flute a Bouchee 4 ft. Rohr Nasat 2% ft. Wald Flöte 2 ft. PEDAL

Untersatz 16 ft. Holz Flöte 8 ft. Holz Gedakt 4 ft. **REBUILD IN N. PLAINFIELD** BY CHURCH ORGAN CO. CHURCH TRINITY REFORMED Rebuild Scheduled for Completion This Month–New Ranks, Chests and Action Provided

The Church Organ Company, Nixon, N.J. is currently rebuilding the 17 voice organ in the Trinity Reformed Church, North Plainfield, N.J. The installation is scheduled for completion in Septem-ber ber.

Both mixtures, all reeds, and the Great bourdon are new; all other pipe-work is from the old instrument. Wind-chests are new and feature a combination of direct electric and electro-pneumatic action.

GREAT Principal 8 ft. 61 pipes Bourdon 8 ft. 61 pipes Dulciana 8 ft. 61 pipes Octave 4 ft. 61 pipes Bourdon 4 ft. 12 pipes Fifteenth 2 ft. 61 pipes Fourniture 3 - 4 ranks 221 pipes Tremulant Tremulant Chimes

SWELL Gedeckt 8 ft. 61 pipes Salicional 8 ft. 68 pipes Voix Celeste 8 ft. 49 pipes Principal 4 ft. 68 pipes Flute 4 ft. 61 pipes Quinte 23/3 ft. 61 pipes Larigot 11/3 ft. 7 pipes Mixture 3 ranks 183 pipes Basson 16 ft. 61 pipes Trompette 8 ft. 68 pipes Basson 8 ft. 12 pipes Clarion 4 ft. 12 pipes SWELT. Tremulant

PEDAL Resultant 32 ft. 32 notes Resultant 22 ft. 32 hotes Diapason 16 ft. 32 pipes Bourdon 16 ft. 32 pipes Principal 8 ft. 12 pipes Bourdon 8 ft. 12 pipes Bourdon 4 ft. 12 pipes Basson 16 ft. Basson 4 ft.

#### **TELLERS PLANNED FOR** ST. LUKE'S METHODIST

CHURCH UNDER CONSTRUCTION

Rank Specification Prepared 16 In Functional Design by Robert R. Miller

St. Luke's Methodist Church, Midland, Tex. has awarded a contract to the Tellers Organ Co. for a two-manthe Tellers Organ Co. for a two-man-ual organ of 16 ranks, plus three pre-pared for on the console. The new church sanctuary is already under con-struction and is to be completed around Jan. 1967. The organ will be installed in mid-1967. Mrs. Hugh Dickson is or-ganist ganist.

ganist. The installation will be in two "L" shaped chambers, one on either side of the chancel with the Great and Pedal Geigen being exposed in a func-tional design on chests at both sides of the chancel.

GREAT Principal 8 ft. 61 pipes Gedeckt 8 ft. 61 pipes Dolcan 8 ft. 61 pipes (prepared) Octave 4 ft. 61 pipes Nachthorn 4 ft. 61 pipes (prepared) Spitzprincipal 2 ft. 61 pipes Fourniture 4 ranks 244 pipes Chimes (prepared)

SWELL Rohrflöte 16 ft. 12 pipes Rohrflöte 8 ft. 61 pipes Viole d'Gambe 8 ft. 61 pipes Viole Celeste 8 ft. 61 pipes Principal 4 ft. 61 pipes (prepared) Spitzflöte 4 ft. 61 pipes Rohrflöte 2 ft. 24 pipes Larigot 1½ ft. 61 pipes Fagott 8 ft. 61 pipes Fagott 4 ft. 12 pipes Tremolo SWELL Tremolo

PEDAL

PEDA Bourdon 16 ft. 32 pipes Rohrflöte 16 ft. Geigen 8 ft. 32 pipes Rohrflöte 8 ft. Geigen 4 ft. 12 pipes Rohrflöte 4 ft. Fagott 16 ft. 12 pipes Fagott 4 ft. Ubunes (parenard) Chimes (prepared)

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Methodist Church, The Winsted, Conn. Will Have New Instrument to fit Music Program

Richard M. Geddes Pipe Organs is building a two-manual, 19 rank instru-ment for the Methodist Church in Winsted, Conn. The new organ will replace a 60 year old E. M. Skinner which has been badly damaged by rain and other accidents. Winsted Methodist Church has had a long history of good music and the new organ was designed to fit the needs of this church. GREAT

GREAT GREAT Open Diapason 8 ft. 61 pipes Rohr Bourdon 8 ft. 61 pipes Gemshorn 8 ft. 61 pipes Octave 4 ft. 61 pipes Rohr Flute 4 ft. 61 pipes Fifteenth 2 ft. 61 pipes Mixture 4 ranks 244 pipes SWELL

SWELL Gedact 8 ft. 68 pipes Dolce Flute 8 ft. 68 pipes Flute Celeste 8 ft. 56 pipes Koppel Flute 4 ft. 68 pipes Principal 4 ft. 68 pipes Nazard 23/5 ft. 61 pipes Quint 11/5 ft. 61 pipes Trompette 8 ft. 68 pipes Hautbois 4 ft. 68 pipes Tremolo

PEDAL PEDAL Resultant 32 ft. 32 notes Open Diapason 16 ft. 32 pipes Bourdon 16 ft. 32 pipes Lieblich 16 ft. 12 pipes Principal 8 ft. 12 pipes Gemshorn 8 ft. Quint 5½ ft. Bourdon 4 ft. 12 pipes Octave 4 ft. 32 pipes Nachthorn 2 ft. 32 pipes Posaune 16 ft. 12 pipes Trompette 8 ft. Trompette 8 ft. Hautbois 4 ft.

2,000 PEOPLE, including the US Consul-general to Florence and other consular officials, attended Ted Alan Worth's recital July 13 at St. Stephen' Cathedral, Prato, Italy.

Whatever is said concerning the twowww manual organ likely has been said before and will be said again. A review of the writings concerning these instru-ments from former editions of this special issue reveal a special interest on the part of some and a broader understand-ing of the problems relating to the twomanual organ on the part of others. Therefore, to rehash past writings is valueless.

We shall concern ourselves only with the modest organ provided with two complete manual keyboards and a keycomplete manual keyboards and a key-board for the feet. We shall further con-cern ourselves with those instruments producing a sustained sound by means of wind blown pipes. Lastly, we shall limit our considerations only to those organs having no more than 12 stops, or voices, or separate tonal entities. It is assumed that those involved with "big" jobs will avail themselves of first-rate organ build-ers, for the wide experience available is ers, for the wide experience available is both valuable and refreshing.

Since every organist will have his own idea of the two-manual organ he would want for himself, we shall leave the pracwant for finnsen, we shall leave the prac-tice organ, or home organ, in its present fluid state, for anyone may have quite what he wishes within his budget of space and money.

The school teaching organ with two manuals is likewise relatively specialized manuals is likewise relatively specialized in its use, and with good reason, for the individual teacher at the time of its purchase may for the next few decades thus leave his organ philosophy erected in wood, tin, and lead, and in a good many instances with a little copper wire also. Unfortunately, too often, the begin-ning organ student fails to be concerned with tone quality as much as with learn-ing to keep his hands and feet indepen-dently operating. So long as an adequate "full organ" is available, it will be used. Actually, only one control is required, called more appropriately "go" instead of "stop."

called more appropriately "go" instead of "stop." Eventually the student may graduate, get married, or flunk out, and in time likely will find himself playing for some church with a music program frequently in no manner related to or commen-surate with his training and ability; with an organ the like of which he has never

1 Maria 0.0 . Θ 0 engineering ellence R 00 Θ 0 Θ Θ 0 0 Θ ٢ Θ . Θ Θ 0 9 Θ 9 Θ Θ 0 ۲ ۲ Θ 0 Θ . Θ Θ Θ Θ 2 0000 Θ  $\Theta$ • 0 0 Θ .00000000 0.000000000 0 00 ٢ -00000 0000000000 0 Θ 0 0 ⊕ 0 0.00000000 0 6.00000 0 0 88 BO FO 0 0 Ó a FO 0 Tion. THE W.H.I MFG. CO. INC. 240 NORTH PROSPECT STREET P. O. BOX 71 HAGERSTOWN, MARYLAND 21740

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## A COMMON-SENSE APPROACH TO 2-MANUAL DESIGN

#### BY FRANKLIN MITCHELL Vice-President, The Reuter Organ Co.

before encountered. At this point begins the dream of a new organ, this time a dream of only a little two-manual.

dream of only a little two-manual. Just a little two-manual job too often implies that such a creature is incapable of doing anything worthwhile. We must define first the precise use for which the organ is purchased, and then select those resources which will meet this use. Re-cently I had occasion to hear one speak with authority to the affect that no less with authority to the effect that no less than around 30 ranks of pipes are needed for an organ of value. It is this sort of academic vocalization that is fostering the notion that, like the passenger train, small pipe organs are doomed. Organists and builders tootle while the true small

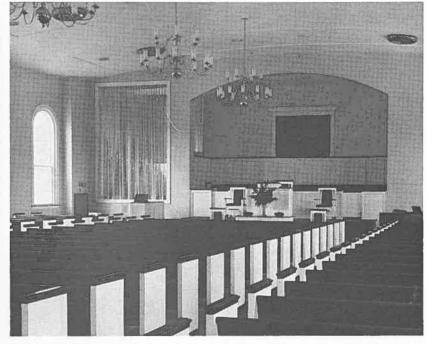
and builders toolfe while the true small pipe organ is consumed by electronic burning. Like a piano, there are a few details about an organ that are, or should be, generally constant. These matters con-cern the more or less basic resources which muct be present in any cord or which must be present in any good or-gan. Mostly these are understood and accepted by the vast majority of in-formed organists, and assumed by all others. It is impossible to offer designs that would be accepted by every organist for a given situation. There is no formfor a given situation. There is no form-ula by which to measure what is needed from a design standpoint other than personal opinion, and this is so vulner-able to experience. Since we are limiting our observations to the organ for the church, we must accept the fact that fundamentally the organ is to provide accompanimental music for the worship services of the church. Too many organs are provided with stoplists that read well and are today fashionable, particularly when they are published in this paper to be read; and are designed with the open-ing recital in mind, when that may be ing recital in mind, when that may be the only such program ever played on the organ.

in every endeavor. Organs are no excep-tion. For those whose concern is aesthetic exclusively, such mundane matters will be repulsive.

As do all of the major builders, I am sure, the firm with which I am asso-ciated now has on its design and voicing staff numerous individuals holding ad-vanced degrees in music and in organ. All are now or have been actively en-sured in the church at organizer or or gaged in the church as organists or or-ganists-choir directors. The day is past when organ builders are exclusively mechanics with little knowledge or ap-preciation of the musical values of the nstrument. We stand ready, as do other fine firms, to assist any who seek a suitable design for their specific needs. All of us have ideas that appeal to our beliefs more than to another, yet with the broad experience of association with many truly fine organist musicians, we are able to provide an appropriate organ for the needs of each individual situation

The diapasons may appear at two pitches or ten, but they are the needed basic sound. Flutes are even more imporbasic sound. Flutes are even more impor-tant to avoid monotony of tone color. Quiet sounds to this writer best come from hybrid families, for such can be varied to suit many preferences. The important point is that a quiet sound is useful for the normal service instru-ment in this country. For some it may not be considered so, but if provided, it need not be used until fashion calls for its renaissance. Of course, we all carry its renaissance. Of course, we all carry a "chiff" on our shoulder, just waiting

a "chilf" on our shoulder, just watting for it to be knocked off. Only in light of its use and cost, can a two-manual organ of modest propor-tions be designed. Within these clearly defined limits, the competent organ builder is called upon for a test of his will in imaginative thinking along acskill in imaginative thinking along ac-



In Auburndale Baptist Church, Louisville, Kentucky, 11 tonal entities are used to acquire a straight ensemble full organ and independent mutations, with both inter and intra keyboard borrows and extensions for the qu'et resources and the reed. Located effectively for both congregation and choir, the chamber is open, virtually unenclosed. The acoustics are very good, so that there is ample sound for the church which seats about 450.

Usually, small church organs are purchased by laymen who have good under-standing of the dollar, but who most of the time are unaware of the artistic values present in the organ. Cost, though unpopular to the young organists par-ticularly, is at this time, and for a long time to come, a major consideration for years nearly every organ purchase. In fact, very nearly every organ purchase. In fact, even in large expenditures, the last ex-hortation is that "this" amount is the maximum. It is economy no matter what the cost. This is an American behavior

cepted patterns to provide an organ that is pleasing to hear and to play. As long as it can fulfill its particular uses in an artistic manner, it is not really important that a modest organ can handle only a reasonable extent of the TOTAL organ literature.

What about the situation when the organ could be either a two-manual or a three? For reasons of prestige, a three-manual is impressive – at least more so than two. Like any purchase, an organ is an extension of the ego of the organ-

ist and even of the committee in charge of getting the organ. Therefore, an over-rating of the lesser functions of the organ is sometimes encountered. Simply put, never go to a three-manual design if by so doing the three divisions are cut too thin, where by staying with two manuals, each can be more much complete. Again, there are exceptions to this generalization, but seldom are these ex-ceptions fully justified in the normal church situation.

All of us have heard much concerning organ placement and church acoustics. Many of us have been able to do some-thing about both matters. None of us thing about both matters. None of us ever seem really satisfied with the situa-tion in a given circumstance in either matter. The sound of a two-manual or-gan, just like its big brother, is influ-enced by its environment. The room is a most important adjunct to the sound of the organ, and the design of the organ must be related to it. must be related to it. Let us take placement. It does no good

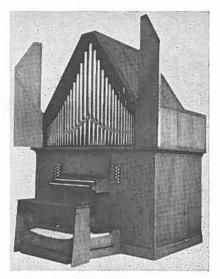
to place even a cased organ in the im-mediate front of a church and then place a dossal directly in front of it. Even the better imported organs are subject to the same laws of nature as are we, and re-quire free egress for the sound of the pipes to reach into the church. It is most pipes to reach into the church. It is most important that the organ and the choir singers be in good mechanical relation to each other simply for the effective control of musical balance. Again, there is no one answer to this problem, for both units may be effectively lo-cated in several good places dependent upon varying circumstances. Wherever the organ, it is not particularly necessary that the organ sound as loud at the op-posite end of the church. It is necessary that sufficient sound be heard remote from the organ to lead and support the congregation in its singing. A good acous-tical environment. congregation in its singing. A good acous-tical environment generally will accommodate this requirement. It is important that the organ be so

It is important that the organ be so placed that its tones are not buried or concealed in bad chambers. Some say all chambers are bad. This need not be. Some advocate cases for the organ as ideal. A space surrounded by walls of the church can act essentially as a case in order to achieve focus of the sound of all or a portion of the organ. organ, most frequently those simply hanging out for no other reason than to expose pipes, can fall short because of reflection for the tones of these pipes.

Take away the shell for instance from Hollywood Bowl, or any other of similar type, and where would the sound of the type, and where would the sound of the really exposed orchestra or singers go. In very small churches, these problems rather care for themselves in that the entire room actually is the sound "cham-ber" in a somewhat intimate manner. Attention is called to booklet provided by The Associated Pipe Organ Builders of America, and available from any member firm, for additional helpful in-formation relating to these matters gen-

formation relating to these matters gen-

erally. To illustrate these observations, I have chosen from our work three instances where such small organs are doing their specific job in a big way. (See pictures)



Built originally for one of the small chapels at the Cathedral of St. Albans, Washington, D.C., the four rank cased organ has remained in the main nave and is used for special musical performances requiring organ sound close by. The ranks are judiciously unified.

Maybe these organs have not the re-sources required for all of Vierne, but for some of it yes. Any of the classic works could be played authentically, or better still, with good taste. For the serv-ices which they are intended to accom-pany, they handle all of the fine hymns (some of the bad ones too) and effective (some of the bad ones, too) and effective choral accompaniments satisfactorily.

There are so many matters concerning all organs that have not the slightest concern with the end tonal result but seem to be so vastly overemphasized. Nomenclature is one. Tone style is another. Unit or straight still another.

There are others, and each person cer-tainly is entitled to hold firm his conviction on any of these points. None-theless, for the church with modest resources, it must be recognized that a small two-manual pipe organ planned for the specific requirements to be met, designed with integrity, can prove musi-cally satisfying to both purchaser and builder.



Located in an entirely open position in the rear gallery is another 11 stop organ in St. John's Church, Lawrence, Kansas. The Swell is boxed and shuttered. Basically all straight, yet restricted extensions proved helpful. Excellent acoustics provide ample sound for the church which seats about 550.

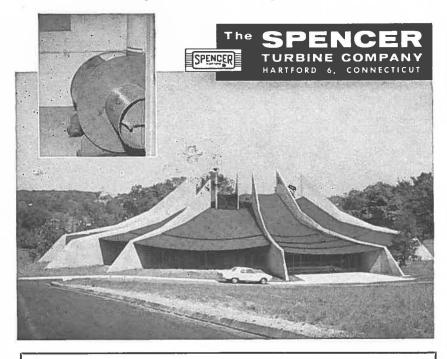
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