

THE DIAPASON

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

Fifty-Eighth Year, No. 12—Whole No. 696

NOVEMBER, 1967

Subscriptions \$3.00 a year — 30 cents a copy

SAN DIEGO PARISH ORDERS AEOLIAN-SKINNER

FOUR MANUALS FOR ST. PAUL'S

Larry King Is Organist-Choirmaster;
Preparations for Additions as
Church is Enlarged

St. Paul's Episcopal Church, San Diego, Calif. will have a four-manual Aeolian-Skinner organ. The design and plans were drawn up by Donald Gillett, president of Aeolian-Skinner, working with Larry King, organist and choirmaster, and Ward W. Waddell, chairman of the organ committee.

Preparations are made in the console for additional ranks to be added when the church is enlarged.

GREAT

Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. (prepared)
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Quint 2½ ft. (prepared)
Superoctave 2 ft. 61 pipes
Mixture 4-6 ranks 306 pipes
Scharf 4 ranks (prepared)
Fagott 16 ft. (prepared)
Trompette 8 ft. (prepared)

SWELL 1

Bourdon 16 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Flute à Cheminée 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Cymbale 4 ranks 244 pipes
Hautbois 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

SWELL 2

Montre 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 55 pipes
Prestant 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Chalumeau 8 ft. 61 pipes

POSITIV

Spitzprincipal 8 ft. (prepared)
Gedeckt Pommer 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Lieblich Principal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Mixture 4 ranks 144 pipes
Zimbel 3 ranks (prepared)
Dulzian 16 ft. (prepared)
Krummhorn 8 ft. 61 pipes
Rohrschalmei 4 ft. (prepared)
Solo Trumpet 8 ft.

SOLO-BOMBARDE

Doppelflöte 8 ft. pipes
Cello 8 ft. (prepared)
Cello Celeste 8 ft. (prepared)
Chorus Mixture 8 ranks (prepared)
Bombarde 16 ft. (prepared)
Trompette Harmonique 8 ft. (prepared)
Solo Trumpet 8 ft. (prepared)
Clairon Harmonique 4 ft. (prepared)

PEDAL

Untersatz 32 ft. 12 pipes
Principal 16 ft. (prepared)
Subbass 16 ft. 32 pipes
Contra Bass 16 ft. 32 pipes
Bourdon 16 ft.
Quintaton 16 ft.
Erzähler 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Gedeckt 8 ft. 12 pipes
Spitzflöte 8 ft. (prepared)
Choral Bass 4 ft. 32 pipes
Zartflöte 4 ft. (prepared)
Nachthorn 2 ft. (prepared)
Mixture 4 ranks 128 pipes



Barrie Cabena was elected the new president of the Royal Canadian College of Organists at the annual meeting held Sept. 11 in Toronto.

Distinguished as a church musician, recitalist and composer, he was born and educated in Melbourne, Australia. He continued his musical study at the Royal College of Music in London, studying organ with John Dykes Bower, composition with Herbert Howells, and piano with Eric Harrison; he was awarded the senior organ prize (Haigh Prize).

Mr. Cabena came to Canada in 1957 to become organist at First-St. Andrew's United Church, London, Ont., where he is presently organist. He has served the RCCO in many capacities: he is past-chairman of the London Center and has just finished three years as chairman of the examination committee. He was assistant editor of the Newsletter. He holds these degrees and certifications: ARCM; FTCL; FRCO; FRCCO.

Barrie Cabena has been recitalist at three RCCO conventions and in 1964 was RCCO representative at the RCO Centenary, playing a recital at Coventry Cathedral. He has played recitals in England, Australia, the United States and Canada. He recently completed a week at Expo '67 and a recital at St. Joseph's Oratory, Montreal, for the International Organ Festival.

He is a composer of considerable organ and church music. His Cabena's Homage, commissioned for ICO '67, was played by Frederick Geohegan. In 1963 Mr. Cabena won the AGO anthem competition. His Missa Brevis was commissioned for the 1962 RCCO convention in London, Ont. The Catholic Liturgical Commission commissioned him to write a congregational mass.

Mr. Cabena's Discourse on Two Themes, Homage to Percy Whitlock, Sonatina and Homage were all performed in Montreal in the summer of 1967.

Scharf 3 ranks (prepared)
Kontra Posaune 32 ft. (prepared)
Posaune 16 ft. 32 pipes
Hautbois 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 8 ft.
Klarine 4 ft. 12 pipes
Rohr Schalmei 4 ft.

NASM TO MEET IN CHICAGO JUST AFTER THANKSGIVING

The 43rd annual meeting of the National Association of Schools of Music will be held Nov. 24-25 at the Palmer House in Chicago. Some 350 administrative officers representing leading schools teaching music on the collegiate level are expected. The general meetings will deal with current educational problems and will also be concerned with long range programs.

Regional meetings will be held Friday at 8:30 p.m.

Guest speakers will include Harold Spivacke, music custodian of the Library of Congress, and Lukas Foss, composer and conductor.

MÖLLER BUILDS ORGAN FOR HISTORIC CHURCH

1ST UNITARIAN, PROVIDENCE, R. I.

Edward Gammons Is Consultant
for Instrument in Edifice
Destroyed by 1966 Fire

In the early fall of last year lightning struck the First Unitarian Church, Providence, R. I., and the resulting fire severely damaged this historic church. Since the church was one of the first examples of Colonial architecture in the country, the architects, Johnson and Haynes, were most co-operative with Möller, so that the gallery organ installation would have ideal conditions and, at the same time, be in keeping with the traditional architecture of the church.

Specifications of the organ were determined by the church's consultant, Edward Gammons; the organist of the church, Arthur Chatfield, and Möller's representative, Arnold Rathbun.

GREAT

Rohrquintade 16 ft. 61 pipes
Diapason 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Gemshorn 8 ft. from Choir
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Rauschquinte 2 ranks 122 pipes
Furniture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes (prepared)

SWELL

Contre Gambe 16 ft. 68 pipes
Principal 8 ft. 68 pipes
Bourdon 8 ft. 68 pipes
Flute Conique 8 ft. 68 pipes
Flute Celeste 8 ft. 61 pipes
Viola de Gambe 8 ft. 12 pipes
Viola Celeste 8 ft. 61 pipes
Principal 4 ft. 12 pipes
Flute Harmonique 4 ft. 68 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3-5 ranks 269 pipes
Basson-Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Schalmei 8 ft. 68 pipes
Clairon 4 ft. 12 pipes
Tremulant

CHOIR

Sanftbass 16 ft. 68 pipes
Geigenprinzipal 8 ft. 69 pipes
Rohrflöte 8 ft. 12 pipes
Gemshorn 8 ft. 68 pipes
Gemshorn Celeste 8 ft. 61 pipes
Nachthorn 4 ft. 68 pipes
Nazard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Krummhorn 8 ft. 68 pipes
Tremulant
Trumpet 8 ft. from Great

POSITIV

Singendgedeckt 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Italian Prinzipal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Cymbel 3 ranks 183 pipes
Tremulant

PEDAL

Resultant 32 ft. 32 notes
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Rohrquintade 16 ft.
Sanftbass 16 ft.
Contre Gambe 16 ft.
Octave 8 ft. 12 pipes
Holzflöte 8 ft. 12 pipes
Rohrflöte 8 ft.
Gambe 8 ft.
Choralbass 4 ft. 32 pipes
Spitzflöte 4 ft. 32 pipes
Klein Flöte 2 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Hautbois 4 ft.
Chimes (prepared)

SIXTH ANNUAL CONFERENCE OF CHORAL CONDUCTORS SET

Hugh Ross will be director of the sixth annual Southeastern Choral Conductors Conference Jan. 11-12 at Memphis State University. The festival concert will include Mahler's Song of the Wayfarer, Mozart's Mass in C minor and Stravinsky's Canticum Sacrum.

Guest composer Ross Lee Finney will discuss his Edge of Shadow to be performed by the MSU Collegium Musicum.

Participating choirs include those of Rust College, Memphis State and Southwestern at Memphis, Paducah-Tilghman high school madrigal singers, Mississippi State U madrigal group, Arkansas State U choir, Northeast Arkansas all-region high school choir and Memphis State U chorals. Dr. Walter Wade is local chairman.

THOMAS FOSTER conducted the chamber singers Sept. 22 in works of Buxtehude in the noonday recital series at St. Paul's Cathedral, Buffalo.

**SPELMAN WILL HEAD MUSIC
AT CALIFORNIA INSTITUTE**

Dr. Leslie Spelman, whose imminent retirement as director of the division of arts and the school of music of the University of Redlands was announced in the September issue, has been appointed dean of the school of music of the California Institute of the Arts. In the current academic year he will divide his time between the University and the Institute, taking up his duties at the Institute on a full-time basis in the fall of 1968.

Kenneth Fiske who retired this spring from Pomona College has become registrar for the Institute. He directed the Summer Institutes and the summer session for all of the Claremont Colleges.

The California Institute of the Arts is a college-level professional school of the creative and performing arts formed in 1961 with the amalgamation of Chouinard Art Institute and the Los Angeles Conservatory of Music. Ground will be broken for a new campus at the new city of Valencia, just north of Los Angeles. Cal Arts will move to its new location in the 1968-69 school year.

**STEELES JOIN MUSIC STAFF
OF CHURCH IN PITTSBURGH**

Lewis M. Steele Jr. and Ann Labounsky Steele, AAGO have been appointed to the staff of Brentwood Presbyterian Church, Pittsburgh, Pennsylvania, where they will serve as a husband and wife team. Mr. Steele will direct a graded choir program of six choirs and two handbell choirs. Mrs. Steele will serve as organist and plans a regular series of organ recitals there. Her teachers include David Craighead, Marilyn Mason, Jean Langlais and Andre Marchal. They leave similar positions at Christ Evangelical Lutheran Church, Floral Park, N.Y.

KATHLEEN QUILLEN has been appointed affiliate artist at Lenoir Rhyne College, Hickory, N.C.; she will visit the campus six to eight times within the academic year for periods of a week to 10 days.



Karel Paukert has been appointed associate professor of organ in the school of music at Northwestern University, Evanston, Ill. He began his schedule in September.

A graduate with high honors from the Prague Conservatory in Czechoslovakia, Mr. Paukert won a number of Czech prizes before he left his native land in 1962. He taught at the National Conservatory of Iceland at Rikjavik and in the Conservatory at Ghent, Belgium where he pursued further graduate study with Gabriel Verschraegen.

He made his American debut at the AGO midwinter conclave in Chicago in 1964, after which he undertook doctoral study at Washington University, St. Louis, under the direction of Howard Kelsey. Since his American debut, Mr. Paukert has played recitals in 12 states and in Canada.

He is married to the Japanese soprano, Noriko Fujii.

TAPES for consideration in the St. Andrew Organ Competition must be received by the Society at 921 Madison Avenue, New York 10021, no later than Nov. 30; one Bach selection and another of the contestant's choice should be included. Write the society for information.



MUSIC CALENDAR 1968

29 illustrations

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A most welcome gift combining unusual beauty and usefulness throughout the year, remaining a permanent record thereafter.

The 29 illustrations for the 1968 Music Calendar (including the cover, title page and each two-week calendar page) are superb reproductions of works of art concerned primarily with composers, musical instruments and manuscripts.

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

A special list of outstanding anniversaries occurring in 1968 is also included.

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He has been active as a church organist and has played numerous dedicatory recitals. He has served as an AGO chapter dean and as Iowa State chairman. His schedule for the remainder of 1967 includes a lecture-recital at the University of Nebraska and performances at Drake and at Oklahoma State University.

Mr. Saunder's American teachers have been Frank Jordan and Arthur Potster.

Conclave to Hear Variety of Organs and Choral Groups

A variety of organs will be heard at the AGO midwinter conclave in Boston Dec. 27-29. Aeolian-Skinner, Casavant, Fisk, Flentrop, Holtkamp, and Hook are among the builders represented. The Hook is a century-old instrument in Immaculate Conception Church.

Featured recitalists include Anton Heiller, coming from Vienna for the occasion, Catharine Crozier, Mireille Lagacé, Robert Glasgow, Daniel Pinkham and Leonard Raver. E. Power Biggs, playing organ and pedal harpsichord, will be joined by Alfred Zighera, viola da gamba.

Three outstanding choral groups will participate. The Chorus Pro Musica will give a pre-convention concert of Christmas music. The Handel and Hadyn Society will offer a Gabrieli program. And the MIT Choral Society will perform the Bruckner E minor Mass. Abraham Kaplan will conduct a choral workshop.

There will be ample time for exhibits and for bus trips to historic churches. Social events include a pre-convention reception at the Top-of-the-Hub Restaurant and a Harvard Club banquet. Headquarters will be at the Somerset Hotel. Registration fee is \$25, for one day \$10.

WARREN BENSON has been appointed professor of composition at the Eastman School of Music of the University of Rochester; he comes from 13 years at Ithaca College, with two Fulbright teaching grants used to establish a five-year bilingual music course at Anatolia College, Salonika, Greece.

Russell Saunders has been appointed professor at the Eastman School of Music, University of Rochester, N. Y. He will work closely with David Craighead, chairman of the organ department, in expanding the department's activities.

Mr. Saunders was born in Montezuma, Iowa in 1921 and comes to Eastman from Drake University, Des Moines, where he has taught since 1947. He taught piano in Drake's preparatory department before he received his bachelor's degree and was appointed to the organ department while working on his M.A.

In summers Mr. Saunders has continued his studies with outstanding organists in this country and abroad. A Fulbright grant enabled him to spend the year 1953-54 at the Hochschule für Musik in Frankfurt where he studied organ with Helmut Walcha, harpsichord with Maria Jäger, and choral conducting with Kurt Thomas.

THE DIAPASON

Established in 1909

(Trademark registered at U. S. Patent Office)

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

FRANK CUNKLE, AAGO
Editor

NOVEMBER, 1967

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Subscription price, \$3.00 a year, in advance. Single copies 30 cents. Back numbers more than two years old, 50 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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

Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. The Diapason Office of publication, 434 South Wabash Avenue, Chicago, Ill. 60605

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



THE PRESBYTERIAN CHURCH

BOUND BROOK, NEW JERSEY

An Akron style building, octagonal in shape, the organ and choir are in a bay adjacent to the pulpit area.

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Displayed — 16' Principal, 16' Quintaten and
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Owen Brady has been appointed Co-ordinator of the Los Angeles Bureau of Music, assuming the post Sept. 5.

Born in Denver, Colo. and the father of four children, Mr. Brady is a graduate of the Juilliard School of Music and organist and choir director of All Saint's Episcopal Church, Beverly Hills, Calif. He has been organist with the Roger Wagner Chorale, the Boston Symphony in Tanglewood and the New York Philharmonic Orchestra. He was head of the music department of Polytechnic School, Pasadena, for 10 years and has been a recording organist with Robert Shaw for RCA Victor and with the Roger Wagner Chorale for Capitol. Ojai Festival and Monday Evening Concert Series audiences are familiar with Owen Brady's work as a choral and orchestral conductor.

AMERICAN CHOIRS INVOLVED IN GABRIELI RECORDING

The Texas Boys Choir of Fort Worth, the Gregg Smith singers of Los Angeles and students from Ithaca College participated in perhaps the largest recording undertaking ever attempted in the most improbable of all locations: St. Mark's Cathedral at Venice, Italy. This is the first time the 900-year-old cathedral has been opened for recordings. More than 30 different selections have been put on stereo tape by the Masterworks Division of Columbia Records for release in four separate albums. All are works of 16th century Italian composer Giovanni Gabrieli.

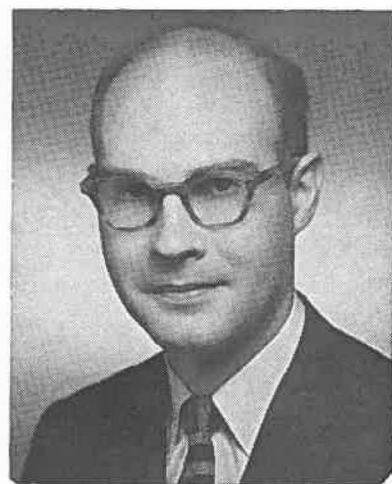
The musical cast for this production includes a chorus of 72 voices complemented by 18 instrumentalists with two organists and three conductors. A technical crew of only two supervised half a dozen Venetian workmen in laying 3,500 feet of cable to the dozen microphones arranged over two choirlofts on either side of the nave, with an additional 450 feet for an intercom system to co-ordinate the participants.

All cables led into three stereo sound tables and a mixer console — a total of 4,000 pounds of equipment all brought in from Winterthur, Switzerland. An entire organ was imported from Schwaräch, Austria, reconstructed on the floor of the cathedral and lifted to the gallery from downstairs by a pulley.

In the gallery the organ had to be placed on specially laid flooring. The choirloft is open in the rear of the balcony. This area involving a 150-foot drop to the floor had to be closed for placement of the organ. The permanent organ of the cathedral was already established on the other side, but some additional flooring had to be installed for the choruses. The total project from brass trumpet to three-track tape was under the guidance of producer John McClure.

Mr. McClure obtained the co-operation of Italian conductor Vittorio Negri in obtaining permission from the authorities of the church. The music of Gabrieli was written for the particular acoustics of St. Mark's where the composer studied and experimented. His use of two choirs, adults and children, and two organs is fulfilled in the recordings as is the use of a brass ensemble.

The "capella" at St. Mark's was a body of singers and musicians attached to the church; from it came the creative impulse behind the work of Gabrieli. The recording "capella" is an international collection. The singers and their choral conductors are American, the brass ensemble a mixture of nationalities from Europe, the organists British and Italian, the conductor Italian and the engineers Swiss.



Frederick L. Swann has become organist and director of music at the Riverside Church, New York City. He will head the total program of music as well as serving as organist and choirmaster. His appointment fills the vacancy created by the resignation of Richard Weagley.

Mr. Swann's first association with the church was as substitute organist from 1952 to 1958. He was appointed to the church staff as co-organist in 1958; in this capacity he also directed the Riverside choir each summer. In the last year he has served as both organist and choir director.

In addition to his work at Riverside, Mr. Swann has been organist and director of music at the Interchurch Center in New York City for seven years and has served as a faculty member at the Guilman Organ School. He has resigned these positions to devote full time to the Riverside Church and to his recital playing and recording.

WALCKER BUILDS ORGAN FOR REDWOOD CITY, CALIF.

PLAN FOR CHURCH OF ST. PIUS

Slider Chests, Electric Stop and Key Action Specified for Instrument in New Catholic Edifice

E. F. Walcker & Cie., Ludwigsburg, Germany is building a three-manual organ for the Roman Catholic Church of St. Pius, Redwood City, Calif. The specification was prepared by S. H. Dembinsky in consultation with Fr. Robert F. Hayburn, archdiocesan director of music and assistant superintendent of schools for the archdiocese of San Francisco.

The architect is William E. Sexton of Redwood City, who also designed the facade of the organ. The instrument will have slider chests with electrical key and stop action.

GREAT

Prinzpal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 4 ft. 61 pipes
Schweizerpfeife 2 ft. 61 pipes
Mixture 5 - 6 ranks 354 pipes
Trompette 8 ft. 61 pipes

POSITIV

Gedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Quinte 1½ ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

SWELL

Geigenprinzpal 8 ft. 61 pipes
Koppelflöte 8 ft. 61 pipes
Weidenpfeife 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Bachflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharff 5 ranks 305 pipes
Rohrschalmey 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Gedacktpommer 8 ft. 32 pipes
Choralbass 4 ft. + 2 ft. 64 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes

THE ANNUAL BOOKLET of the free organ recitals at Carnegie Hall, Pittsburgh has been issued for the 78th season, 1966-67. Write to Paul Koch, City Organist, Carnegie Hall, Pittsburgh. The first recital of the 79th season was heard Oct. 1.

CASAVANT CRAFTSMANSHIP — THE SKILL OF GENERATIONS

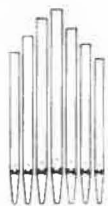
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Heavy gauge sterling silver contacts go into the consoles of all our electro-pneumatic organs. We know from experience that silver provides the most reliable contacts—even the oxide is a good conductor! Add the Casavant "tracker touch" and you have some of the reasons why Casavant consoles are preferred by more organists. They deliver the touch, the response, and the flexibility organists look for.

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L.I. Phelps, tonal director

NEW ORGAN MUSIC

CHRISTMAS

Two Meditations for Christmas (1. Cradle Song 2. In dulci júbilo)	G. M. Martin	.90
Improvisation on "Puer natus est"	A. Maekelberghe	.90
Three Carol Preludes	R. Drakeford	1.50
1. A Virgin Unspotted		
2. Joseph dearest, Joseph mine		
3. Adeste Fideles		
Two Carols	H. Oxley	1.50
1. Prelude: "Whence is this Goodly Fragrance?"		
2. Caprice: "God Rest You Merry"		

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Six Lyrical Pieces	Flor Peeters	ea. .90
1. Grave	4. Invocation	
2. Duo for Flutes and Cromorne	5. Lyrical Canticle	
3. Contemplative Canzona	6. Trumpet Tune	
Beautiful Saviour	D. N. Johnson	.90
Voluntary on "Crimond"	E. Titcomb	.90
Threnody	R. Ellsasser	.90
Variations on "Alles ist an Gottes Segen"	J. Cook	2.00

ORGAN and BRASS

Jesu, Joy of Man's Desiring (arr. for 3 Trumpets and Organ by F. Campbell-Watson)	J. S. Bach	2.00
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ALABAMA CHURCH ORDERS NEW SCHANTZ ORGAN

1ST METHODIST, MONTGOMERY

Chancel Installation with Floating Antiphonal — Jack Thacker is Minister of Music

Schantz Organ Company, Orrville, Ohio, is to build a large three-manual organ for the prominent First Methodist Church, Montgomery, Ala. The Gothic building is an outstanding structure completed some 25 years ago.

The instrument will be installed in two shallow spaces on each side of the chancel with great and pedal pipes exposed in both openings. The antiphonal division, floating to all manuals, will be placed in two sections on either side of a stained glass window at the back of the rear gallery. The drawknob console will have a remote control combination action.

Plans were prepared by Alfred E. Lunsford of the Schantz company. The church was represented by Jack Thacker, minister of music. Sam Batt Owens served as advisor.

GREAT

Gemshorn 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Scharff 3 ranks 183 pipes

SWELL

Flute à Cheminée 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 61 pipes
Prestant 4 ft. 68 pipes
Flute de bois 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Gedackt 16 ft. 12 pipes
Gedackt 8 ft. 68 pipes
Erzähler 8 ft. 68 pipes
Erzähler Celeste 8 ft. 61 pipes
Spitzprincipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 3/4 ft. 61 pipes
Octave 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Bombarde 8 ft. 61 pipes
Tremulant

ANTIPHONAL

Nasonflöte 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Brumm bass 16 ft. 32 pipes
Gedackt 16 ft.
Gemshorn 16 ft.
Octave 8 ft. 12 pipes
Flötenbass 8 ft. 12 pipes
Gedackt 8 ft.
Gemshorn 8 ft.
Super Octave 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft.
Trompette 8 ft. 12 pipes
Klarine 4 ft. 12 pipes



Nixon Bicknell has been appointed music director of the Oratorio Society of New Jersey. A graduate of Westminster Choir College and Union Seminary school of sacred music, he studied conducting with John Finley Williamson, Abraham Kaplan and Thomas Dunn and organ with Alexander McCurdy, Robert Baker, Donald McDonald and Alec Wyton.

Mr. Bicknell is organist and choirmaster of the First Congregational Church, Montclair, N.J., and director of music at Montclair Academy, school for boys. He was director of the Montclair Chorale for eight years and organist and choirmaster of the Central Presbyterian Church of Montclair for 12 years. He is a member of the Metropolitan New Jersey AGO Chapter and of the American Association of Choral Conductors.

The 90-voice Oratorio Society draws its membership from the metropolitan New York-New Jersey area. In its 15th season, the society will sing Handel's Judas Macabaeus Dec. 2 and Bach's St. Matthew Passion April 16.

HONOR OKLAHOMA ORGANIST FOR 32 YEARS OF SERVICE

Neva Belle Harrod, organist for more than 32 years at the First Christian Church, Ponca City, Okla., was honored at her retirement Aug. 25. At a reception honoring her long service she received a wrist watch, a generous check and was appointed organist emeritus. The staff held a party for her at which she received a fine desk set.

A teacher for 44 years in Ponca City schools, Miss Harrod has been a member of the church since 1908. She has her AB from the University of Oklahoma and her MA from Columbia University. She was elected Kay County teacher of the year in 1956, received the Northern Oklahoma Educational Association award in 1961 and was awarded a life membership in OEA. She received the American Humane Association award in 1956.

Miss Harrod will continue to play for weddings and funerals and special services.

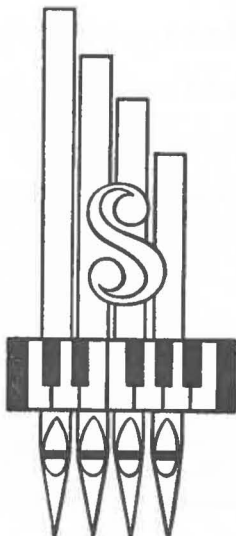
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Samuel Walter has been appointed organist and choirmaster of the Episcopal Church of the Resurrection, New York City. He succeeds David Hewlett whose appointment to Christ Church, Hamilton, Mass. was announced in the October issue.

Dr. Walter comes to Resurrection from St. Ann's pro-Cathedral in Brooklyn Heights. He is a member of the faculty of Douglass College of Rutgers University, where he teaches organ and is organist at Voorhees Chapel. He has previously taught at the School of Fine and Applied Arts of Boston University and at Union Theological Seminary from which he received the DSM.

Dr. Walter has played recitals throughout the country, has premiered several works by American composers, and has introduced a great deal of contemporary music, particularly that of the German school. In the summer of 1959 he studied with Nadia Boulanger at Fontainebleau, France, and was organist at the American Cathedral in Paris. He is widely known as a composer.

WICKS REVISES DESIGN OF VANCOUVER ORGAN

THREE MANUALS ARE PROVIDED

Charles Allen Installs Instrument in Church in Washington — All Divisions Enclosed

The Wicks Organ Company, Highland, Ill. has completed the revision of its organ in the First Methodist Church, Vancouver, Wash. Charles W. Allen, Seattle, was in charge of the installation. Considerable borrowing and extension characterizes the design. All sections are under expression.

GREAT

Contra Gemshorn 16 ft.
Diapason 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft.
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Rauschquinte 2 ranks
Trumpet 8 ft.
Clarion 4 ft.

SWELL

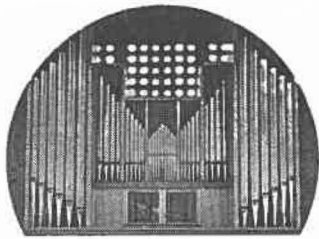
Liebligh Gedeckt 16 ft.
Viole d'Gamba 8 ft. 73 pipes
Gamba Celeste 8 ft. 49 pipes
Gedeckt 8 ft. 73 pipes
Spitzflöte 8 ft. 61 pipes
Geigen Principal 4 ft. 61 pipes
Flute d'Amour 4 ft. 12 pipes
Nasard 2½ ft. 61 pipes
Octavin 2 ft. 12 pipes
Sifflöte 1 ft.
Trumpet 8 ft. 73 pipes
Rohrschalmei 4 ft. 73 pipes

CHOIR

Contra Dolce 16 ft.
Rohrflöte 8 ft. 61 pipes
Melodia 8 ft. 73 pipes
Dulciana 8 ft. 73 pipes
Unda Maris 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Dulcet 4 ft. 12 pipes
Dolce Twelfth 2½ ft.
Blockflöte 2 ft. 12 pipes
Klein Terz 1½ ft.
Cor Anglais 8 ft. 61 pipes

PEDAL

Diapason 16 ft. 12 pipes
Violone 16 ft. 12 pipes
Bourdon 16 ft. 12 pipes
Quinte 10½ ft.
Principal 8 ft.
Cello 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft.
Flute 4 ft.
Trumpet 8 ft.



Organ Music

Several single items and collections of practical, good quality service music have been published by Augsburg. David N. Johnson gives Of The Father's Love Begotten a mildly dissonant, free flowing setting. Gerald Near's Preludes On Three Hymn Tunes — Vom Himmel hoch, O Lamm Gottes, and Aberystwyth — are set in a more conservative harmonic style and are suitable either as vorspiele or as short independent pieces.

David N. Johnson and Wilbur Held have written Free Harmonizations And A Postlude on Lord, Keep Us Steadfast and Built On A Rock. These would function ideally at the end of a service. Augsburg's Free Organ Accompaniments To Hymns, Vol. 4: Festival Services, is now available. Performance suggestions are included. Robert N. Thompson has edited 21 of F. W. Marburg's chorale

preludes in an attractive format. We would question only the variety and frequency of editorial articulation marks.

New from Elkan-Vogel this month are two pieces by Jean Langlais — Poem of Happiness and Poem of Peace, published separately. The former uses the virtuosic figurations and harmonic devices associated with Langlais' toccata style and introduces, rather tentatively, some irrational rhythms. The Poem of Peace combines fragments of several Gregorian themes, concluding with a complete statement of the Da pacem, Domine.

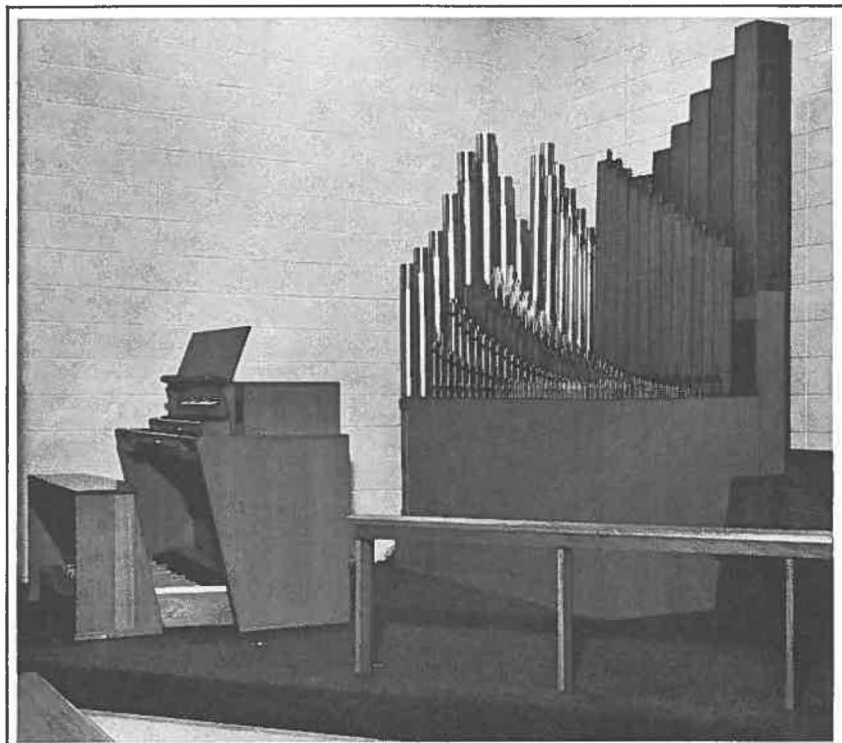
H. W. Gray sends an unusually large amount of music this month, most of it original compositions. Frank Campbell-Watson's arrangement of Bach's Jesu, Joy of Man's Desiring for three trumpets and organ is adequate and will probably find a place in some music programs. Brass parts are included. John Cook's Variations on Alles ist an Gottes Segen is a curious mixture of novel and predictable variation devices. The total effect is not convincing.

Gray's St. Cecilia series continues with Nos. 934-944. Richard Ellsasser's Threnody (934) is a rather colorless melody-plus-ostinato piece. David N. Johnson's Beautiful Saviour (935) is a technically easy set of variations for manuals only. August Maelkelberghe's Improvisation on Puer Natus (944) begins and ends

quietly, rising in the middle to a climax which is a challenge to pedal technique. Gilbert Martin's Two Meditations for Christmas (943) — Gevaert and In dulci jubilo — are simple and effective. Everett Titcomb's Voluntary on Crimond (936) has an accompaniment which alternates between chords and eighth note figuration.

The six items in Flor Peeters' Opus 116 are now available as Nos. 937-942 in Gray's St. Cecilia series. Grave (937) is probably the least successful part of the opus. Duo for Flutes and Cromorne (938) is a refreshing, rondo-like piece. Contemplative Canzone (939) is quiet and unmeasured. Invocation (940) has three chromatic themes, two of which are combined in the final section. Lyrical Canticle (941) is also highly chromatic with a soaring melody above pizzicato bass. The final piece in this opus, a Trumpet Tune (942), will probably gain popularity as a processional. It is in a sedate triple meter, is flexibly sectional, and offers little technical difficulty.

From E. C. Schirmer comes an arrangement by J. M. Whitelaw of the sinfonia to Bach's cantata No. 156, more familiar to organists as the "Arioso in F." This arrangement strikes us as being simply inept in its placement of chords in high registers and in the inclusion of several chords which exceed the reach of the left hand. — WV



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Germani Recital Opens 6-Manual Organ for 700th Anniversary of Monreale Cathedral

The huge, six-manual Ruffatti organ in the Cathedral of Monreale, Sicily (Basilica of S. Maria La Nova) was opened April 24 with a recital by Fernando Germani. The instrument has a total of 7,077 pipes and 20 bronze chimes. The chests are ventil-type with glass walls. In Italian terms, there are 121 "registers" and a total of 318 "commands at the disposition of the organist."

The basilica, begun in the 9th century was completed in the 12th. The inauguration of the new organ was part of the 700th anniversary of the consecration of the cathedral.

Only the positiv, great and pedal are unenclosed; the swell, solo, antique and echo are under expression. A small console controls the positiv and solo, separate from the movable six-manual console.

The main bodies of the organ are on either side of and above the choir; the rest of the organ is located behind the high altar. The interior of the cathedral is entirely in gold mosaic, and its size can be better realized if one knows that the finger of Christ in the chancel dome is five feet long. The normal position for the console is on the left side of the choir, at the altar end of the stalls.

The console has all standard couplers at 16, 8 and 4, as well as manual and collective pistons. There are toe stud reversibles, four expression pedals, a crescendo pedal and a tutti. Also "annullatori" remove actions from both the tutti and the crescendo. A capture-type combination is used.

POSITIVO APERTO (61 notes)

Principale 8 ft.
Ottava 4 ft.
Duodecima 2 2/3 ft.
Decimaquinta 2 ft.
Decimanona 1 1/2 ft.
Vigesimonda 1 ft.
Ripieno grave combinato (all the above)
Ripieno acuta 3 ranks
Flauto 8 ft.
Flauto 4 ft.
Dulciana 8 ft.
Voce Umana 8 ft.
Clarinetto 8 ft.
Tremolo

GRAND ORGANO (61 notes)

Principale 16 ft.
Principale forte 8 ft.
Principale Dolce 8 ft.
Ottava forte 4 ft.
Ottava dolce 4 ft.
Duodecima 2 2/3 ft.
Decimaquinta 2 ft.
Ripieno grave 5 ranks
Ripieno acuto 5 ranks
Flauto aperto 8 ft.
Flauto armonico 4 ft.
Sesquialtera 2 ranks
Salicional 8 ft.
Unda Maris 8 ft.
Contrafagotto 16 ft.
Tromba 8 ft.
Trombina 4 ft.

RECITATIVO (61 notes)

Quintadena 16 ft.
Principale 8 ft.
Ottava 4 ft.
Ripieno 6 ranks
Bordone 8 ft.
Flauto a cuspidate 4 ft.
Flauto XII 2 2/3 ft.



Ottavino 2 ft.
Terza 1 1/2 ft.
Settima 1 1/2 ft.
Piccolo 1 ft.
Viola d'orchestra 8 ft.
Coro viole 3 ranks
Tuba mirabilis 8 ft.
Corno Inglese 8 ft.
Tremolo

SOLO (61 notes)

Bordone 16 ft.
Diapason 8 ft.
Principalino 4 ft.
Ripieno 3 ranks
Bordone 8 ft.
Flauto a Camino 4 ft.
Nasardo 2 2/3 ft.
Flagioletto 2 ft.
Terza 1 1/2 ft.
Gamba 8 ft.
Voce Celeste 2 ranks
Tromba Armonica 8 ft.
Tremolo

ANTICO (61 notes)

(scaling as of early 18th century)

Principale 8 ft.
Ottava 4 ft.
Duodecima 2 2/3 ft.
Quintadecima 2 ft.
Ripieno 5 ranks
Flauto Amabile 8 ft.
Flauto Boscareccio 4 ft.
Piffero 2 ft.
Cornetta 2 ranks



Voce lanquente 8 ft.
Tromba dolce 8 ft.
Oficleide 4 ft.
Tremolo

ECO (61 notes)

Corno di notte 8 ft.
Principale 4 ft.
Cimbalo 5 ranks
Flauto amabile 4 ft.
Flauto in selva 2 ft.
Flauto in XIX 1 1/2 ft.
Viola d'amore 8 ft.
Flauto di Jubal 8 ft.
Oboe 8 ft.
Regale 8 ft.
Arpa Celeste
Campane
Tremolo

PEDALE (32 notes)

Contrabasso 16 ft.
Principale (great) 16 ft.
Quintadena (swell) 16 ft.
Gran Quinta 10 2/3 ft.
Basso 8 ft.
Ottava 8 ft.
Quinta 5 1/2 ft.
Ottava 4 ft.
Decima 3 1/2 ft.
Decimaquinta 2 ft.
Ripieno 6 ranks
Contrafagotto (great) 16 ft.
Bombarda 16 ft.
Trombone 8 ft.
Fagotto (great) 8 ft.
Claroni 4 ft.

PEDALE with POSITIVO & SOLC (32 notes)

Principale 16 ft.
Bordone (solo) 16 ft.
Basso 8 ft.
Bordone (solo) 8 ft.
Ottava 4 ft.
Fagotto 16 ft.
Fagotto 8 ft.

PEDALE with ANTICO & ECO (32 notes)

Acustica 32 ft.
Subbasso 32 ft.
Subbasso 16 ft.
Violone 16 ft.
Bordone 8 ft.
Violoncello 8 ft.
Flauto 4 ft.
Campane (eco)
Tremolo for violoncello

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All correspondence should be directed to the general secretary

President's Column

Our congratulations and warmest thanks go to the members of that very much overworked organizing committee of the ICO. The highlights of the Congress I, for one will remember for many years to come. Right from the beginning (and, if I may be permitted to mention events on the home front, the high standard of the contestants in the two competitions was a surprise and a thrill) we were feted, entertained and edified in fine style.

It was a joy to have with us so many visitors from far afield — Britain, Italy, Colombia, Mexico, and, as always, our AGO friends were a wonderful support.

Now we must come down to earth again — but carrying with us in our descent some of the renewed enthusiasm for our art and profession which was stirred at the ICO.

May I take this opportunity to say thank you for the honour you have given me in electing me your President. I know that this honour is very much coupled with many responsibilities and I shall do my best to fulfill these efficiently. There are many areas in our College life which need expansion and development and now, with the ICO behind us, we shall have a go at solving what problems we can.

One of our biggest problems is in the examination department. We feel (if I may make my final utterance as Chairman) that the low percentage of passes at each session is due largely to inadequate preparation or preparation begun too late. Candidates and teachers please read carefully the examiners' reports in the new Year Book, seriously.

Best wishes to you all as you begin the new season. Incidentally, there are still a few months of our Centennial left and we would urge you to remember our Canadian composers when selecting anthems and organ music — especially on College Sunday.

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Examination Pieces, 1968

ASSOCIATESHIP

A. Komm, Gott, Schöpfer, heiliger Geist (BWV 667) — Bach (Novello Book 17 or any standard edition)
B. Choral (from Fugue and Choral) — Honegger (Chester Edition)
Ostinato O Traurigkeit AND Gelobt sei Gott in höchsten Thron (Das heilige Jahr, Heft II) — Joseph Ahrens (Willy Muller)
Anthems: Hear ye, Israel (Elijah) — Mendelssohn (Any edition)
Christmas Day in the Morning — E. J. Moeran (Oxford Choral Songs, Unison no. 87)
Love of the Father — Hugh Bancroft (Western Music)

FELLOWSHIP

A. Fantasia and Fugue in G minor — Bach (Novello Book 8 or any standard edition)
B. Second Movement (Symphony 8) — Widor (Edward B. Marks)
The Legend of the Mountain (Seven Pastels, Opus 96) — Karg-Elert (Novello)
C. Scherzo (Prelude Scherzo and Pasacaglia) — Kenneth Leighton (Novello)
Second Movement (Fantasie in drei Rhythmen) — Manfred Kluge (Breitkopf)

Anthems:

How lovely are Thy dwellings fair (Requiem) — Brahms (any edition)
Ye Choirs of New Jerusalem — C. V. Stanford (Stainer and Bell)
Let all the world in every corner sing — Kenneth Leighton (Novello)

JOHN DEDRICK

Registrar of Examinations

Calgary

Members of the Calgary Centre gathered Sept. 30 in Calgary Hall on the University campus for the first meeting of the season. Robert Bell, Cathedral Church of the Redeemer, was guest speaker. With the help of his choir, he enlightened members on the subject of medieval carols with examples of some of the most beautiful sung by the choir. Through the medium of records Mr. Bell made members aware that not all carols are necessarily sacred in context. A coffee hour concluded the meeting.

MRS. J. W. SEARCHFIELD

Kitchener-Waterloo

The season's first meeting of the Kitchener-Waterloo Centre was held Sept. 23 at the Redeemer Lutheran Church, Waterloo, with a goodly number in attendance. Regret was expressed that Gwilym Bevan had moved from Kitchener to Brockville and that George Schner had left Guelph for Seattle, Wash. to complete his education. Chairman Walter Kemp reminded members of their influence on students and on the community in the image they create. Carol Anne Curry (Lightbourne) was introduced by Chairman Kemp as co-winner of the 1967 CBC Talent Festival. Accompanied on the piano by the chairman, she sang a group of songs. This was a good start to the season ahead and members were appreciative. A prospective programme for the season was outlined and discussed and a drive for new and former members with brochures was planned. Refreshments were served by Esther Merklinger, organist of the host church, and helpers.

ALICE DILLON

Vancouver

The following officers of the Vancouver Centre have been appointed for the 1967-68 season: chairman, Suzanne Gibson; vice chairman and Diapason correspondent, Donald King; secretary, John A. White; treasurer, Ivor Guthrie; programme committee, F. Carter, B. Thomas; publicity, Mrs. Leonard Wilson; social convener, Cecilia McLean; 1969 convention co-chairmen: Hugh McLean, Gordon W. Atkinson, Frederick Robinson.

The first meeting of the new season was held Sept. 25 at the home of Suzanne Gibson, chairman. Over refreshments members had the opportunity of meeting the new executive. Members and friends moved across the street to the main lounge of St. John's (Shaughnessy) Anglican Church where dinner was served. The Spokane AGO regional convention and the ICO were reported.

DONALD KING

Saskatoon

The Saskatoon Centre met Sept. 17 at Knox United Church with 12 members and four visitors present. Plans were made for the 67-68 season and preliminary details discussed in connection with the Gillian Weir recital in October. Chairman Russell Green read a paper on the works of Messiaen which proved helpful, since Miss Weir's recital will include Messiaen. Mrs. M. Morris was hostess for the social hour.

MARGARET M. MORRIS

O Sing Praises

(sermon preached at pre-ICO Festal Evensong in Christ Church Cathedral Montreal, Aug. 27 by the Vicar, The Rev. Ian Scott-Buccleuch)

O sing praises, sing praises unto our God;
O sing praises, sing praises unto our King.
For God is the King of all the earth:
Sing ye praises with understanding.
Ps. 47:6, 7.

Many of us gathered tonight within these hallowed walls are very much concerned with the singing of praises to God, with seeing to it that what the church offers to God is the very best that it can offer. In this respect we are very mindful of our Lord's command to be perfect and we hope that we are sensitive to any falling short of that perfection.

It is strange though that we do quite often meet people who have very little musical appreciation when it comes to music in connection with the worship of God. Some believe it is not fitting, others feel it excludes them, though if the truth were told it is likely that they are unwilling to take the trouble to familiarize themselves with the music. If we English-speaking — finding difficulty in learning French — can humorously remind ourselves that in France even the little tots speak it, so if young fellows like these in the choir seem to have such little difficulty with the musical settings of worship, how can we adults complain? It is certainly fitting to sing the praises of God for did not St. Paul say, when writing to the Colossians, "Let the word of Christ dwell in you richly as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God." Some of those who want nothing harder than, "Onward Christian Soldiers," in church are the very ones we can find elaborately harmonizing round a camp-fire, or a piano in the recreation room. It parallels, I suppose, those who object violently to ceremony or ceremonial dress in worship but who can sometimes be seen in the special aprons, hats and other paraphernalia pertaining to their Lodge, Society or Club.

But it is even more strange — this lack of appreciation of the appropriateness of praising God in song — when we consider how grateful we are that amongst God's many gifts to us are his song birds. And those we most like to hear are those with the purest notes and the most elaborate song: but, purity first, elaboration second. Does God appreciate his own Creation any less than we? Will he not then in human worship, have a high regard for purity of note and elaboration of song — provided of course that it is offered in love and that the talented are not continually excluding the untalented. Nor, for that matter, in the simpler forms of worship should the untalented continually fetter those who wish for, and are capable of, a greater elaboration, else where is the love for one another in the corporate offering to God?

However, our primary concern is not to justify music in the worship of God but rather to see it in its true perspective, in its true setting. For it is only the setting, nothing more. It is the packaging of worship, and we of this generation surely need no reminder of the value of packaging. With poor packaging even good articles will lie on the shelves unsold. But in the end, what ultimately matters is the article which is packaged. Or, if we think in terms of jewelry we might comment on the elaborateness of the setting for a little stone — it seems inappropriate. Or, conversely, we might comment, "What a lovely stone! What a pity it is in such a poor setting." What we seek is an appropriateness. It puts one in mind of that old advertising slogan — for shaving soap, I think — "Not too little, not too much, but just right." And in terms of the setting for worship what is just right for a cathedral would be ostentatious for a village church. What is suited to a village church does not do justice to the offering of worship in a cathedral.

We have been assuming, of course, that our precious stone is genuine and not colored glass, assuming that our

stone does not have so many flaws in it that it is worthless. But it is not an assumption we should make thoughtlessly, for it is possible, unless we take care, that we could be a people who honor God with our lips but our hearts are far from him. On one occasion when this was happening in olden times God, speaking through the lips of Amos, said, "I take no delight in your solemn assemblies. Take away from me the noise of your songs; to the melody of your harps I will not listen. But let justice roll down like waters, and righteousness like an ever flowing stream." For, to be so wrapped up in the techniques and settings of worship that we give no thought to the acceptability of what we are actually offering — ourselves, our souls and bodies — is sheer foolishness. And though in its corporate aspects this is primarily the responsibility of the ministers of God, each church is a family in Christ and its members responsible to God for one another and must share each others' burdens. Each individual member should be seeking first God's kingdom and his righteousness. The love of money may be the universal pitfall but to some our Lord could equally as well have said, "You cannot serve God and Music." For it is an unhappy fact that there are those who, if they can't worship God from a choir stall, won't worship Him at all. Or they may deceive themselves by abandoning the fellowship and teachings of the Church to which they have been committed by baptism and confirmation to worship with any sect that will have them in their choir. They are serving music, not God.

On the other hand, those giving leadership in the church may be tempted under pressure to keep up the standards of the professional choir, to hire the services of unbelievers if Christians of adequate talents are not forthcoming. If they do, contrary to all outward appearances, they adulterate the Church's offering to God. Christ died that God might have our souls and bodies, not just our voices. Money, mammon is not evil, but the love of it is. It never even crosses our minds that music is evil, it is such a ridiculous thought. But if, as with anything else, we allow it to usurp the place of God and his requirements, then evil is done.

Finally, as we consider the musical setting of the worship we offer to Almighty God, we may say without too much stretching of the imagination, that the performance of each complete act of worship can be likened to tactics, with the corollary that faultless tactics are of little avail if the basic strategy is unsound. For in the Anglican Communion it is very often the case that the service of the Lord's Supper plays Cinderella to the two ugly sisters of Mattins and Evensong. I am most definitely not saying that these two services are ugly in themselves; they most certainly are not, but they are ugly in the sense that musically speaking all attention and dressing up is lavished on them so they are the ones who draw the great crowds. They have the parties, as it were, while Cinderella languishes in the same shabby dress she has worn for many a year — unattractive, often unnoticed, sometimes just tolerated as a monthly intruder.

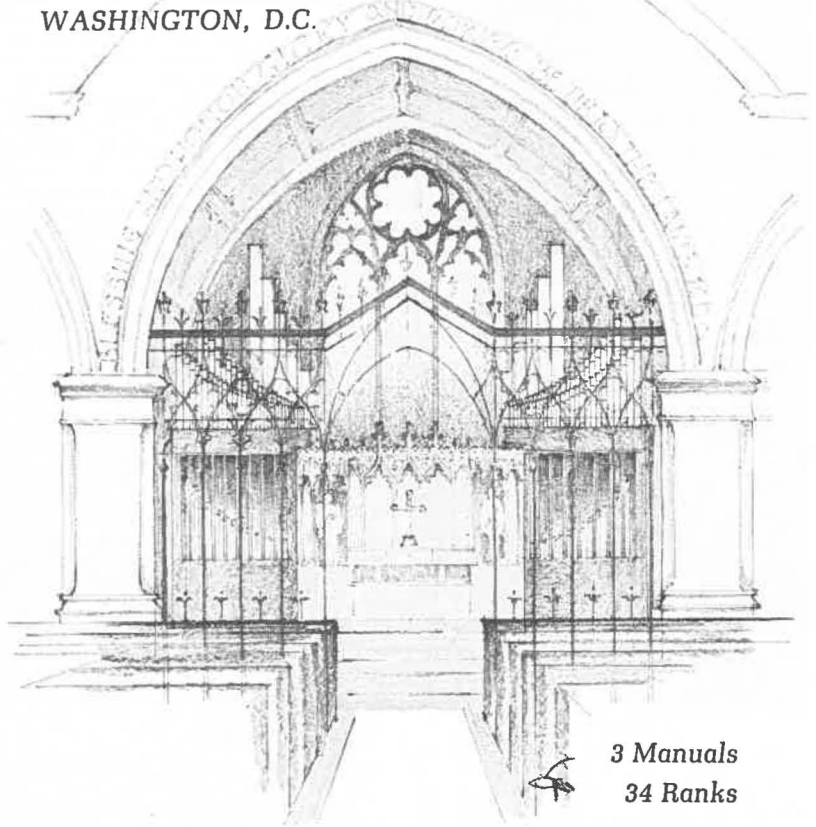
But it was Cinderella who became the Princess because the Prince married her, and the Church needs to remember that she — the Church — is the Bride of the Prince of Princes and each holy Communion is a renewal of the marriage vows between Christ and his Bride. Sunday by Sunday the bonds of love are renewed and strengthened by the spreading forth before the Father the sacrifice of the Altar in Bread and Wine and by receiving back the food made holy to be shared amongst the brethren.

This is why our praises ascend, simply or elaborately, tunefully or discordantly, because God by sending his Son and raising him from the dead has dispelled all our anxieties and provided us with real food and real drink, and clothed us with joy and a quiet mind. Praise be to God.

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The Case For The Pedal Harpsichord, Or, A New Look At The Bach Trio Sonatas

By E. Power Biggs



E. Power Biggs

The six trio sonatas were completed by the year 1733, when Johann Sebastian Bach was 48 years of age. The manuscript heading indicates that the music is *für zwey Claviere und Pedal* — the term *clavier* at that time meaning any keyboard instrument. The classic trio sonata form had been evolved by Corelli, Purcell, Buxtehude, Handel, and other illustrious masters of the baroque. Scoring was for three instruments, perhaps two violins and a violoncello, bound together by a figured bass played on a keyboard.

It was a stroke of genius on Bach's part to condense this concerted fabric into a solo composition for one player at one instrument. Bach's six trio sonatas, one line played by each hand and the third by the feet, were an entirely novel stylistic idea. The three contrapuntal strands were never augmented nor diminished. The three voices are just enough to define the harmony, and they complement but never cover each other. Within this poly-melody texture each theme is transparently audible. Bach's trio sonatas were so successful that nothing comparable has been written since.

In style the trio sonatas are closely related to Bach's instrumental concertos. The sonatas are all in three movements, with *allegros* of varying tempo and vigor separated by middle movements of a poised musical elegance. Subjects have an immediate melodic charm, but one quickly comes to marvel at Bach's genius in creating such animated interplay of themes within the strict discipline of trio form and in the nonchalant ease with which he combines themes, developing them, turning them upside down, and practically inside out. There is complete aptness of music to means, though — as usual — Bach stretches to the limit the musical and technical resources of instrument and player.

Forkel, Bach's biographer, stated that

the sonatas were written for the instruction of Bach's eldest son, Wilhelm Friedemann, and adds that their practice developed the younger Bach into the polished performer he became. All writers on Bach, from Forkel and Pirro to Parry and Schweitzer, have praised the beauties of the sonatas, frequently adding wry comment on the peculiar difficulties of their performance, which calls for considerable independence of hands and feet. Possibly Wilhelm Friedemann found the sonatas not at all difficult of execution. But it's fair to say that Bach has tied all organists since his day into knots, in their performance study of these sonatas.

What is meant by the heading, *für zwey Claviere und Pedal*? Were the sonatas to be played on the organ, the pedal harpsichord, the pedal clavichord, or interchangeably on all three? Bach authorities agree on most matters, but on this point they are at complete variance. Forkel thought the sonatas were for performance on a two-manual clavichord with pedals, as also did Griepenkerl. Spitta considered them to be for some form of a stringed instrument with pedals. Parry, Terry, and Schweitzer all felt they were for a two-manual harpsichord with pedals. Wesley and Grace, both practical organists, as well as other writers, cast their vote for organ performance.

The total of Bach's belongings, in 1750, included several *clavicembali*, three of them with pedals. It is not clear whether these were harpsichords or clavichords. From this and other evidence we know that organists in those days were accustomed to practice at home on some sort of *pedalier* instrument. Churches were cold and organ blowers expensive. Perhaps we may conclude that the trio sonatas were heard more often in Bach's house than at the church. Pirro's remark — that they were for the perfecting of Wilhelm Friedemann's technique in his home studies — may be significant.

Internal evidence in the music points sometimes to the organ and sometimes to a stringed instrument. Certainly, the trio sonatas' themes are not in general characteristic of the organ works. There are, however, occasional long notes that might seem to demand the sustaining power of the organ. Instances occur in the manual parts which open the middle movement of Sonata 2, and in the bass of the first movement of Sonata 5. Yet similar instances may be cited in the sonatas for viola da gamba and harpsichord, where Bach writes many extended notes for the latter instrument. Curiously enough, organ-like as the long notes in the trio sonatas appear, in no case do they stretch beyond the sustaining ability, even by implication, of the harpsichord. Rather the contrary, in fact, for the longer notes make their bow and then seem to stand aside for the other voices, to be renewed just in the nick of time to carry on the general conversation.

The strongest indication that Bach kept well in mind pedal harpsichord characteristics may be seen in the concluding cadences. Always, the pedal part marches directly to the final tonic chord. Never does Bach stop this striding bass motion by writing an extended final pedal point. In several chorale

preludes in trio form, obviously for organ, one finds a final bass note of perhaps eight bars, providing wonderful underpinning for the cadence. But with the natural die-away of a plucked string, this sort of thing would be totally ineffective, and the vanishing support would leave the upper parts high and dry for the final resolution. The cadences, therefore, point strongly to the pedal harpsichord.

In harpsichord performance, *allegros* tend to take a quicker course, while — surprisingly — slow movements sound better taken more slowly than on the organ. The stringed instrument allows more opportunity to etch in the detail, and there is the advantage that ornamentation (as in the slow movement of Sonata 1) may be effectively carried by the pedals.

Bach's own instrumental choice for the trio sonatas — as well as with the *Pasacaglia* and *Fugue in C minor* — may well remain a mystery of musical history. Certainly all this music is equally at home on organ or harpsichord, and in each case takes on an interestingly different character. The listener may give the verdict.

In the trio sonatas, it may be worth noting one particularly clever aspect of Bach's skill. This is the varied way in which the composer relates the pedal part to the manual parts. In the traditional trio sonata the 'cellist is relatively as agile technically as the violinist, and in running up and down a scale a bassoon can equal an oboe. Organ players

come equipped with ten separate fingers, but not — unfortunately — with ten independent toes. Generally speaking, in the works of Bach specifically for organ, fugue subjects are of a character that can be duplicated intact on the pedals. But with the more florid nature of the trio sonata themes this note-for-note transfer to the pedals is rarely possible. So Bach deals realistically with the two feet that are available, and evolves some interesting subject relationships between manuals and pedals.

One method is to use the identifying opening phrase: (see example 1)

Another technique is to keep the outline and skip the detail: (see example 2)

Some bass figures derive by inversion: (see example 3)

Others by transformation: (see example 4)

Keyboard stringed instruments with pedals are as old as organs with pedals. But just as the evolution of the piano pushed the harpsichord temporarily from stage center, so did automatic organ blowing — first by hydraulic power and later by electricity — terminate the necessity (though certainly not the artistic usefulness) to the organist of the pedal harpsichord. Practical instrument as the pedal harpsichord may appear to have been, it obviously was far more than a practice medium and has enormous musical possibilities, for it combines harpsichord sparkle and clarity with something of the bass sonority of the organ. In fact, it brings together the literature of the two instruments.

EX. 1

Sonata 1: first movement



Sonata 1: second movement



Sonata 4: third movement



EX. 2

Sonata 2: second movement



Sonata 4: third movement



EX. 3

Sonata 4: second movement

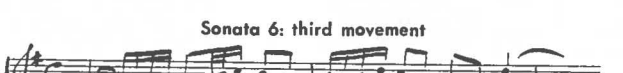


Sonata 4: third movement



EX. 4

Sonata 6: third movement



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Harpsichord News

By Philip Treggor

Communications regarding this column should be addressed to Mr. Treggor in care of the music department, Central Connecticut State College, New Britain, Conn. 06050.

Life for a lutenist is much more difficult today than it was in the Renaissance. Only the most hardy and dedicated person may hope to win his fame and fortune by playing the lute in this modern world.

Such a person is Joseph Iadone, American lutenist who is a member of the Renaissance Quartet, and the New York Chamber Soloists. He was a member of Pro Musica under Noah Greenberg. Mr. Iadone, who has recorded for both Decca and Columbia, is much sought after as a soloist and performer in ensemble. A former pupil of Paul Hindemith, he is thoroughly professional and thoroughly versed in performance practices of early music.

Some of the reasons for life's being difficult for the lutenist may be found in the fact that relatively few people understand the instrument and its capabilities, while even fewer wish to study it with any real seriousness.

In a recent discussion of this problem with Mr. Iadone, I learned that the lack of serious and talented students effects not only the lute but the cause of early music itself. Mr. Iadone feels that very often a student finds himself specializing in early music only because he has been unsuccessful in some other area. For example, an unsuccessful cellist may have been tempted to take up the Gamba, or a clarinet player, the recorder. This is particularly disastrous if the reason for the original failure was poor musicianship.

Mr. Iadone stressed the fact that early music (and music of the Renaissance in particular) requires the keenest ear, and a highly developed rhythmic sense. He cited instances of professionally established musicians, capable of performing difficult romantic and modern scores, who would fall to pieces when confronted with the rhythmic complexities of early music. The subtle concept of music without bar-lines frequently was beyond their comprehension.

This subtlety, together with the small forms in which early music is framed, creates a problem for the performer that is quite unique. With such a highly concentrated idea to be conveyed, there is not time to "warm-up." The early music performer must come out swinging; he must reach his listeners at once, in the first few measures. This contrasts sharply with one's approach to the extended music of later periods where a gradual increase in intensity and drive may be experienced.

All this requires something more than a casual interest on the part of the potential Renaissance performer. There are few students today, sufficiently musical, who enter the field of early music with a genuine love and feeling for the period rather than a view that it represents a performer's easy way out.

Life for the lutenist today is also a lonely one in that there are so few fine performers. Consorts, or even duos, of lutes are virtually impossible to form. With so little demand in evidence, there is no need for a full time lute maker either. Most lutes are made by people who earn their living by making guitars and an occasional lute on the side. Monouk Papzian and Hugh Gough of New York City, and Ian Harwood of England are three such persons. Frank De Leone of New Haven makes a Vi-huela which is a kind of Spanish lute that looks like a narrow, graceful guitar with an extended neck. In Germany, lutes are factory-made and have a lute

body with a guitar neck. They are really guitar-lutes with guitar stringing. It is interesting to note that, while there are makers in Belgium, France and Spain, there is no outstanding lute maker in Italy.

According to Mr. Iadone, some of today's lutenists, including a very celebrated one, use a guitar technique while playing. This involves considerable use of the finger-nails and imparts a brittle quality to the tone which Mr. Iadone does not find germane to the traditional tone of the instrument. He, in turn, uses a technique involving the thumb and forefinger flesh pads. In tonal effect this might be likened to the difference in harpsichords that are quilled or leath-ered. Further, he states that very often the guitar-like approach to the lute engenders an interest in flamboyant technical displays rather than a serious consideration of nuance and subtlety.

The standard lute has seven courses (pitches). The highest course is single stringed while all the rest are doubled in unison. Some lutes extend to nine or twelve courses but these are not really useful since some of the strings are drones and have little duration. The extra technique required for playing is hardly worth the trouble.

Hand in hand with this mistaken concept of playing the lute like a guitar is a concern for creating bigger and bigger sounds, even to the point of using artificial amplification. Mr. Iadone points out that this immediately cancels the natural sound of the instrument and he feels that instead of beefing-up the sound of the instrument, the listener should be encouraged (perhaps even instructed how) to listen more keenly. The situation seems to be one of relativity. If given the chance, the ear is fully capable of hearing very delicate sounds and the mind is capable of perceiving and enjoying the gentle nuances within a very low volume level. It is tragic to expect the small-toned instruments to be heard favorably in the cavernous concert halls of the world. Special care must be taken to ensure chamber music being performed in chamber halls.



Joseph Iadone

Mr. Iadone has much praise for his teacher, Paul Hindemith. Hindemith's love and devotion to early music nearly equalled his creative urge as a composer. Another pioneer who did much to bring the performance of early music to the attention of American audiences was the lutenist, Susan Bloch. Miss Bloch was to the lute what Wanda Landowski was to the harpsichord. Before his untimely death, Noah Greenberg had made major contributions to both the literature and performance of early music. He was the first to launch a performing group which became professionally successful.

Like Hindemith, Mr. Iadone believes that early music is not subject to strict rules with regard to interpretation or instrumentation. Great freedom, in both areas, was exercised by the players and singers of the Renaissance. Imaginative combinations of instruments are very proper to early music.

With this in mind, Mr. Iadone has been experimenting with the combination of lute and harpsichord. Norma Verrilli, a concert pianist who recently has turned to the harpsichord, has formed a duo with Mr. Iadone. They have been concertizing and hope soon to begin recording this unusual combination.

Music for their duo comes from the repertoire for two lutes. Pieces from Morley's Consort are also used. In these, Mr. Iadone plays the lute part while

Miss Verrilli realizes a harpsichord part from the remaining instrumental parts.

Last summer I had the pleasure of hearing this duo in performance at the University of Bridgeport. Miss Verrilli's instrument was a tiny, three-foot long harpsichord made by John Challis when he was in Ypsilanti, Michigan. It has a single 8' choir with a pedal operated buff stop. A second pedal controls the movement of the jacks for dynamic shading.

With the top raised the volume and carrying power of the instrument was surprisingly good. When used with the lute, the lid was lowered and closed to the keyboard which reduced the tonal output to match the lute. The strings run in the same direction as do the keys and the instrument sits on a three-legged trestle.

The unusual combination of instruments was very successful. Its success depends upon securing a sufficiently diminutive harpsichord. Miss Verrilli and Mr. Iadone have opened a new door for the performers of early music.

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Baylor University has announced a summer organ institute in Freiburg, Germany June 13 to July 26, 1968. Master classes in the organ, its literature and design, and in modern choral literature will be offered as well as private instruction in organ. A series of recitals is scheduled as well as organ tours into South and North Germany, Alsatian France and Switzerland. All instruction will be in English.

Among the faculty will be Walter Kraft, Hans-Berthold Dietz, Hans-Ludwig Glatzer-Goetz, Walter Supper, Werner von Walcker-Meyer and Carl Winter. Private lessons will be provided by Klaus and Marilou Kratzenstein and Clarence Ledbetter. These three will be joined on the recital roster by Eduard Mueller and Konrad Schuba.

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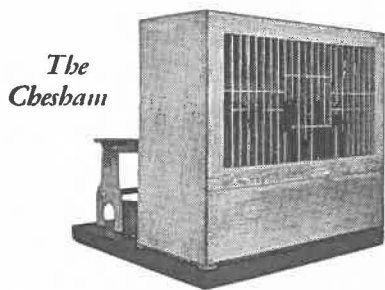
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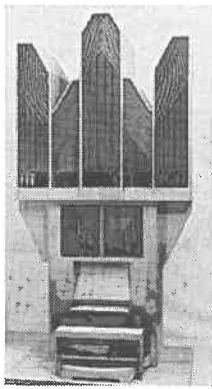


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Voice, Finish And Regulate A Sound System? Why Not?

By Don Davis

(Readers interested in obtaining more detailed information on the acoustical processes outlined below may correspond directly with Mr. Davis at 1198 E. First St., Tustin, Calif. 92680.)

Is this a sound system engineer talking?

"Let's do away with the old notion that speech and music cannot live together compatibly in the same room. Let's increase the reverberation time of the over-treated church up to the four to five seconds considered ideal for musical purposes. (Reverberation time as used by acoustical engineers refers to the length of time required for a tone near C above Middle C to reduce in loudness by 60 decibels — for all practical purposes, inaudibility.) Let's do away with the compromises that actually suited no one and design the church auditorium for optimum organ performance. This does not mean to forget all acoustical control in the room. But it does mean to use such control to enhance the organ's environment."

Strange talk? Not any longer. In the past, churches have vacillated between the Scylla of good musical acoustics and the Charybdis of understandable speech. Now sound systems can be voiced, finished and regulated in a manner analogous to organs. This process involves several facets of room acoustics that are of worthwhile interest to the organist. Most important, it makes the sound system engineer his ally rather than his opponent when facing the building and organ committees. Any room designed for optimum organ performance can now also have a quality sound system tailored to it.

The sound system engineer and the acoustical consultant have been traditionally adamant in their adherence to "dead rooms." This has stemmed from the all-too-abundant number of auditoriums with before-and-after case histories of first too "live," followed by extensive deadening by means of sound absorbent material. Consequently, speech articulation is improved. The acoustical consultant recognized that the "live" church of five to seven seconds reverberation time allowed the minister's voice to fill the auditorium with ample loudness. The loudness, unfortunately, was unusable due to the extreme garbling caused by the room's acoustics. When the auditorium was treated with acoustically absorbent materials the reflections — hence the loudness of the minister's voice — were usually reduced to the point of requiring assistance from electronic amplification. The electronic amplification raised the minister's voice (when properly applied) back to the loudness of the untreated auditorium but minus the garbled reflection. To the casual observer this process often seemed contradictory especially if he were as interested in hearing the organ as the minister.

Dr. Charles Paul Boner, Austin, Tex., an organist and physicist, recognized the components of the dilemma in a different order. His experience as an organist made him familiar with regulating organs; his background as a teacher and researcher in physics enabled him to analyze what he heard during the regulating process. He deduced that the very loud lingering notes (he calls them "bull notes") the organ finisher encounters in difficult auditoriums were:

- 1) Single tone in nature.
- 2) Able to be compensated for by changing the loudness of the exciting tone.

- 3) Of longer duration, i.e., the reverberation time was greater than other tones in close proximity on the scale.

These "room ring modes", as Dr. Boner names them, are independent of the organ or the sound system. They exist as one of the acoustical properties of the room where they occur. It is these "ring modes" that garble speech in a highly reverberant auditorium.

Dr. Boner further theorized that if the organ finisher could regulate the organ to minimize the lingering notes encountered at different points on the

scale, why couldn't a sound system be regulated by means of loudness adjustment at the exact "ring mode" frequency. Experimental work resulted in a process that utilized special electronic-type filters capable of reducing sound system loudness at selected tones. They used a "notch" in the system's loudness response that was carefully tailored as to loss of loudness and breadth of tone. Typical changes in loudness that can be selected vary from three db to 30 db. These filters allow tones only a semitone apart to be treated separately.

Thus, for the first time, church auditorium acoustics can be examined tone by tone if desired. The results have been startling. It rapidly became evident that the reason five-second reverberation time in a church makes the minister's sermon a mess is due, not to the five seconds of loudness decay, but to the relatively small number (three to 15) of long lingering notes present. The decay periods of these special tones are four to five times that of a tone only a note away.

The regulation of these long lingering tones through the use of the tone loudness filters designed by Dr. Boner resulted in a sound system in a seven second room sounding as if it were in a two-second room. If the talker moved away from the sound system microphone, the auditorium again garbled his speech. Upon returning to the microphone, the effect was as if instant acoustical absorption material treatment had been applied. After the removal of the long lingering tones and feedback tones, an acoustical gain of 12 to 20 db for the sound system is often achieved.

The acoustician is beginning to realize that:

- 1) The organ finisher, in regulating the organ, has dealt with what the acoustician calls "room ring modes." (Again, art has preceded science.)

- 2) The reason that church auditoriums with over-all reverberation times of 1.2 to 1.5 seconds are best for speech is not dependent on that reverberation time but rather on the "ring modes" lasting four to five times that length (6 to 7.5 seconds). Because of this fact, sound systems can be made quite articulate, through equalization, in conditions four to five times more reverberant than heretofore considered possible.

- 3) Finally, that this correction of the speech problems, being a part of the sound system design and installation, does not have to affect any other use of the auditorium.

Naturally, neither the organist nor the sound system engineer wants echos or excessive noise in the auditorium. Therefore, the judicious use of acoustical materials in limited amounts still applies. (Occasionally, a room is found to be so out of control that even the organ can't be properly regulated in it.) But the important point is that the room can and should be designed to allow maximum musical benefit. And to this end the organ designer, builder,

installer and user has a strong ally in the professional sound engineer.

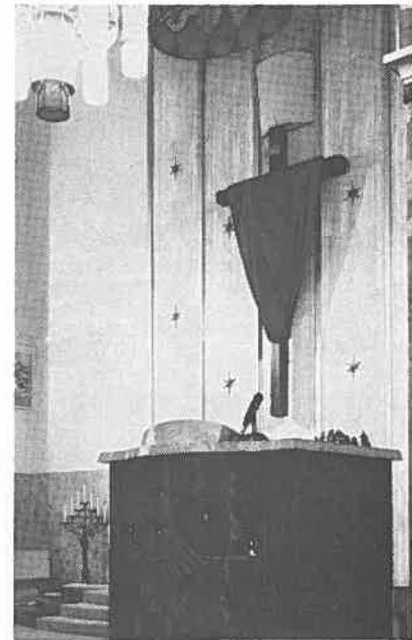
The following cautions are extremely important during the infancy of this process:

- 1) The professional acoustical consultant is still vital for a predictable result. Competent men in this field have been among the first to embrace this new technique. The great danger has been, and still is, that the church building committee fall victim to a supplier of acoustical materials rather than paying for and getting professional advice and guidance.

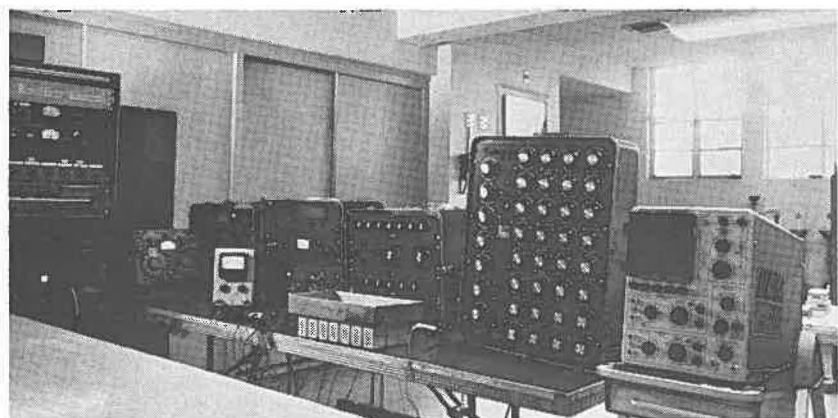
- 2) At the present time, only one manufacturer of church sound systems is licensed to provide Acosta-Voicing. Other sound equipment, if installed, may not be amenable to such adjustment. Until other manufacturers enter the field and spend the necessary time and effort required to develop a product line amenable to Dr. Boner's process, caution should be exercised in the purchase of sound equipment to be equalized.

- 3) At the earliest possible planning stage a meeting should be arranged between the church building committee or its representative, the architect, the organ designer, the organ builder, the acoustical consultant, and a professional sound system engineer. Such a meeting, before plans are solidified, guarantees that the organ won't dissipate its inherent power by heating the interstices in masses of acoustical tile, and that the minister's message will be heard as well.

Sound systems in existing churches and auditoriums can be regulated with equal success but usually at a greater expense than in a new building, especially if the existing sound system can't be used (and in most cases it can't) or acoustical tile has to be removed. More than 200 auditoriums have been successfully voiced using Dr. Boner's equalization process. Many have been in operation for more than three years.



The finished installation shows how the loudspeaker can be located behind the microphone. The gain of 18 db-SPL is highly intelligible as a result of the voicing process. Note the no longer used speaker just below the light fixture.



The tuning test equipment, including that for sound system amplification on the tall rack at the far left. Components from various manufacturers are used in the specially constructed instrumentation on the table in the foreground.

November 10

Arno Schoenstedt, Peabody Conservatory, Baltimore
 Rainer Lille, U of Iowa, Iowa City
 Virgil Fox, Cox Auditorium, Principia College, Elsa, Ill.
 Edward Linzel, Christ Church Cathedral, Indianapolis 12:30
 Marie-Claire Alain, First Methodist, Palo Alto, Calif.
 William Teague, St. Luke's Methodist, Midland, Tex.
11
 Richard Ellsasser, AGO workshop, Peoria, Ill.
 Warren Schmidt, Concordia Senior College, Fort Wayne, Ind.
 Marilyn Mason, conference, Washington, D.C. Cathedral
12
 Robert Rayfield, Community Methodist, Whitefish Bay, Milwaukee
 Richard Ellsasser, Peoria, Ill.
 Pierre Cochereau, Phillips Academy, Andover, Mass.
 Bach solo cantatas, Union Methodist, Washington, D.C. 8:00
 Ann Colbert for CCWO, St. Chrysostom's, Chicago 3:30
 Joyce Jones, Community Concert, Burley, Idaho
 Virgil Fox, Central Presbyterian, St. Paul, Minn.
 Durufle Requiem, choirs of First Congregational and All Saints, Pasadena at All Saints 5:00
 Mendelssohn Hymn of Praise, First Presbyterian, Germantown, Philadelphia
 Pierre Cochereau, Phillips Academy, Andover, Mass.
 Britten War Requiem, St. Bartholomew's, New York City 4:00
 Richard Bouchett, First Methodist Wichita, Kans.
 John Erickson, Holy Trinity Lutheran, Elgin, Ill. 3:30
 Marilyn Mason, conference, Washington, DC Cathedral
 GerreHancock, First Methodist, Wabash, Ind.
 Clyde Holloway, Second Baptist, Little Rock, Ark.
 Robert Anderson, First Congregational, Amaha, Neb. 8:00
13
 Richard Westenburg, Central Presbyterian, New York City
 Marie-Claire Alain, Calvary Presbyterian, Pasadena, Calif.
 David Craighead, Lynchburg, Va., College
14
 Leslie Peart, First Methodist, Corpus Christie, Tex.
 Ted Alan Worth, High School, Berlin, N.H.
 Joyce Jones, Community Concert, Killen, Tex.
 Virgil Fox, Dennison U, Granville, Ohio
 E. Power Biggs, Dartmouth College, Hanover, N.H.
 Pierre Cochereau, First Methodist, Des Moines, Iowa
 John Huston, Church of the Ascension, New York City 8:00
 Robert Triplett, Cornell College, Mount Vernon, Iowa
 Donald McDonald, Vance Memorial Presbyterian, Wheeling, W. Va.
 John Weaver, St. Andrew's Wesley United, Vancouver, B.C.
 Ladd Thomas, Our Saviour's Lutheran, Long Beach, Calif.

NOVEMBER				
	1	2	3	4
5	6	7	8	9
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15	16	17	18	19
20	21	22	23	24
25	26	27	28	29
30	31			

DEADLINE FOR THIS CALENDAR WAS OCTOBER 10

15
 Benjamin Hadley, Church of the Ascension, Chicago
 Donald Mori, St. John's Church, Washington, D.C. 12:10
 Marie-Claire Alain, Boys Town, Neb.
 David Craighead, Emmanuel Lutheran, Salem, Ohio
16
 Virgil Fox, First Presbyterian, Richmond, Ind.
 Frederick Swann, First Methodist, Fremont, Neb.
17
 Richard Carlson, Christ Church Cathedral, Indianapolis 12:30
 Marie-Claire Alain, Priory, St. Louis, Mo.
 Peter Hurford, Miami U, Oxford, Ohio
 Robert Anderson, Plymouth Congregational, Seattle, Wash.
 Claire Coci, St. Andrew's Wesley United, Vancouver, Wash.
18
 Robert Anderson class, Seattle, Wash.
 William Whitehead, Swarthmore, Pa., Methodist Church
 Claire Coci, St. Andrew's Wesley United, Vancouver, B.C.
19
 Lorene Banta, choruses, Methuen, Mass. Music Hall
 Paul Manz, Capitol Drive Lutheran, Milwaukee 3:30
 Haydn Creation, First Methodist, Germantown, Philadelphia 4:00
 Virgil Fox, Presbyterian Church, Fanwood, N.J. 8:00
 Bach solo cantatas, organ, Trinity Episcopal, Swarthmore, Pa. 7:30
 E. Power Biggs, Westminster Presbyterian, Lincoln, Neb.
 Pierre Cochereau, University of San Francisco
 Solo voices, strings, organ, Westminster Presbyterian, Greenville, S.C. 4:00
 Henry Glass, Jr., Emmanuel Episcopal, Webster Groves, Mo. 4:00
 Bach Cantata 106, St. Bartholomew's, New York City 4:00
 Mozart Requiem, Madison Avenue Presbyterian, New York City 3:00
 Eileen Coggin, First Presbyterian Church, San Anselmo, Calif. 4:00
 Piet Kee, Concertgebouw, Amsterdam, The Netherlands
 Robert Triplett, First Methodist, Springfield, Ill.
 Marie-Claire Alain, Eastern Kentucky U, Richmond 4:00
 Robert Baker, Community Church, Garden City, N.Y.
 David Craighead, Holy Trinity Lutheran, Lancaster, Pa.

Clyde Holloway, Belle Meade Methodist, Nashville, Tenn. 7:30
 Frederick Swann, First Church of Christ, Simsbury, Conn. 8:00
20
 Pierre Cochereau, La Jolla, Calif. Presbyterian
 Robert Glasgow, St. Paul's Episcopal, Kansas City, Mo. 8:15
 Robert Triplett, AGO, Decatur, Ill.
21
 E. Power Biggs for Phi Mu Alpha, Alice Millar Chapel, Evanston, Ill. 8:15
 Rainer Lille, St. Mary's Episcopal, Wayne, Pa.
 Marie-Claire Alain, University of the South, Sewanee, Tenn.
 Clyde Holloway, East Heights Methodist, Wichita, Kans.
22
 Britten, Bach, Church of the Ascension, Chicago 8:00
 Billie Moore, St. John's Church, Washington, D.C. 12:10
 Clyde Holloway, AGO class, Wichita, Kans.
24
 Michael Brittenback, Christ Church Cathedral, Indianapolis 12:30
26
 Bach, Kodaly, Britten, Trinity Church, Williamsport, Pa. 7:30
 Thomas Richner, RLDS Auditorium, Independence, Mo.
 Pierre Cochereau, St. John's Cathedral, Denver, Colo.
 English music, choir, Peter Hurford, Christ Church Cathedral, Indianapolis 7:30
 Mendelssohn Hymn of Praise, St. Bartholomew's, New York City 4:00
 Marie-Claire Alain, St. Mark's Episcopal, Shreveport, La.
 Marilyn Mason, First Presbyterian, Michigan City, Ind. 3:30
 Ann Labounsky Steele, Brentwood Presbyterian, Pittsburgh, Pa. 8:00
27
 Pierre Cochereau, Trinity University, San Antonio, Tex.
 Gary Zwicky, Central Congregational Church, Newtonville, Mass.
 Joyce Jones, Community Concert, Corsicana, Tex.
 John Weaver, Texas Christian U, Fort Worth, Tex.
28
 Richard Ellsasser, St. Cloud, Minn.
 Ted Alan Worth, Pfeiffer College, Misenheimer, N.C. 8:00
 Pierre Cochereau, Plymouth Congregational, Miami, Fla.
 Anthony Newman, College of Sacred Heart, Newton, Mass.

Leonard Raver, Church of the Ascension, New York City 8:00
 Marie-Claire Alain plus class, Stetson U, Deland, Fla.
29
 Billie Moore, St. John's Church, Washington, D.C. 12:10
 Sung Kil Kim, Yehudi Hanai, Madison Avenue Presbyterian, New York City 8:30
30
 Virgil Fox, Wheeler Beckett orchestra, Philharmonic Hall, New York City 2:30
 Robert Baker, Cornell College, Mount Vernon, Iowa
 John Weaver, University of Texas, Austin
December 1
 Britten's Noye's Fludde, First Presbyterian, Moorestown, N.J. 7:30
 Marie-Claire Alain, Sweet Briar, Va., College
 Marilyn Mason, Houghton, N.Y. College
2
 Oratorio Society of New Jersey, Handel Judas Maccabaeus
 Britten Noye's Fludde, First Presbyterian, Moorestown, N.J. 7:30
 Ted Alan Worth, Community Concert, Monahans, Tex. 8:00
 Marilyn Mason class, Houghton, N.Y., College
 Marie-Claire Alain class, Sweet Briar, Va. College
3
 Richard Ellsasser, West Virginia Wesleyan College, Buckhannon
 Joyce Jones, Algona, Iowa High School
 Messiah, Part 1, Fox Chapel Presbyterian and Episcopal, orchestra
 Wesley Singers, Wesley Foundation, Cookeville, Tenn.
 Pierre Cochereau, Rutgers U, New Brunswick, N.J.
 Webster College Choir, Emmanuel Episcopal, Webster Groves, Mo.
 Starer Ariel, St. Bartholomew's Church, New York City 4:00
 Messiah, St. Paul's Cathedral, Buffalo, N.Y. 5:00
 Harold Chaney, Clavierübung Part 3, St. Michael's, New York City 4:00
 Britten's Noye's Fludde, First Presbyterian, Moorestown, N.J. 7:30 and Cathedral of Mary Our Queen, Baltimore 5:30 and 8:30
4
 Fred Haley, St. Luke's Methodist, Oklahoma City 7:30
 Britten's Noye's Fludde, Cathedral of Mary Our Queen, Baltimore 5:30 and 8:30
 Marie-Claire Alain, Winthrop College, Rock Hill, S.C.
5
 Robert S. Lord, Heinz Chapel, Pittsburgh, Pa.
 Baltimore Bach Society, Goucher College, Baltimore 8:30
 Joyce Jones, Community Concert, Wiliston, N.D. 8:15
 E. Power Biggs, St. Matthew's Lutheran, Charleston, S.C.
 Marie-Claire Alain class, Winthrop College, Rock Hill, S.C.
8
 Marie-Claire Alain, Salem College, Winston-Salem, N.C.
9
 Richard Ellsasser, orchestra, Waterloo, Iowa



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David W. McCormick, Organist-Choir Director — Robert Baker Plays Rededicatory Recital

Robert L. Sipe, Inc. has completed tonal revisions on the 1958 Möller organ in First Presbyterian Church, Tyler, Tex. Robert Baker played the first public recital on the newly revised instrument in April. Dr. David W. McCormick is the organist-choir director. The Sipe Company built a two-manual, 11-stop tracker organ in the chapel of this church in 1965.

GREAT

Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 4 - 5 ranks 305 pipes
Cornet 3 ranks 147 pipes
Trompete 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quint 1 1/3 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Cymbel 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 8 ft. 61 pipes
Clairon 4 ft. 61 pipes
Tremulant

POSITIV

Gedeckt 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 2/3 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Sesquialtera 2 ranks 110 pipes
Scharf 3 - 4 ranks 232 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Quint 10 2/3 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft.
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Contre Basson 32 ft. 12 pipes
Double Trumpet 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes

HONOR ORGANIST, MINISTER OF MERGED CONGREGATION

Elsie Herbert has retired after 23 years as organist of the Fourth United Church of Christ, Cleveland, Ohio, whose congregation has united with the Archwood United Church of Christ. A service, dinner and program celebrated the 94th anniversary of the founding of the congregation Sept. 17. Both Miss Herbert and the Rev. Victor Valenta, who served 25 years, were awarded checks.

Miss Herbert had previously served other churches in the Cleveland area including St. John's Episcopal. She studied with Herbert Sisson, Edwin Arthur Kraft, Charles E. Clemens and Albert Riemenschneider.



Choral Music

Again a rather wide variety characterizes the choral music received, with a considerable number of publishers represented. Though a November issue is rather late for new Christmas music to be discussed, some of it was included, as indeed are even a few things for Thanksgiving. By November we would assume that conductors of less than wholly professional groups would need to have all Advent and Christmas music in rehearsal.

From Boosey and Hawkes comes the organ score of the Kodály Laudes Organi commissioned for last year's national convention at Atlanta. We predicted it would be popular and our prediction still holds. Neither the choral nor the organ parts are easy but their difficulties are not too formidable. There is some divisi and some rather extreme vocal range; the text is Latin. Boosey also send Five Motets by Peter Maxwell Davies for double chorus. We received only the chorus score so can not comment on the work.

Bourne has issued a set of Songs of Praise from Early America which contains some valuable and interesting American church music. Don McAfee is the editor and arranger and the set of 16, published separately, include two from Southern Harmony, four by William Billings, two by Lowell Mason, two by Jacob Kimball, and one each by Thomas Hastings, Oliver Holden, Andrew Law, William Selby, Timothy Swann and William Walker. Both school and church choral directors should see them all.

Bourne sends a useful festival anthem, A Choral Thanksgiving by Robert Powell, which enlists the congregation on the Nun Danket tune and calls for a soprano or tenor solo. This publisher's Christmas list is expanded with an original Bells of Heaven and an arrangement of the Holly and the Ivy, both by Freda Swain, the latter with soprano solo; and a Frederick Silver setting of A Child's Christmas Prayer on a Christina Rossetti poem for combined choirs. Eugene Butler's How Excellent Is Thy



David Lennox Smith has won a series of awards and honors in the spring of 1966. These include the Hunter Mead Memorial Scholarship and young artist's competition sponsored by the Pasadena AGO Chapter, second place in the national competition sponsored by the University of California at Santa Barbara, and finally regional competition at the San Francisco AGO convention.

A native of Tujunga, Calif. he has been a church musician since the age of 15, currently at First Christian Church, Whittier, and as chancel organist at Whittier College where he is one of 60 "recognized scholars" on the campus. His organ teachers have been Ladd Thomas and Robert Prichard.

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Name is a short, bright anthem, using a speaking semi-chorus.

Broadman's new Christmas numbers include Carlton R. Young's SATB arrangement of the Sacred Harp tune for There's A Song in the Air, and two with original words and music — Phillip Landgrave's Jesus Most Holy, and Jacqueline Hanna McNair's SB Jesus Christ Is Born This Day, with bells, and two for unison singing: David H. Williams' The Wise Men Watched, with descant to an easy melody, and Alta C. Faircloth's He Is Born. James Buffaloe's SATB The Fullness Thereof is largely unison and block harmony; the publisher suggests it for Thanksgiving. W. Glen Darst's rather easy Rejoice, O Land would be equally suitable; it is really a hymn-anthem. Other hymn-anthems, largely on existing tunes include: Charles Wadsworth's Lord of Our Life, on Rouen; Margrethe Hokanson's Praise the Lord, the King of Glory (unison with descant); Jacqueline Hanna McNair's In Christ There Is No East or West, on the Reinagle tune; God Moves in a Mysterious Way, on Nancy Roberts' own tune; two by Jack Boyd on gospel tunes: Hallelujah, Praise Jehovah and What a Friend We Have in Jesus, and James D. Cram's SAB on Send Thou, O Lord. Also SAB is Eugene Butler's I will Sing of Thy Might, with much unison. Wholly unison but with descant is David H. Williams' To Thee, O Christ, We Sing.

J. Fischer has issued several more masses in English: SA or TB plus congregation Mass in Honor of St. Patrick by Vito Carnevali; Carlo Rossini's SATB Orbis Factor Mass; J. Alfred Schchl's SAB Mass in Honor of the Child Jesus; and Robert Arthur Turton's SATB Mass in Honor of the Sacred Heart. Musically most of these are about of a style period with, say, Maunder, but they may serve a need. Anna Mae Nichols' O for a Heart of Calm Repose is a short, accompanied, meditative anthem. An SAB To Thee, O Jesu by Joseph Clokey has a solo part for baritone, alto or junior choir.

Frank Music Corp. sends two editings by Fritz Rikko — Four Christmas Chorales by Michael Praetorius and Five Settings of Nun komm der Heiden Heiland (Hassler, Praetorius, Crüger).

For Christmas from H. W. Gray are: a block harmony The Star by Dorothea Brandt and David H. Williams' unaccompanied How Far Is It to Bethlehem, with a middle-voice solo. Joseph Roff's The Song of the Creatures is an extended setting of a familiar St. Francis text; it has an independent accompaniment and short solos in each choral section. Ross Hastings' setting of Psalm 146 becomes a big morning anthem with contrasting moods.

Marks has a Thank We the Lord by Katherine K. Davis, a practical Thanksgiving anthem with a soprano descant at the end. Don Malin's Madrigali Spirituali series adds an SSAATB Now Past, the Deadly Peril by Philippe de Monte and a Palestrina SATB O Kindly Jesus, both with Latin and English text. Clifford Taylor's arrangement entitled Lord, in the Morning is marked "three-part" but he divides those finally into six and uses wide ranges; the tune deserves a less pretentious treatment.

Sacred Songs, Waco, Tex., has a Renaissance Choral Series edited by John A. Richardson, set 1 of which includes: Early Will I Seek Thee, Weelkes; Holy Spirit, Lord of Glory and O Love Most Perfect, Vittoria; Lord There Is None Like Thee and Praise and Honor Be unto Thee, Perti; Hear My Prayer, Pergolesi; O Sing unto the Lord, Croce; Praise Ye the Lord of Heaven, Pitoni; Thou Art Great, des Pres; and Thou Wilt Keep Him in Perfect Peace, Schütz. All are SATB a cappella and with English texts.

E. C. Schirmer is represented by three contemporary American composers. Kirke Mechem's sequence of carols, Seven Joys of Christmas comes SATB or SSA and includes good carols, well ar-

ranged; his The Shepherd and His Love for SATB, piccolo, viola and piano is secular and outside the area of this column. Daniel Pinkham's Glory Be to God, a motet for Christmas Day, is for double chorus and organ in an interesting style; his God is a Spirit is an unusual approach to this text, with a big climax and a dissolution; his dramatic cantata, Jonah, uses solos in mezzo, tenor, and bass-baritone, orchestra and chorus to tell the familiar Old Testament story. The current issue of this is a temporary photographed manuscript. The work is of considerable stature. Howard Boatwright's The Passion according to St. Matthew uses a wide variety of Lenten Hymns in which a congregation may participate, an evangelist, several soloists, chorus and organ. It is singable and would not tax the abilities of an average good choir.

G. Schirmer begins its stack with a Maynard Klein arrangement of the

Gevaert Cantique de Noël; Lloyd Pfautsch's The Virgin's Slumber song, alto solo with syllabic chorus; and The Gift Carol by Lloyd and Debby Pfautsch, based on a Spanish carol. Mr. Pfautsch's Sing Praises, with clapping hands, suggests a school chorus. Ludwig Altman's Psalm 13 is a large-scale setting with a rather florid melodic line and a well-written organ part; an alto solo is indicated. Edwin Earle Ferguson's We Pause Beside This Door is for the New Year; it has a big ending and offers few problems.

In the Robert Shaw choral series available from G. Schirmer are three arrangements by Alice Parker recorded by the Shaw Chorale: God Is Seen, Shout On (with baritone solo) and Hark, I Hear the Harps Eternal.

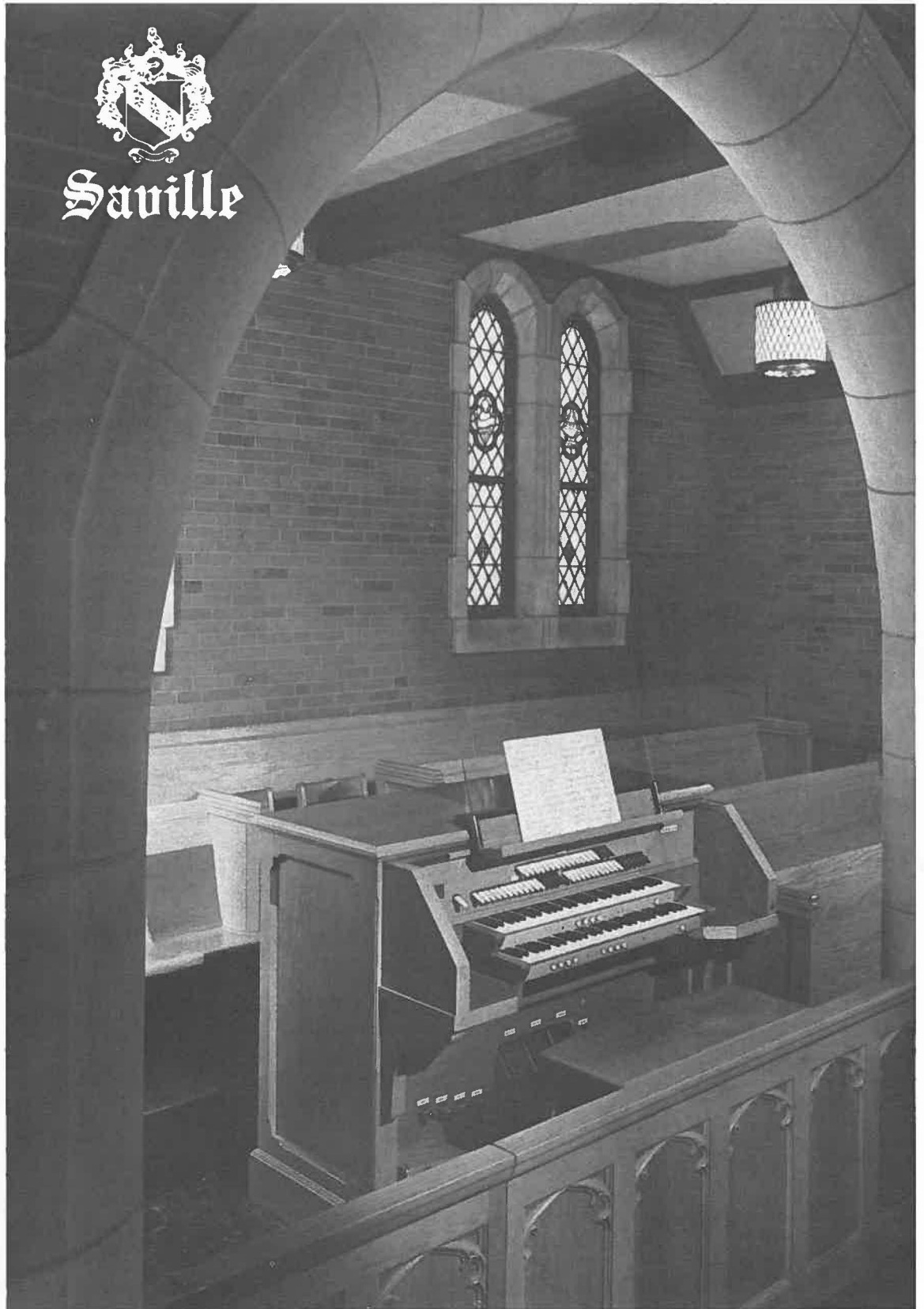
Harry Simeon's arrangement of Silent Night (Shawnee Press) uses flute and chimes; there is division in women's voices and a tenor or soprano solo.

NEWSPAPERS IN LATE SUMMER carried news of the finding of a cache of five million pounds in counterfeit British sterling hidden in the huge organ of San Valentino in Morano, Italy. Organ specialists looking for the date of the organ were responsible for the find. They did not uncover the organ's date.

K. BERNARD SCHADE was conductor of two choral concerts for the Amherst Summer Music Center, Raymond, Maine: a madrigal singer program Aug. 17 at the main lodge and a memorial concert for Zoltán Kodály and Harry Huffnagle Aug. 18 at Trinity Episcopal Church, Portland.

DAVID A. WEHR, First Methodist Church, Boise, Idaho, has received a monetary award for the second consecutive year from the American Society of Composers, Authors and Publishers (ASCAP).

ORRIN CLAYTON SUTHERN, II, chairman of the department of music at Lincoln University, Pa. has been awarded the Lindbach Foundation citation for Distinguished Teaching.




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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication.

Tit for Tat

The fall organ recital season is under way again. Visitors from the other side of the Atlantic are sharing the spotlight again with our fine crop of recitalists. Our recital pages should begin burgeoning again next month.

Youth is well represented among recitalists from both continents, an excellent augury for the future of organ recitals.

Some professional flag-wavers take it upon themselves to talk against the engagement of foreign players. To us, what is behind these campaigns is a thinly-veiled "why pay them when you can get me for less?"

Last summer literally dozens of American organists played recitals in various countries across the Atlantic. Included in the list were some of our top recitalists as well as people less experienced and less famous. Many of these people have reported to us the kindness, the appreciation, the excellent press coverage, the excitement which they experienced throughout their tours. Several of the visitors from Europe this season have come on reciprocal invitations from Americans they met last summer.

Our experience prompts us to urge every group arranging recital series to include at least one visiting organist per season when this is feasible. We have found that (1) newspapers are more generous with space when the glamor of a foreign personality is involved; (2) students need and relish the stimulation of new and different approaches to music; (3) even when the receipts are only dropped on a collection plate they are apt to be larger for a foreign visitor. Even these three highly materialistic reasons are necessary considerations for a group which must "come out even."

No organ recitalist from any country has ever found America a "happy hunting ground." The organ just isn't that popular an instrument. So let's be hospitable and appreciative to the best our friendly neighbors send to visit us.

Speedway

Americans have always gone in for fads. Some of them seem rather silly, such as hula hoops and trampolines. More characteristic of Americans are those fads which seem to have as their basis improvement in health, taste or intellectual status. In these latter categories fall all the food and exercise fads,

Dr. Coué's famed "auto-suggestion" ("Day by day in every way—") and perhaps even the great pre-occupation with self-improvement at the bottom of all the myriad workshops, master-class and lectures. The underlying urge for all these "get smart" fads is a good one; its fruits are not always premium quality or in bumper crops.

One of the current rages is "rapid reading." Newspapers and fm radio are full of advertisements offering to sextuple one's reading speed, or money back. Increased comprehension is also guaranteed.

Such exceptions we can take to these methods and systems is based on their fad appeal. Like "chord-organs", will the average investor lose interest in a short time? We hope not.

With three magazines instead of two to read, and of course with all three packed with choice tidbits no one can afford to miss, American organists need to increase their reading speed at least by one half.

How about their reading comprehension? When local elected officers and appointed officers on the state, regional or national level read with so little comprehension that they are surprised by our September issue's announcement of the success of the "Dump THE DIAPASON" project sponsored by The Powers that Be — after all the space devoted to the subject in this last year — it starts one to wondering. When chapter treasurers send their usual subscription money to THE DIAPASON and chapter registrars by the dozen mail in their usual chapter reports, *because they don't know there has been a change in procedure*, one begins to view with alarm.

Perhaps the new periodical can start a course for its readers in reading comprehension too, along with all the other marvels we are promised.

A Time to Every Purpose

At no period in the lifetime of this writer, or indeed within the lifetime of this venerable magazine, has the employment situation for church and college musicians been so favorable. Many small churches, though, are "up against it" these days to find even poorly schooled amateurs who can or will serve them for the fees they have traditionally paid. Positions for which dozens of competent people once auditioned are often filled these days with the one available person and without audition.

Barring the recession no expert seems to be predicting, this situation is likely to intensify rather than recede.

There are good and not so good aspects of this generally favorable employment situation. Probably many fewer organists these days are treated as pieces of furniture, or less, by music committees and clergy; more of them are appreciated and even spoiled a little by those whom they serve. Certainly, you say, it is high time for a little appreciation.

Some of this appreciation is being expressed in more nearly adequate salaries and better working conditions. Some of both of these improvements actually approach professional status.

Neither the Guild nor any other organization can rightfully claim any credit here. General prosperity (perhaps one should say war-time prosperity) and the enormous improvement in musical training (for which our colleges and universities deserve praise) are the two controlling factors.

The small and the inadequate, as usual, are those whom the prosperity leaves behind. The small churches, as we said, have difficulty finding musicians who can play even the hymns for the prices they are willing to pay. The small college finds competition for staff members an unfair fight against the great universities. The unprepared musician finds a more profitable use

for his time in other kinds of work, further decimating the ranks to whom the small or part-time salary can appeal.

The end results of this upheaval in church music should be favorable: better salaries for better musicians in better surroundings; the merging of small, weak churches with stronger ones; the general upgrading of music. It will all be interesting to watch

GEORGE BOZEMAN ON FULBRIGHT GRANT FOR VIENNA STUDY

George Bozeman, Jr., and his wife Pat sailed Sept. 5 for Austria where he will study at the Vienna Academy of Music on a Fulbright grant. Vice-president of Robert L. Sipe, Inc., Dallas organ builders, Mr. Bozeman will study organ building at the academy with Joseph Mertin. His project is the study of the one-manual organ culture of Austria. Enroute to New York he played a recital of music for one-manual organ for the Boston Organ Club at the Unitarian-Universalist Church, South Acton, Mass. His program has appeared in the recital columns.

PAUL MANZ AWARDED MEDAL AT BOYSTOWN, NEB. JUBILEE

In connection with the Golden Jubilee celebration marking the 50th anniversary of the founding of Boys Town, Neb., Paul Manz was awarded the Boys Town Medal of St. Cecilia for his contributions as teacher, composer and artist, and for his devoted service to the Boys Town Music Workshop.

The presentation was made by Bishop Daniel E. Sheehan at the solemn pontifical mass closing the 15th annual workshop Aug. 25.

Los Angeles Boy Choir Tours England

The choir of St. Paul's Cathedral, Los Angeles, arrived home on Aug. 15 after a successful three-week singing tour of three English cathedrals.

Perhaps the greatest thrill came when the choir was singing at St. Paul's in London. In the procession was the Lord Mayor of London and the Bishop of London. This service was broadcast over the B.B.C. Foreign service. At the reception given in the Chapter House for the choir after the service, which was attended by the Lord Mayor and his wife, and the Bishop of London and his wife, official welcoming speeches were made.

After a few days of sightseeing which included a visit to the Royal School of Church Music at Addington Palace, and a visit to the Bishop of London's residence at Fulham Palace the choir went to Exeter where it sang the daily and Sunday services for a full week. On the way we had visited Canterbury and Salisbury and heard their choirs. A very large audience assembled for the performance of the Brahms' Requiem.

Our next focal point was Lincoln which we reached after a brief visit at Stratford-upon-Avon, and at Coventry. Our schedule at Lincoln was similar to that at Exeter. As at Exeter, it rained some part of every day at Lincoln, although there was an absence of humidity. By this time the choir had become thoroughly acclimated to the time change and to the most un-California-like weather. Here again the Brahms attracted a very large attendance. Officials said they had not for many years seen so many people in the nave.

It was a sad group of choristers that

Those Were the Days

Fifty years ago the November 1917 issue contained these matters of interest —

Caspar P. Koch played his recital number 1,200 in Pittsburgh's North Side Carnegie Hall

Joseph Bonnet was to play five historical organ recitals at Hotel Astor, New York City

An advertisement asks: "Did your pump-boy fail you last Sunday or did your old-fashioned water motor break down and spoil the music? A Kinetic Blower stops such troubles"

News story of organist joining army is titled "Goes to Fight Against Kaiser"

The giant 283 speaking stop Austin in the Public Ledger auditorium, Philadelphia, was described in detail

Twenty-five years ago these events made news in the November 1942 issue —

Ernest M. Skinner reviewed his long career as guest of the Guild in New York

Joseph Bonnet was announced as organist of the Worcester Art Museum for 1942-43

An article on Chicago organs of 1890 was published

Ten years ago the following occurrences were brought to the attention of readers of the November 1957 issue —

Marcel Dupré opened the Aeolian-Skinner in Ford Auditorium, Detroit, before an audience of 2,000

A picture of Muriel Gidley Stafford, new president of the CCO, adorned the front page

President and Mrs. Dwight Eisenhower invited Her Majesty Queen Elizabeth and the Prince Consort to attend the morning service at National Presbyterian Church, Washington, D.C.

boarded the bus for London knowing that our tour was over, but they were happy over the wonderful experience each had gained. We had received such a warm welcome wherever we went.

On the way to London we stopped off to visit King's College Chapel at Cambridge, Christ Church Cathedral at Oxford, Windsor Castle and St. George's Chapel ending up at Runnymede just before going to the London airport.

The organ in most English cathedrals is not as conveniently located from an organist's point of view as it is in American churches. The console in most instances is placed up on a screen out of view of the choir. It was decided before the tour began that everything that was performed would be conducted. This was done by Frank K. Owen, organist and choirmaster at St. Paul's Cathedral, Los Angeles. Larry King, organist and choirmaster at St. Paul's Church, San Diego, who accompanied the choir as organist, had the task of resolving the difficulties brought about by distance and placement which he did admirably. The party also included a small group of parents and friends who acted as chaperons.

Most of the music in our repertoire was by American composers which aroused considerable interest. These included David McK. Williams, Harold Friedell, Jack Ossewaarde, Joseph Cloney, Everett Titcomb, T. Frederick H. Candlyn, Leo Sowerby and Frank Owen. Healey Willan and S. Drummond Wolff Canadians, were also included.

The tour was the climax of about two years of planning and work.

FRANK K. OWEN

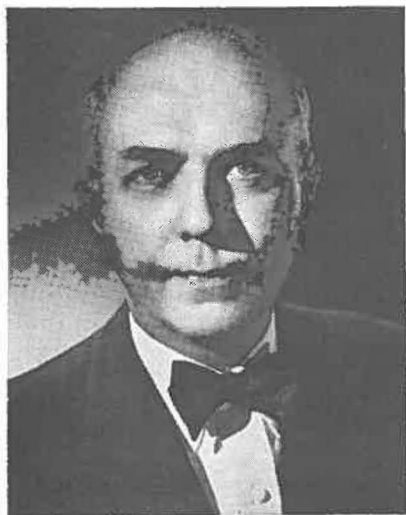
Choir rehearsing in the Chapter House at Lincoln Cathedral



100 Years of Organs in the Mormon Tabernacle

The famed Mormon Tabernacle in Salt Lake City, Utah is celebrating its 100th anniversary this year. The organ, heard in recital perhaps more often than any other instrument in America has undergone several changes over the years.

We have asked Dr. Alexander Schreiner, Chief Tabernacle Organist, to sketch a bit of the history of the celebrated choir and organ for our readers.



ALEXANDER SCHREINER

The Salt Lake Tabernacle has now served its people for a century, first having been used in October, 1867. It was in those days, especially, a very large auditorium seating about 8,000 people. The organ was heard at the dedicatory services so that it is also a hundred years old. The Tabernacle Choir had been in existence for already twenty years from the year 1847 when the Mormon pioneers settled the Great Salt Lake Valley.

The unusual virtue of the Tabernacle was that despite its large seating capacity a speaker could be heard clearly throughout if he spoke up in a manly voice, and naturally, without the aid of any electrical amplification. Its acoustics have been most successful both for speaking and musical performances. There is a great impact of sound when a congregation of eight thousand sings the hymns of the Church together with the Choir and the great organ.

There is no specific congregation of the Church connected with the Tabernacle. It is used rather for special Church conventions of youth leaders, Sunday school officers and teachers, and other organizational meetings. The Tabernacle is also made available very generously for concerts and civic purposes. Very nearly all of the greatest pianists, singers, and string instrumentalists have performed often to capacity audiences. Their music has always been heard clearly because even a whisper

from anywhere in the building can be heard anywhere else provided the level of ground noise is low. The reverberation time when the Tabernacle is empty is three to four seconds, diminishing considerably when there is a mass of people present.

THE TABERNACLE ORGAN

The original organ was built between 1863 and 1867 by Joseph Ridges, an Anglo-Australian organ builder. He made the wooden pipes including a set of 32-foot open flutes which are still part of the case-work. These pipes are round, and their tone is clear and useful. The original organ had 27 ranks of pipes. The organ was enlarged by Ridges in 1885 and again by the W. W. Kimball Company in 1901.

The Austin Organ Company rebuilt the organ in 1916 to include a seven-rank string organ as well as an antiphonal organ of ten ranks. This Austin organ of 100 ranks of pipes was moved to Brigham Young University Smith Auditorium in 1948 to make room for the new Aeolian-Skinner organ of 189 ranks. Retained from the earlier instrument were three sets of 32-foot pipes and a 16-foot Gedeckt and an 8-foot Gedeckt. There are 18 mixtures consisting each of 2 to 6 ranks. The organ has been heard in a very large number of recitals beginning in 1900 with bi-weekly recitals. And in 1908 with daily recitals during the summer months. Since 1916, the recitals have been held daily throughout the year and additional recitals in the evening are presented during the summer months.

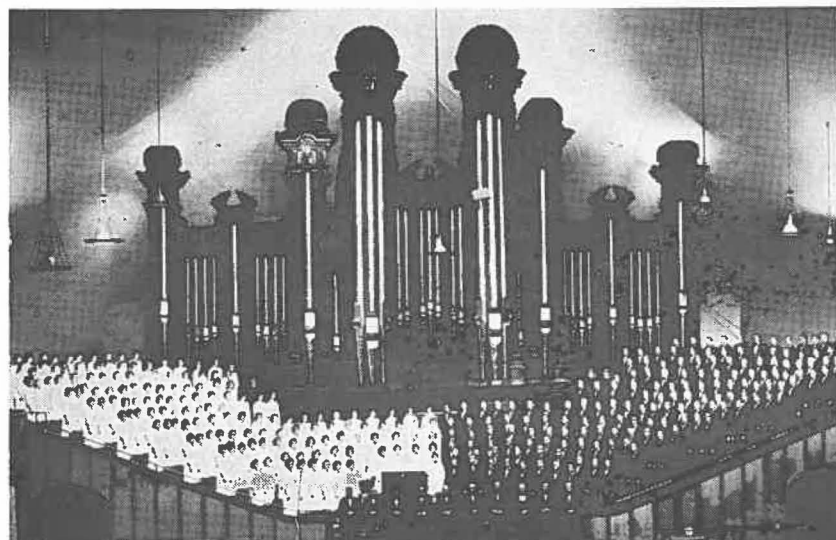
THE TABERNACLE CHOIR

The Tabernacle Choir has numbered from 100 to 400 singers. The Choir sang in 1893 at the Columbian Exposition in Chicago and has made tours throughout the states every few years. For instance, in 1911 they sang at Madison Square Garden in New York City for a ten-day engagement. They traveled 5,500 miles and sang 50 concerts on this tour. In 1934 the Choir sang at the Century of Progress Exposition in Chicago with seven days of concerts at the invitation of Henry Ford. In 1955 the Choir was on tour in Europe with concerts in London, Berlin, Paris, and nine other large cities. In 1964 it appeared at the New York World's Fair. In 1965 it sang at the inauguration of President Lyndon B. Johnson in Washington, D. C., and last August appeared for a tour of concerts including Expo '67 in Montreal.

It has made several dozens of recordings for Columbia Recording Company, many of which were done together with the Philadelphia Orchestra under Eugene Ormandy and with the New York Philharmonic Orchestra under Leonard Bernstein.

The Tabernacle Choir and organ and Spoken Word have been heard on national radio network since 1929. It is believed to be the oldest continuous radio program.

The classic photograph of the Mormon Tabernacle Choir and organ has been familiar to music lovers for generations



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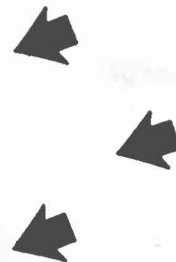


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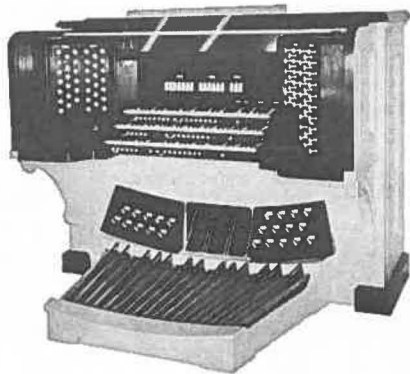
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rugged construction throughout. The surface is carefully hand-sanded and finished to match your sample. Your Reisner console—standard or special—is built in the fine old tradition of the Organ Builder's Craft.



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3-MANUAL FOR ST. PAUL LUTHERAN

Organist for Congregation is T. Knauft; Instrument is Solid State with Drawknob Console

A new three-manual drawknob Rodgers has been installed at St. Paul Lutheran Church, Kankakee, Ill. There are 62 stops, 61 equivalent ranks, computer memory combination action, unenclosed great and pedal optionally expressive.

The specification was developed by T. Knauft, organist, in conjunction with the Rodgers office in Chicago. The instrument is solid-state throughout using 13 channels of amplification.

GREAT

Quintaton 16 ft.
Principal 8 ft.
Bourdon 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Spitzflöte 4 ft.
Twelfth 2 3/4 ft.
Super Octave 2 ft.
Blockflöte 2 ft.
Mixture 4 ranks
Cymbale 3 ranks
Trumpet 8 ft.

SWELL.

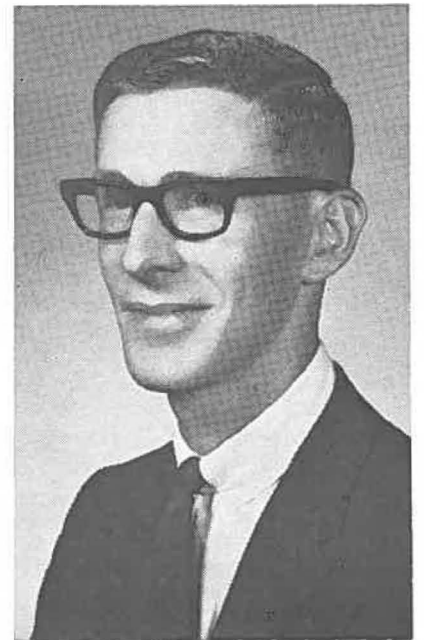
Gemshorn 16 ft.
Geigen Principal 8 ft.
Rohrflöte 8 ft.
Viola da Gamba 8 ft.
Viola Celeste 8 ft.
Flute Dolce 8 ft.
Flute Celeste 8 ft.
Prestant 4 ft.
Gemshorn 4 ft.
Nachthorn 4 ft.
Doublette 2 ft.
Octave Quint 1 1/2 ft.
Plein Jeu 3 ranks
Trompette 8 ft.
Hautbois 8 ft.
Schalmei 8 ft.
Clarion 4 ft.
Rohr Schalmei 4 ft.
Tremulant

CHOIR

Lieblich Gedeckt 16 ft.
Viola 8 ft.
Gedeckt 8 ft.
Quintade 8 ft.
Dulciana 8 ft.
Unda Maris 2 ranks
Prinzpal 4 ft.
Gemshorn 4 ft.
Koppelflöte 4 ft.
Nazat 2 3/4 ft.
Nachthorn 2 ft.
Terz 1 3/4 ft.
Larigot 1 1/2 ft.
Siffelöte 1 ft.
Krummhorn 8 ft.
Trompette 8 ft.
Ranket 4 ft.
Tremulant
Harp
Carillon
Flemish Bells

PEDAL

Contra Principal
Principal 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Dulciana 16 ft.
Octave 8 ft.
Flötenbass 8 ft.
Gemshorn 8 ft.
Choralbass 4 ft.
Spitzflöte 4 ft.
Mixture 3 ranks
Bombarde 16 ft.
Fagotto 16 ft.



Eldean R. Krieger has been appointed organist-choirmaster of Grace Lutheran Church, Green Bay, Wis. and instructor of organ at St. Norbert's College in nearby De Pere. His responsibilities include five choirs and future implementing the use of a stronger instrumental and handbell program in the church.

Mr. Krieger holds a BMus and a certificate of church music from the College-Conservatory of Music of the University of Cincinnati, having majored in organ with Wayne Fisher. He minored in voice with the late Robert Powell and in piano with John Meretta. Other organ teachers included Parvin Titus, Doris Snover McCarthy and Margaret Stanbury.

Mr. Krieger held a similar post at Zion Lutheran Church, Hamilton, Ohio and taught last year in the Fayette, Ohio public school system. While in Hamilton he served as the director of the Hamilton Choral Society, accompanist for the Middletown Civic Chorus and as accompanist for the Lutheran Liturgical Choir of Greater Cincinnati on several occasions.

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**AEOLIAN-SKINNER ORGAN
GOES TO ST. AUGUSTINE**

TRINITY EPISCOPAL CHURCH

John Parkyn is Organist for Florida Congregation — Main Organ Placed within Chancel Area

The Aeolian-Skinner Company is installing a three-manual organ in the Trinity Episcopal Church, St. Augustine, Fla. The organist is John Parkyn; installation is in charge of Martin Becker and Lawrence Schoenstein.

The great and swell divisions are on one side of the chancel and the positiv on the opposite side. The nave division is at the far end of the church.

John Tyrrell, chairman of the board of Aeolian-Skinner, drew up the specification.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Zauberflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Chimes 25 bells
Liturgical Trumpet 8 ft. (Nave)

SWELL

Erzähler 16 ft. 12 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Flute Harmonique 4 ft. 61 pipes
Nasard 2 2/5 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Plein Jeu 3 - 5 ranks 263 pipes
Contra Trompette 16 ft. 12 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmel 4 ft. 61 pipes
Tremulant

POSITIV

Holzgedeckt 8 ft. 61 pipes
Erzähler Celeste 8 ft.
Koppelflöte 4 ft. 61 pipes
Erzähler Celeste 4 ft.
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes



Dr. Robert H. Hieber has become full-time instructor in organ and choral work at Aquinas College, Grand Rapids, Mich., after serving part time. He has resigned his post as minister of music of the Mayflower Congregational Church after five years. He is the present dean of the Western Michigan AGO Chapter and a past-president of the American Guild of English Handbell Ringers.

Cymbal 3 ranks 183 pipes
Tremulant
Liturgical Trumpet 8 ft. (Nave)

PEDAL

Resultant 32 ft.
Principal 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Erzähler 16 ft.
Octave 8 ft. 12 pipes
Bourdon 8 ft.
Erzähler 8 ft.
Choralbass 4 ft. 32 pipes
Bourdon 4 ft.
Rauschquinte 2 ranks 64 pipes
Contre Trompette 16 ft.
Liturgical Trumpet 8 ft.
Trompette 8 ft.
Rohr Schalmel 4 ft.

NAVE

Gedeckt 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes

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Plans for the installation were made by Alfred E. Lunsford of the Schantz Company.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Geigenprincipal 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clairon 8 ft. 12 pipes

CHOIR

Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Flöte 2 ft. 12 pipes
Quinte 1 1/2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

Brumbass 16 ft. 32 pipes
Rohrflöte 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Flötenbass 8 ft. 12 pipes
Rohrflöte 8 ft.
Octave 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Contra Trompette 16 ft. 12 pipes
Trompette 8 ft.
Clairon 4 ft.

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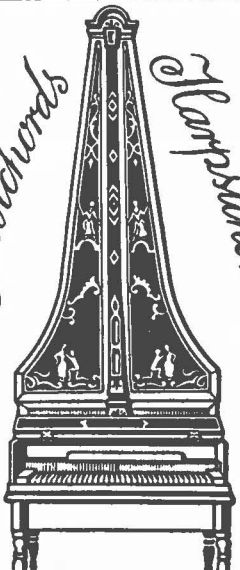
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Robert R. Birch, long prominent Chicago area church musician, died Oct. 1 in Evanston hospital at the age of 74. He retired in 1963 after more than 50 years in the church music field.

Dr. Birch graduated from the American Conservatory in 1913. He served his first church post at the age of 13. In 1917 he began a 28-year stay at Chicago's Church of the Redeemer, moving to Christ Church, Winnetka in 1945. He had directed the nurses choir at the Presbyterian Hospital and had conducted and accompanied the Apollo Musical Club of Chicago.

A son, three grandchildren and two great grandchildren survive him.

MARION L. CHAPIN PASSES,
MUSICIAN OF BOSTON AREA

Marion L. Chapin, for many years a member of the Boston Chapter, died in Boston in the summer. She was a past president of the New England Federation of Women's Clubs. Miss Chapin was for 45 years a teacher of piano in Winchester, Mass., and for many years organist at Wollaston Unitarian Church, Quincy, and Church of Our Father, Unitarian, East Boston. She was a graduate of Girls Latin School in Boston and the New England Conservatory. She studied organ with Dr. Everett Truette.



Edgar S. Hauenstein died Sept. 30 at the age of 90. A pharmacist by profession, he was organist at the First Presbyterian Church, Bluffton, Ohio, until his retirement in 1956, and played intermittently for three years afterward. He spent the last five years of his life in a rest home.

His son, Roger A. Hauenstein, teaches the organ in the music department of Texas A & I University, Kingsville, Tex.

STANLEY AVERY DIES AT 87;
LEADING TWIN CITY ORGANIST

Stanley R. Avery, for many years organist and director at St. Mark's Cathedral, Minneapolis, died in the Northwestern Hospital Sept. 17 at the age of 87. He came to St. Mark's in 1910 with the late Bishop Freeman from St. Andrew's in Yonkers, N.Y.

Mr. Avery retired from St. Mark's in 1950 after 40 years of service but continued teaching at MacPhail School. He was the composer of a number of works for the church service.

BRITTEN'S NOYE'S FLUDDE was staged Oct. 26 and 27 at La Jolla, Calif. Presbyterian Church, and is scheduled Dec. 1, 2 and 3 at First Presbyterian Church, Moorestown, N.J. and Dec. 3 and 4 at the Cathedral of Mary Our Queen, Baltimore.

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Stephen A. Rumpf left Sept. 7 for Paris for a year of study with André Marchal and Nadia Boulanger. A graduate of Interlochen Arts Academy where he studied with Richard Ellsasser and played bassoon in the academy orchestra, he attended Hope College where he studied organ with Roger E. Davis and harpsichord with James Tallis, and Oberlin Conservatory where he studied organ with Haskell Thomson. He has served as organist for Zion Lutheran Church, Wabash, Ind. and organist-choirmaster of St. Paul's United Church of Christ, Grand Haven, Mich.

as a student of Sidney Foster. He continued his study at the Philadelphia Musical Academy as a student in piano of the late Edward Steuermann and in organ with Dr. Earl Ness, Jr.

Mr. Van Buren has received many awards and several fellowships including the John Whitney fellowship for piano study and a Fulbright grant in organ on which he studied at the Royal Conservatory in Antwerp with Flor Peeters. He was awarded a first prize diploma there in organ performance.

Mr. Van Buren has played recitals at Brown University, Providence, R. I., at First Baptist Church, Philadelphia, and at the Washington Cathedral and Georgetown Presbyterian Church, Washington, D. C.



E. Thompson Bagley was appointed choir-master-organist of St. Mark's Episcopal Church, Evanston, Ill., effective Sept. 1. His duties include direction of the St. Mark's Choristers, one of the oldest choirs of men and boys in the midwest, founded in 1887.

Mr. Bagley has studied at Lake Forest College and Northwestern University and has served the Church of the Holy Spirit, Lake Forest, and the First Methodist Church of Des Plaines.

A CHORAL FESTIVAL in memory of Stanley Martin combined the choirs of the First Methodist Churches of Des Plaines and Park Ridge, Ill. Oct. 22 at the latter church, for the Fauré Requiem and two groups of anthems. Sam Hill was organist and Gary Jenkins director.

MUSIC IN THE CHAPEL of Stephens College, Columbia, Mo. Sept. 24 featured works of Bach, Porpora, Paradisi, Haydn and Telemann. Two flutes and cello joined Heinz Arnold at the harpsichord and the organ.

WORKS FOR SOLO VOICE and organ were heard in the vesper musical service Sept. 24 at the First Presbyterian Church, Wilmington, N.C. with Willora Faulkner, contralto, and Charles Woodward, organist.



Harvey Van Buren has been appointed associate professor and chairman of the organ department at Howard University, Washington, D. C.

A native of Statesboro, Ga., he received his musical training at Fisk University and at Indiana University where he received his MM and a performers certificate in piano

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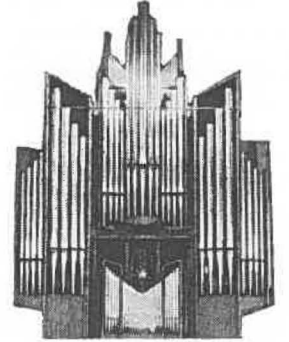
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Wilma Jensen, Oklahoma City, Okla. — First Presbyterian Church Sept. 24: Concerto 6 in B flat, Handel; Aria in Classic Style, Grandjany; Te Deum, Langlais; Pastorale, Hanson; Chanson de la Nuit, Salzedo; Nyle Hallman, harpist, assisted on the Handel, Grandjany, Hanson and Salzedo. The choir sang the Bernstein Chichester Psalms.

Blackhawk AGO Chapter members, Davenport, Iowa — Advent and Christmas Music, Sept. 11: From Heaven Above, O Rejoice Ye Christians, Loudly, Pepping; Hyfrydol, Wyton — Janet Ogden; Noël, Daquin — Helen Anderson; Three Advent Themes, Benoit; Lo, How a Rose, Cassler; Bright and Glorious, Wood; Movement 1, Concerto in G, Bach — Edith Meier; Partita on How Shall I Receive Thee, Post; Of the Father's Love Begotten, Lenel; A Christmas Cradle Song, Poister; Puer Natus Est, Titcomb — Laurance Smith.

Nellie Snell, Utica, N.Y. — For Central New York Chapter Emmanuel Church, Little Falls Oct. 3: Prelude and Fugue, Buxtehude; Fugue in D minor, Bach; Down Ampney, Means; Voluntary on Old 100th, Purcell-West; Three Liturgical Preludes, Oldroyd; Sarabande on Land of Rest, Near; Ton-y-botel, Purvis; Allegro Moderato, Adagio, Concerto in C minor, Marcello; Blessed Jesus, We Are Thine, Krebs; Andante, Sonata 15, Lociellet. Janelle Snell, oboist shared the program.

Richard Westenburg, New York City — St. Frances Cabrini Church, Tacoma, Wash. Oct. 8: Fugue, Dialogue, Tierce en taille, Offertoire, Parish Mass, F. Couperin; Trio Sonata 5, Kommst du nun, Nun komm, der Heiden Heiland, In dir ist Freude, Prelude and Fugue in C sharp minor, Bach; Concerto 5 in F major, Handel.

J. James Greasby, Alhambra, Calif. — First Baptist Church Sept. 24: Allegro, Concerto in A minor, Vivaldi-Bach; Musical Clocks, Haydn; Nun komm, der Heiden Heiland, Passacaglia and Fugue in C minor, Bach; Variations on America, Ives; Veni Emmanuel, Peeters; Lobe den Herren, Manz; Wer nur den lieben Gott, Walcha; Sonata 1 in F minor, Mendelssohn.

Sarai Grimes, Springfield, Ohio — Graduate recital, Weaver Chapel, Wittenberg U Oct. 15: Kyrie, Gott Heiliger Geist, Allein Gott in her Hoh, Aus tiefer Not, Jesus Christus unser Heiland, Clavierübung part 3, Bach; Berceuse, Fileuse, Suite Bretonne, Dupré; Aria, Finale, Symphony 6, Vienne.

Gordon Young, Detroit, Mich. — Little Rock University Aug. 25: All Young: Prelude in Classic Style; Psalm; Ricericare on St. Anne; Prelude on What a Friend; Three Service Pieces; Three Antiphons; Variations on an American Hymn Tune.

Robert Schilling, Indianapolis, Ind. — Christ Church Cathedral, Oct. 6: Concerto 2 in B flat, Handel; Fantasie in A major, Böllmann.

Recitals of the Month

Arno Schoenstedt, Herford, Germany — Concordia Senior College, Fort Wayne, Ind. Oct. 1: Toccata in F, Buxtehude; Chaconne in D minor, Pachelbel; Prelude and Fugue in E minor, Bruhns; Trio in D minor, Ein feste Burg, Prelude and Fugue in A minor, Bach; Partita on Wacht auf, Distler; Introduction and Passacaglia in D minor, Reger. St. Paul's United Church of Christ, Chicago Oct. 15: same Buxtehude, Bruhns, Bach; A minor plus Ich ruf zu dir, Der Tag der ist so freudenrich, In dir ist Freude, Bach; Bargaara Groth-Braatz, soprano, assisted. St. James Church, New London, Conn. Sept. 21: Toccata 1, Canzon, Frescobaldi; Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata in G., Three Orgelbüchlein Chorales, Fantasie and Fugue in G minor; Tokkata francesca, Kropfreiter; Introduction and Passacaglia in D minor, Reger; Partita on Wacht auf, Distler.

Robert F. Wolfersteig, Milledgeville, Ga. — Dedicatory, Cornelia, Ga. Methodist Church Sept. 15: Toccata in C minor, Pachelbel; I Call to Thee, Sleepers Wake, Sheep May Safely Graze, Bach; Capriccio Cucu, Kerll; Concerto 5 in F, Handel; Harmonies of Night, Karg-Elert; I Need Thee Every Hour, Bingham; Now Thank We All Our God, Bach; Holy Spirit, Truth Divine, Purvis; My Faith Looks Up to Thee, Lift Up Your Heads, Bingham; Gloria, Dupré.

Ronald L. Dawson, Kansas City, Mo. — St. Paul's Episcopal Church Oct. 8: Prelude and Fugue in E minor, Buxtehude; Variations on My Young Life, Sweelinck; Rhosymedre, Vaughan Williams; Prayer from Christ, Messiaen; Praised be Thou, Pepping; O dearest Jesus, Walcha; Now thank we all our God, Karg-Elert.

Peter Bishop, Victoria, B.C. — Christ Church Cathedral, Vancouver Aug. 30: Voluntary in A minor, John Robinson-Jeans; Movement 1, Trio Sonata 1, Bach; Prelude and Fugue in F minor, Bach; Sonata on tone 1 for Organ with Trompeta Real, Lidon; Psalm Prelude 2, Set 2, Howells; Noël 10 in G, Daquin.

Robert Oliphant, Upper Montclair, N.J. — St. James Church Nov. 12: Three Chorale Preludes, Bach; Brother James's Air, Wright; Chorale Fantasie on Christ the Lord Has Risen, Peeters (with brass quartet); Cantabile, Chorale in A minor, Franck.

Wayne Fisher, Cincinnati, Ohio — Corbett Auditorium Oct. 10: Concerto 10 in D minor, Handel; Fantasie and Fugue on Ad nos, Liszt; Chorale in A minor, Franck; Prelude and Trumpetings, Roberts; Gigue, Bossi; Exultate, Kelley.

Henry Lowe, New York City — St. Bartholomew's Church Oct. 18: Rigaudon, Campra; O God Be Merciful, O Thou of God the Father, Bach; Prelude, Toccata, Durullé.

Robert Rayfield, Bloomington, Ind. — For Blackhawk Chapter, Centennial Hall, Augustana College, Rock Island, Ill. Oct. 8: Tiento Llano in B flat, Cabanilles; Concerto in D minor, Vivaldi-Bach; Fugues 5 and 3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Comes Autumn Time, Sowerby; The Nativity, Langlais; Scherzo, Symphony 4, Vierne; Pageant, Sowerby.

Wallace M. Dunn, Wichita, Kans. — East Heights Methodist Church Sept. 19: L'Ascension, Messiaen; Symphonic-Passion, Dupré. Mennonite Church, Hesston, Kans. Sept. 29: Concerto in D minor, Vivaldi-Bach; Vor deinen Thron, Passacaglia and Fugue in C minor, Bach; Chorale in E major, Franck; Les Bergers, Dieu parmi nous, Messiaen. First Presbyterian Church, Wichita Oct. 8: Partita on Jesu, meine Freude, Walther; Prelude and Fugue in B minor, Allein Gott, Komm Gott, Schöpfer, Bach; Fantaisie in A major, Franck; Choral, Symphony 2, Vierne; Veni Creator variations, Durullé.

Edna Parks, Norton, Mass. — Methuen Memorial Music Hall Aug. 23: Prelude, Fugue and Chaconne, War Gott nicht, Nun bitten wir, Fugue in C major, Buxtehude; Durch Adams Fall, Homilius, Bach; Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K 594, Mozart; Chorale 1, Sessions; Sonata 3, Hindemith; Chorale in B minor, Franck; Toccata in B minor, Gigout.

Dorothy Addy, Wichita, Kans. — First Methodist Church Sept. 24: Prelude and Fugue in E major, Lübeck; Sonata, Persichetti; Two Pieces for a Flute Clock, Haydn; Fantasie and Fugue in G minor, Bach; Sonata in A minor for violoncello, Dupré (with Inge Throckmorton); Toccata Basse, Bedell; Pastorale, Franck; Litanies, Alain.

Orrin Clayton Suthern, II, Lincoln University, Pa. — Brown Memorial Chapel, Aug. 17: Toccata and Fugue in F, Buxtehude; Allegro for Flutes, Stanley; Toccata and Fugue in D minor, Bach; Benedictus, Reger; Chorale in B minor, Franck; Musette, Langlais; Marche Grotesque, Purvis; Pastorale, Milhaud; Pièce Héroïque, Franck.

Walter W. Davis, Corpus Christi, Tex. — Dedicatory, Presbyterian Church, Robstown, Tex. Oct. 15: Cantabile, Franck; Little Fugue in G minor, Bach; Rondo for Flute Stops, Rinck; Ah, God and Lord, Karg-Elert; Sweet Rivers of Redeeming Love, Groom; Gaudeamus, Campbell.

John D. Herr, Shaker Heights, Ohio — For Akron AGO Chapter Sept. 11: Parish Mass, F. Couperin; Prelude in G major, Fugue in G minor, Adagio, Sonata 3, Prelude and Fugue in A minor, Bach; Adagio in E, Bridge; Fantaisie 2, Alain; Toccata, Sowerby.

David Fuller, Buffalo, N.Y. — St. Paul's Cathedral Oct. 13: Sonata on Psalm 94, Reubke.

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Russell Saunders, Rochester, N.Y. — Kilbourn Hall, Eastman School July 18: Chaconne in F, Fantasie, L. Couperin; Concerto del Sigr. Meck, Walther; Passacaglia and Fugue in C minor, Bach; Prière, Franck; Sonata. R. Evan Copley.

Henry Glass, Jr. — Webster Groves, Mo. Nov. 19: Voluntary in G major, Walond; Toccata, Adagio and Fugue in C, Bach; Sonata 4, Mendelssohn; Toccata, Sowerby. Trinity Lutheran Altenburg, Mo. Oct. 8: Ein feste Burg, Walther; Partita on What God Ordains, Pachelbel; Jesu, Joy of Man's Desiring, Rejoice Christians, Wake, Awake, Fugue in G major, Bach; Noël 10, Daquin; Trumpet Tune in C, Purcell; Variations on How Lovely Shine the Morning Star, Buxtehude; Soul, Adorn Thyself, Brahms; Greensleeves, Purvis; Pastorale on Beautiful Savior, Edmundson; Toccata, Symphony 5, Widor.

Marion R. Anderson, New Haven, Conn. — Bethesda Lutheran Church Sept. 17: Toccata per l'Elevazione, Frescobaldi; Vater unser, Schmücke dich, Ach Herr, mich armen Sunder, Telemann; Prelude and Fugue in A minor, Bach; Trio Sonata in F. Corelli; Choral Dorien, Alain; Cortège et litanie, Dupré. Church of the Incarnation, New York City Aug. 30: Fantasie and Fugue in C minor, Bach; Grave, Alain; Sonata 2, Hindemith.

Jeanne Gentry Waits, Fairfield, Iowa — For Ottumwa Chapter, First Methodist Church Sept. 26: Allegro, Concerto in A minor, Vivaldi-Bach; Pieces for a Musical Clock, Haydn; Behold a rose, My heart is ever yearning, Brahms; Concerto 3 in G major, Soler; Toccata and Fugue in D minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Symphony 2, Vierne; Cortège et Litanie, Variations on a Noël, Dupré.

Fred B. Binckes, Gary, Ind. — First Presbyterian Church Sept. 24: Fanfare, Lemmens; Chorale, Jongen; Concerto 1, Bach; Procession, Candlyn; Toccata in E minor, Pachelbel; Basse et Dessus de Trompette, Clérambault; Te Deum, Langlais; Variations de Concert, Bonnet; Fountain Reverie, Fletcher; Prelude in E flat, Bach.

Vernon Wilcott, Bowling Green, Ohio — Bowling Green State U Oct. 1: Sonata 2, Hindemith; Chromatic Fantasie, Sweelinck; Canonic Variations on Vom Himmel hoch, Prelude and Fugue in E minor, Schmücke dich, Bach; Sonata 5, Mendelssohn.

Frederick Jackisch, Springfield, Ohio — For LCA Church Music Institute, Grace Lutheran Church, River Forest, Ohio Aug. 18 — Toccata, Bender; Three Hymn Preludes, Frank; Four Chorales, Bornefeld; Aria, Zipp; Four Psalm Preludes, Robert Powell.

Emily Beaman, Fort Wayne, Ind. — Christ Church Cathedral, Indianapolis, Sept. 15: Prelude and Fugue in C minor, Mendelssohn; Prelude, Siciliene, Duruflé; Toccata, Sowerby.

Jean Langlais, Paris, France — Boys Town, Neb. Aug. 24: Second Suite, Clérambault; Chorale in B minor, Franck; My God, My God, Tournemire; Arabesque sur les flutes, Incantation for a Holy Day, Trio, Langlais; Improvisation on submitted Theme.

Thomas Harmon, Los Angeles, Calif. — Priory, St. Louis, Mo. Inaugural Sept. 17: Toccata, Adagio and Fugue in C, Triple Kyrie (manualiter settings), Bach; Wondrous Love Variations, Barber; Sonata in C, K 336, Mozart (with strings); Prelude to the Pange Lingua, Kodály; Fugue sur les jeux d'anches, Dialogue, Récit de Cornet, Dialogue sur les Grand jeux, Parish Mass, F. Couperin; Suite Médiévale, Langlais.

Central Baptist Church, Springfield, Ill. Sept. 18: Same Bach Toccata, Barber, Langlais plus: Wake, Awake and Jesus, Comes Thou Now from Heaven, Bach; Concerto 5 in F, Handel; Pieces for Mechanical Clock, Haydn; Brother James's Air, Wright.

A. Eugene Doult, Watertown, S.D. — First Methodist Church Sept. 17: Triptych, Post; Sleepers Wake, O Sacred Head, Jesu, Joy of Man's Desiring, In Thee is Gladness, Bach; Prelude, Fugue and Chaconne, Buxtehude; Vision of the Church Eternal, Messiaen; Chorale in A minor, Franck; Scherzo, Rogers; Greensleeves, Purvis; Three Musical Clock Pieces, Haydn; Finale, Symphony 1, Vierne.

Peter Schwarz, Berlin, Germany — For Southern New Jersey Chapter, First Presbyterian Church, Vineland, N.J. Sept. 18: Chaconne in G minor, L. Couperin; Suite on Tone 2, Clérambault; Prelude and Fugue in C major, Saint-Saëns; Prelude and Fugue in E minor, Bruhns; Sonata, Helmut Barbe; Allein Gott in der Höh, Fantasie and Fugue in G minor, Bach.

Walter Hillsman, Dallas, Tex. — Westminster Abbey, London Aug. 30, Church of the Incarnation, Dallas Sept. 24: Prelude and Fugue in E flat, Bach; Voluntary 5 in G, Walond; Chorale in A minor, Franck; Sonata 3, Hindemith; Variations on Veni Creator, Duruflé.

Frederick Robinson, Vancouver, B.C. — Christ Church Cathedral Aug. 23: Prelude and Fugue in C minor, Zach; Rhosymedre, Vaughan Williams; Tuba Tune in D major, Lang; Chant de May, Jongen; Air and Gavotte, Wesley; Variations on Veni Creator Spiritus, Peeters.

Catherine Mallatis, Tulsa, Okla. — Boston Avenue Methodist Church Oct. 1: Prelude and Fugue in E minor (Cathedral), Schmücke dich, Nun freut euch, Bach; Lo! the Night, Edmundsen; Litanies, Alain; Pange Lingua, Sowerby.

Fred Haley, Oklahoma City, Okla. — Christ Church Cathedral, Indianapolis Sept. 8: Chorale in E major, Franck; Sonata 1, Hindemith.

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Arthur Wills, Ely, England — Christ Church Cathedral, Vancouver, B.C. Sept. 26: Fanfare, Wills; Chaconne in E minor, Buxtehude; Prelude and Fugue in D, Bach; Chorale in B minor, Franck; Fantasie and Fugue on B-A-C-H, Liszt; Scherzo and Final, Symphony 2, Vierne; Aria, Peeters; Variations on a Carol, Wills.

Herbert P. Adams, Westchester, Ill. — Westchester Community Church Nov. 5: Toccata and Fugue in D minor, Jesu Joy of Man's Desiring, Arioso, Now Dance and Sing, Ye Christian Throng, Toccata and Fugue in C minor (Dorian), Bach; Sunrise, The Awakening, The Wine-Press, Jacob; Plymouth Suite, Whitlock; I Am Black but Comely, O Ye Daughters of Jerusalem, His Left Hand Is under my Head and His Right Hand Doth Embrace Me, Dupré; Finale, Symphony 1, Vierne.

Myron Leet, Wilkes-Barre, Pa. — St. Paul's Lutheran, York, Pa., Oct. 15: Prelude and Fugue in D major, Buxtehude; The Hen, Rameau; Concerto 2 in B flat, Handel; Kommst du nun, Bach; Gelobt sei Gott, Pepping; Allegro, Symphony 5, Widor; Sketch in D flat, Schumann; Cantilene, Langlais; Adagio, Modale Suite, Peeters; Morning Song, Powell; Eventide, Johnson; Now Praise We Christ, Lenel; Prelude and Fugue in G minor, Dupré.

Stephen Farrow, Greenville, S.C. — Westminster Presbyterian Sept. 24: all Bach: Toccata, Adagio and Fugue in C, When in the hour of utmost need, In Thee, Lord, have I put my trust, In Thee is gladness, Toccata and Fugue in D minor. The choir and soloists shared the program singing the Britten Ceremony of Carols.

Judith J. Dick, Provo, Utah — Provo Tabernacle Aug. 24: Fantasie in G minor, Pachelbel; My Heart Is Filled with Longing, Bach; Toccata and Fugue in F, Buxtehude; Ruhig bewegt, Sonata 2, Hindemith; Chorale in A minor, Franck; Andante religioso, Sonata 4, Mendelssohn.

Bethel Knoche, Independence, Mo. — Dedicator, First Methodist Church, Burlington, Iowa Sept. 24: Toccata, Muffat; Suite, Telemann; Soul of the Lake, Karg-Elert; Fanfare, Whitlock; Prelude 4, Gussman; Day of Revelation, Berlinkski; Cantabile, Franck; Petite Suite, Bales.

Charles Palmer, Victoria, B.C. — Christ Church Cathedral, Vancouver Sept. 13: Valet will ich dir geben, Bach; Nun komm' der Heiden Heiland, Buxtehude, Bach; Fugue in E flat, Bach; Arrival of the Queen of Sheba, Handel; Alleluys, Preston.

Foster Hotchkiss, Indianapolis, Ind. — Christ Church Cathedral Oct. 20: Four Short Pieces, Pinkham; Partita on Lobe den Herren, Krapf; Prelude and Fugue in E flat major, Bach.

Gillian Weir, London, England — Duke U Chapel, Durham, N.C. Oct. 15: Prelude and Fugue in D, Nun komm' der Heiden Heiland, Allein Gott in der Höh, Bach; Fantasie in F minor, 608, Mozart; Prelude and Fugue on B-A-C-H, Liszt; Alleluias serene, Transports de Joie, Messiaen.

Gordon and Helen Betenbaugh, Baltimore, Md. — Govans Presbyterian Oct. 8: Chaconne in G minor, L. Couperin; Benedictus, Chrom-horne in Taille, Parish Mass, F. Couperin; Tiento lleno por B cuadrado, Cabanilles; Schaffe in mir, Walther; Partita on Warum sollt ich, Walther; Psalm 18, Marcello; Nun bitten wir, Fugue in C major, Buxtehude; Basse et Dessus de Trompette, Clérambault; Wenn wir in höchsten Nöthen sein, Bach; Toccata and Fugue in F, Buxtehude. On harpsichord: Fantasie in D minor, Pachelbel; Toccata in D minor, Seixas; Trumpet Tune, Clarke; Preludes in C, D, C minor, F, Bach.

James Wyly, Elmhurst, Ill. — For Chicago AGO Chapter, Unitarian-Universalist Church, Elgin, Ill. Oct. 1: Kyrie, Convent Mass, F. Couperin; Kyrie, Klavierübung part 3, Bach; Voluntary 5, opus 8, Stanley; Toccata col contrabasso over Pedale, Canzon detta la Bellerofonte, Frescobaldi; Prelude and Fugue in D major, Buxtehude; Partita on Lobe den Herren, Krapf; Tiento de Batalla, Quinto Tono, Cabanilles.

Lon Doudna, Ada, Ohio — Lehr Auditorium, Ohio Northern U Oct. 1: Prelude and Fugue in G minor, Buxtehude; Récit de Tierce en taille, Grigny; Basse et Dessus de Trompette, Clérambault; Vom Himmel hoch, Nun freut euch, Prelude and Fugue in E minor, Bach; Voluntary 8, Stanley; Cantabile, Franck; Litanies, Alain.

Robert Town, Wichita, Kans. — Brookside Baptist Church, Tulsa, Okla., dedicatory Oct. 3: Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Promenade, Air and Toccata, Haines; Te Deum, Nazard; Dialogue sur les Mixtures, Langlais; Prelude and Fugue in G minor, Dupré.

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral Sept. 29: Concerto in A minor Vivaldi-Bach; Andante, Allegro, Symphony 5, Widor. Oct. 6: Prelude and Fugue in E minor, Bruhns; Concerto 13 in F, Handel; Toccata and Fugue in D minor, Bach.

Linus Ellis III, Wilmington, Del. — Grace Church, New York Sept. 14: Chaconnes in G minor and D minor, L. Couperin; Benedictus, Mass of Convents, F. Couperin; Vivace, Trio Sonata 6, Vater unser, Bach; Prelude and Fugue in D major, Buxtehude.

Edward Linzel, Indianapolis, Ind. — Christ Church Cathedral Sept. 29: Fantasie and Fugue in F minor, Pastorale, Fantasie in G, Bach.

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Recitals

Commissions

RICHARD ENRIGHT

D.Mus.
Northwestern University Evanston, Illinois First Presbyterian Church
AUTHOR: INTRODUCTION TO ORGAN PLAYING (Abingdon Press)

ROBERT

NOEHREN

John E. Williams, Laurinburg, N.C. — Trinity Presbyterian Church, Sept. 10: Toccata in E minor, Pachelbel; Musical Clocks, Haydn; Blessed Are Ye Faithful Souls, Brahms; Trumpet Tune, Purcell; Greensleeves, Purvis; Prelude and Fugue in D major, Bach; Adagio for Glass Harmonica K 356, Mozart; Chorale in A minor, Franck; In Bethlehem Is Born, Walcha; Fairest Lord Jesus, Edmundson; Toccata in D flat major, Jongen.
St. Andrew's College faculty recital, First Baptist Church Oct. 3: Organum Triplum, Perotin; Alma Redemptoris Mater, Dufay; Benedictus qui venit, des Prez; Variations on Mein junges Leben, Sweelinck; The Virgin Whose Child is Born, Cabezon; Clausulas on Tone 7, Santa Maria; Ricercare 4 on Tone 5, A. Gabrieli; Toccata before the Mass of the Apostles, Frescobaldi; Agincourt Hymn, Dunstable; Iste Confessor, Tallis; Süßer Vater, Herr Gott, Isaac; Ave Maris Stella, Hofhaimer; Variations on Wehe, Windgen, wehe, Scheidt.

Jack L. Noble, Vermillion, S.D. — First Methodist Church, Watertown, S.D. Sept. 24: Chaconne, L. Couperin; Prelude in B minor, Rejoice Christians, Praise to the Lord, the Almighty, Bach; Capriccio Cucu, Kerll; These Things Shall Be, Bingham; Be Thou My Vision, Bonhorst; Were You There, McClain; What Wondrous Love Is This, David Johnson; Sing Praise to God, Pepping; Fantaisie in A, Franck; Elegie, Peters; Benediction, Karg-Elert; Prelude and Fugue in G minor, Dupré. Our Savior's Lutheran, Montevideo, Minn. Oct. 8: Prelude and Fugue in G minor, Buxtehude; Six Schübler Chorales, Bach; Prière, Franck; Prelude in C, Bruckner; Homage to Perotin, Roberts; Scherzo, Doric Sonata, Hilty; The Celestial Banquet, Messiaen; same Dupré.

Robert F. Triplett, Mount Vernon, Iowa — Trinity Lutheran, Galesburg, Ill. Nov. 5, First Methodist, Springfield, Ill. Nov. 19, for AGO Decatur, Ill. Nov. 20: Kyrie, God Holy Ghost, Bach; Récit de Nazard, Récit de Cromorne et de Cornet, Basse et Dessus de Trompette, Clérambault; Toccata, Adagio and Fugue, Bach; Very Slowly, Sonatina, Sowerby; Impromptu, Vienne; Fantaisie 2, Alain; God among Us, Messiaen. Dedicatory of new Möller, Cornell College Nov. 14: Introduction, Passacaglia and Fanfare, Harter (first performance); Offertorio, Zipoli plus Clérambault, Bach Sowerby, Vienne and Alain above and Four Etudes for Organ, Lukas Foss (commissioned by Cornell College).

John Schaefer, Columbus, Ohio — Trinity Episcopal Church Sept. 11: Trumpet Voluntary, Stanley; Aria, Peeters; Prelude and Fugue in C minor, Bach; Fugue in A flat minor, Brahms; Dieu parmi Nous, Messiaen. US Air Force Academy Protestant Chapel July 30: Prelude on a Theme of Vittoria, Britten; Bergamesca, Frescobaldi; Récit de Tierce en Taille, Grigny; Sonata in Tone 1, Lidon; Cantabile, Franck; Toccata and Fugue in F, Bach. St. Paul's Chapel, Columbia U July 12: Prelude and Fugue in D minor, Bach; Cantabile, Franck; Präambeln und Interludien, Schroeder; Deseins Eternels, Le Verbe, Les Anges, Messiaen; Fantaisie-Chorale in F sharp minor, Whitlock.

Thomas Swan, Indianapolis, Ind. — Christ Church Cathedral Oct. 27: Offertoire sur les Grand Jeu, F. Couperin; Musical Clocks, Haydn; Adagio, Fiocco; Prelude and Fugue in B minor, Bach.

Ronald Arnatt, St. Louis, Mo. — Westminster Abbey, London, Sept. 27: Fantasie in G, Bach; Voluntary for Double Organ in D minor, Purcell; Concerto 5 in F, Handel; Prelude on a Theme of Tallis, Darke; Sonatina, Sowerby; Toccata, Villancico and Fugue, Ginastera; Procession, Arnatt, St. Albans Abbey Oct. 14: Komm heiliger Geist, Canonic Variations on Vom Himmel hoch, Bach; Prelude and Fugue in C minor, Vaughan Williams; Sonatina, Sowerby; Adagio, Dirksen; Joie et Clarté, Messiaen. Kings College Chapel, Cambridge, Oct. 21: Prelude and Fugue in A minor, Bach; Ciacona in F minor, Pachelbel; Fantasy, Darke; Three Gregorian Paraphrases, Langlais; Prelude on the Antiphon to the Benedictus for Good Friday Tenebrae, Arnatt; Toccata, Sowerby. Trent College Oct. 24: Prelude and Fugue in E flat, Bach; Andante in F K 616, Mozart; Prelude on a Theme by Tallis, Darke; Three Preludes on Welsh Hymn Tunes, Vaughan Williams; Procession, Arnatt; Toccata, Sowerby. Bristol University Nov. 23: Fantasie in G, Bach; Sei gegrüßet variations, Bach; Andante in F, K 616, Mozart; Prelude and Fugue in A minor, Brahms; Pastorale, Reichel; Arioso, Sowerby; Joie et Clarté, Messiaen.

Beal Thomas, Vancouver, B.C. — Christ Church Cathedral Sept. 6: Elegy, Thalben-Bell; When we are in deepest need, Bach; Deck thyself, Now thank we all our God, Rejoice greatly, Karg-Elert; Processional, M. Shaw. Sept. 20: Rondeau, Abdelazer, Purcell; If God were not upon our side, Now pray we to the Holy Ghost, Buxtehude; Liturgical Improvisation, Oldroyd; Partita on Jesus I will never leave, Walther; Christos Paterakis, Roy Perry. Sept. 27: Prelude in G major, I call to thee, He will suffer God to guide, All praise to Jesus' hallowed name, Our Father, Bach; Prelude on Melcombe, Parry; Prelude on a Benedictine Plainsong, Edmundson; Rhosymedre, Vaughan-Williams; Improvisation on a theme of Orlando Gibbons.

Robert S. Lord, Pittsburgh, Pa. — Frick Fine Arts Building Oct. 3: Ciacona in E minor, Buxtehude; Prelude and Fugue in E minor (Wedge), Fantaisie and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré. Nov. 7: Benedictus, Parish Mass, F. Couperin; Prelude and Fugue in E minor (Cathedral), Bach; Suite Médiévale, Langlais.

Jack Ossewaarde, New York City — St. Bartholomew's Church Oct. 4: Introduction and Trumpet Voluntary, Stanley; Adagio, Suite Modale, Peeters; March, Elegy, Scherzetto, Walton; Passacaglia and Fugue in C minor, Bach. Oct. 25: Prelude and Fugue in B minor, Bach; Carillon, DeLamarter; Improvisation on St. Denis; Chorale in B minor, Franck.

Robert Plimpton, Moorestown, N.J. — First Presbyterian Church Oct. 22: Ut Queant Laxis, Bingham; Fantaisie in A, Franck; Four Chorales, Pepping; Prelude and Fugue in F sharp minor, Buxtehude; Toccata in D minor (Dorian), Trio Sonata in C minor, Bach; Prelude on Seelenbräutigam, Elmore; Prelude and Fugue on B-A-C-H, Liszt.

Mark Brombaugh, Dayton, Ohio — Fairmont Presbyterian Church, Sept. 10: Prelude and Fugue in E minor, Bruhns; Now Pray We to the Holy Spirit, Jesus Christ Our Lord and Saviour, Praise God, Christians, Buxtehude; Fantaisie and Fugue in C minor, Bach; Sonata 2, Hindemith; Fantaisie, Saint-Saëns; Chorale in E major, Franck.

ROBERT

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URANIA

UNIVERSITY ORGANIST — UNIVERSITY OF MICHIGAN



Rosalind Mohnsen has been appointed instructor in organ and music history at Westmar College, LeMars, Iowa. Her undergraduate work was done at the University of Nebraska where her organ study was with Myron Roberts and Conrad Morgan. She will receive her MMus in organ and musicology from Indiana University where her organ study has been with Robert Rayfield, and where she was awarded a performer's certificate in 1961.

Miss Mohnsen replaces Dr. J. Frank Jewett who is retiring after 40 years at Westmar College.

HISTORIC CASAVANT IN DETROIT RESTORED

ORGAN AT 1ST CONGREGATIONAL

Bonnet One of Original Designers
of Instrument — Glasgow Plays
Rededicatory Recital

Work has been completed on the rebuild and restoration of the historic 85 92 rank, 5,684 pipe 1918 Casavant organ (number 762) in the First Congregational Church of Detroit. The organ, originally installed by Joseph A. Hébert, was designed under the auspices of J. C. Casavant, Mr. Hébert, William H. Murphy and the noted French organist, Joseph Bonnet. The organ was tonally finished by Mr. Hébert and J. C. Casavant, the only organ in Michigan still in existence finished by Mr. Casavant himself. The 1918 installation is the first and largest organ from Casavant Frères, St. Hyacinthe, Que., to be installed in Michigan. There is a large gallery organ as well as a smaller chancel organ. Both organs are playable either separately or together from the console situated in the center of the chancel.

The dedicatory recital was played Jan. 10, 1919 by Gaston Dethier, after which Joseph Bonnet came and played two successive recitals Feb. 6 and May 12, 1919, to a completely filled church. The original description of the instrument appeared in THE DIAPASON for November 1918.

The work of rebuilding and restoration has been carried out by the same builders and installers who worked on the instrument 49 years ago: Casavant Frères and J. A. Hébert & Son, Inc. Among the alterations are a movable console, the addition of four gallery generals and four master switches to bring the various manual pistons down to the toe studs.

Robert Glasgow played the rededicatory recital Oct. 29.

Chancel Organ

GREAT

Open Diapason 8 ft.
Melodia 8 ft.
Dulciana 8 ft.
Viola 8 ft.
Octave 4 ft.
Harmonic Flute 4 ft.
Clarinet 8 ft.

SWELL

Bourdon 16 ft.
Open Diapason 8 ft.
Stopped Diapason 8 ft.
Viola di Gamba 8 ft.
Voix Celeste 8 ft.

Aeoline 8 ft.
Traverse Flute 4 ft.
Principal 4 ft.
Flautino 2 ft.
Cornet 3 ranks
Cornopean 8 ft.
Oboe 8 ft.
Tremolo

PEDAL

Open Diapason 16 ft.
Bourdon 16 ft.
Gedeckt 16 ft.
Stopped Flute 8 ft.

Gallery Organ

GREAT

Open Diapason 16 ft.
Open Diapason 8 ft.
Violon Diapason 8 ft.
Harmonic Flute 8 ft.
Gedeckt 8 ft.
Dolce 8 ft.
Octave 4 ft.
Waldflöte 4 ft.
Octave Quinte 2 2/3 ft.
Super Octave 2 ft.
Mixture 4 ranks

Tromba 8 ft.
Clarion 4 ft.

SWELL

Bourdon 16 ft.
Open Diapason 8 ft.
Stopped Diapason 8 ft.
Viola di Gamba 8 ft.
Voix Celeste 8 ft.
Gemshorn 4 ft.
Flauto Traverso 4 ft.
Flautino 2 ft.
Dolce Cornet 4 ranks
Trumpet 8 ft.
Oboe 8 ft.
Vox Humana 8 ft.
Clarion 4 ft.
Tremolo

CHOIR

Contra Gamba 16 ft.
Open Diapason 8 ft.
Melodia 8 ft.
Dulciana 8 ft.
Muted Viols 8 ft.
Unda Maris 8 ft.
Dolce Flute 4 ft.
Twelfth 2 2/4 ft.
Flageolet 2 ft.

Clarinet 8 ft.
Orchestral Oboe 8 ft.
Tremolo

SOLO

Stentorphone 8 ft.
Viola Orchestre 8 ft.
Viola Celeste 8 ft.
Hohlfloete 8 ft.
Flute 4 ft.
Piccolo 2 ft.
Tuba 8 ft.
Cor Anglais 8 ft.
Musette 8 ft.
Tremolo

PEDAL

Contra Bourdon 32 ft.
Open Diapason 1 16 ft.
Open Diapason 2 16 ft.
Bourdon 16 ft.
Gamba 16 ft.
Echo Bourdon 16 ft.
Grosse Flute 8 ft.
Stopped Flute 8 ft.
Cello 8 ft.
Trombone 16 ft.
Tromba 8 ft.
Clarion 4 ft.



INTERNATIONAL CONGRESS OF ORGANISTS '67 CONGRES INTERNATIONAL DES ORGANISTES



Ryerson Polytechnical Institute, Toronto • August 22, 1967.

Rehearsal for another great performance by Conn.

Toronto was the scene of great musical expectations as Conductor Niklaus Wyss, members of the Toronto Symphony Orchestra, and soloist Richard Ellsasser prepared for their Aug. 22nd concert before the International Congress of Organists.

Especially for this concert, Conn Organ Corporation installed a Conn Custom 3-Manual Organ equipped with a new and exclusive development in tonal dispersion... Conn Electronic Pipes. Truly the ideal instrument for a virtuoso of Mr. Ellsasser's stature.

The concert was a memorable event. In fact, a musical "first"... the first time an electronic organ has ever been presented before the International Congress. Conn Organ Corporation is honored to have been accorded this privilege.

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ISO '67

By Victor Zuck

The fifth biennial Congress of the International Society of Organ Builders was held in Madrid, Spain, April 24-29, 1967. Approximately 70 builders were individually represented, and as many as four from a single firm attended. There was a total attendance of over 133. Countries represented were Austria, Belgium, Canada, Denmark, France, Germany, Great Britain, Italy, The Netherlands, New Zealand, Poland, South Africa, Spain, Switzerland and the United States. The subject of this year's Congress was "Horizontal Trumpets" which dealt with the character of Spanish chamades existing in famous Iberian instruments and those being made in Spain and elsewhere today.

The Congress was held in Madrid's new concert hall, the Teatro Real, located directly opposite the Royal Palace in the heart of Madrid. Following registration on April 24, we visited the Royal Palace where a short organ recital was given by D. Ramon G. de Amezua on the historic organ of the Palace chapel. Sr. de Amezua is vice-president of the ISO and was chairman for the Madrid Congress. He is also one of Spain's leading organ builders, heading the firm, Organeria Espanola, S.A. Madrid.

Tiento de IV Tono, Cabezon; Paseo IV, Cabanilles; Pavan Italiana, Cabezon.

The Palace organ was built by Jorge Bosch Bernat-Veri in 1778. The manual compass is 51 notes, C-d^{'''} and the pedal, 12 notes.

CADERATA EXPRESIVA

Violon 8
Tapadillo 4
Octava Corneta (bajos) 4
Quincena 2
Nasardos y Cornets
Lleno
Tiorba (tiples) 16
Trompeta Real 8
Voz humana a la francesa 8

ORGANO DE ARRIBA

Flautado 8
Violon 8
Flauta travesera (tiples) 8
Tapadillo 4
Lleno
Zimbala
Nasardos y Corneta
Trompeta magna (tiples) 16
Trompeta Real 8
Voz humana en ecos 8
Bajoncillo y Clarin 4-8
Chirimia alta (tiples) 4

GRAN ORGANO

Flautado 16
Violon 16
Flautado 8
Violon 8
Octava 4
Tapadillo 4
Docena-quincena 2 ranks
Lleno
Nasardos y Corneta
Corneta Tolosana (tiples)
Orlos 16
Trompeta Real 8
Fagot y Oboe 8

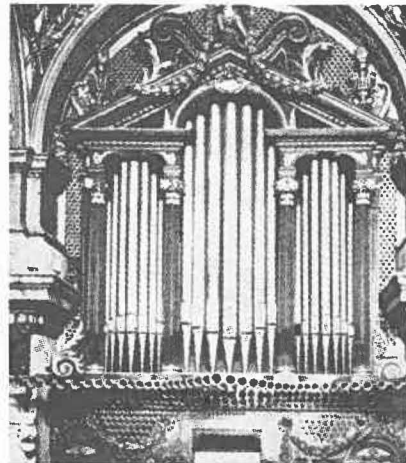
EN CHAMADA

Trompeta magna (tiples) 16
Clarin 8
Clarin claro (tiples) 8
Chirimia 4
Violeta (bajos) 2
Viejas (tiples) 16
Viejos (bajos) 8
Orlos 8

The trumpets in this organ are exceptionally fine, and no less than eight ranks are horizontally mounted (en chamada). The chorus of baroque reeds surprised many of us, as their quality and tonal balance were highly unusual.

It should be mentioned that in the Palace organ, as in many old instruments of Spain and Portugal, one finds only a rudimentary attempt at pedals. The Palace organ contains twelve simulated pedals, resembling brass "studs" or "mushrooms," which operate manuals to pedal coupling. One finds a similar brass "mushroom" to the right and left of the pedals. The left one operates A pitch for the choir, and the right one D pitch.

Another characteristic peculiar to Iberian organs is the "partidos" slider stop arrangement. A draw-knob left of the manual controls the stop up to and including Middle C, while the draw-knob on the right controls the stop from Middle C sharp upwards. Consequently, it is possible to play a melody with the right hand and contrasting accompaniment with the left, and vice versa.



Palace Organ, Madrid. Note the en chamade pipes beneath the façade.

In the evening on this first day of the Congress, we were guests at a civic reception and welcome by the *Alcalde* of Madrid in the Town Hall. ISO President, Herbert Norman, took the occasion to welcome members to the Congress and to thank the municipal officers and friends of Madrid for their warm hospitality and generous reception given in our honor.

On April 25 the Congress assembled at the Teatro Real to hear the first part of a lecture given by Dr. Maarten A. Vente on Old Spanish Organs. Dr. Vente is Secretary of the ISO and is associated with the Institute of Musicology at Utrecht University in Holland. He is the author of *Die Brabanter Orgel* which describes many organs in Belgium and Holland built during the Gothic and Renaissance periods. He is also the author of numerous articles on organ voicing and design which have appeared in organ publications in this country. Dr. Vente's lecture gave us an excellent documented history of Spanish and Portuguese organs complimented by many beautiful slides of famous Iberian instruments.

In the afternoon the first business meeting for ISO members was held at the Teatro Real. It is not my intention to give full reporting on the business agenda, other than to acquaint you with the president of the ISO, Herbert Norman. His name I am sure is familiar to most organ enthusiasts in this coun-

try, since he is the author of a recently released book, *The Organ Today*. This volume is an invaluable reference book for organists and organ builders. President Norman is a director of Hill & Son and Norman & Beard Ltd., England. The meeting was excellently conducted, and the discussions resulted in a valuable exchange of international thinking.

On April 26 we departed by bus to El Escorial to hear the organs in the Real Basilica de San Lorenzo. The Basilica is one of the most extraordinary monuments in Spain. The grand, austere majesty of its architecture, the vast riches contained within, and the high historical magnificence of its creation certainly make a visit a rewarding experience.

Above the entrance to the Basilica, the choir is located with two organs in the upper stalls facing each other, and these are supported by two balconies with a gilded bronze railing. The organ cases are in Corinthian style, compatible with the architecture of the building. The case work is well gilded and in this particular style is very beautiful. These two organs, with two other large ones, are situated on both sides of the transept. At one time there were four other smaller instruments. Philip II commissioned the organs to be built by the then most famous European organ builder, Gil Brebos (1578-84), who died during the work and was succeeded by his sons. The organs in the choir were restored in 1930 for the fourth centenary of the foundation of the monastery. Further restoration was performed in 1963. The choir Epistle organ, as reconstructed, has the following specification.

GRAN ORGANO

Quintadena 16
Principal 8
Flauta chimenea 8
Octava 4
Tapadillo 4
Docena-quincena 2 ranks
Lleno 4-5 ranks
Zimbala 3-4 ranks
Corneta Real 6 ranks
Trompeta magna (tiples, exterior) 16
Clarin (exterior) 8
Chirimia (exterior) 4
Violeta (exterior) 2

CADERATA

Violon 8
Flauta chimenea 4
Principal 2
Bordoncillo 2
Chiflete 1
Zimbala 2 ranks
Cromorno 8

EXPRESIVO

Flauta de campana 8
Quintadena 8
Corno de Gambo 8
Celeste 8
Principal 4
Flauta dulce 4
Decinovenas 1 1/3
Lleno 3-4 ranks
Trompeta 8
Oboe 8

PEDAL

Grave 32
Principal 16
Subajo 16
Octava 8
Violon 8
Flautadito 4
Corno de gambo 2
Mixture 3 ranks
Contrafagot 32
Bombarda 16
Trompeta 8
Fagot 4

A short recital was played on both transept organs by D. José Maria Mancha, titular organist at the Cathedral of Madrid.

Tiento de B Tono, Cabezon; Tiento de medio registro de triple, Arauxo; Tiento sobre el Pange lingua, Tiento de Batalla, Cabanilles.

Following our visits to the El Escorial organs, we departed for Segovia, where we had lunch near the Roman aqueduct, which is one of the most eloquent monuments to the architectural genius of Rome. This colossal piece of engineering is still in use, carrying water as in Roman times. After lunch we visited the Cathedral where we heard a short concert by Francis Chapelet, Paris, on each of the choir organs. The Organo de la Epistola, built in 1702, was heard first. It is a single manual with a compass of 45 notes, C-c^{'''}, and a pedal of 12 notes.

GRAN ORGANO

Flautado 16
Flautado 8
Octava 4
Flautado tapado 4
Docena 2 2/3
Nasarte en 12, 2 2/3
Quincena 2
Nasarte en 15, 2
Decinovenas 1 1/3
Nasarte en 19, 1 1/3
Lleno 5 ranks
Zimbala 3 ranks
Churumbela (bajos) 2 ranks
Claron 5 ranks
Sesquialtera 2 ranks
Corneta magna y Ecos
Trompeta magna (tiples) 16
Trompeta Real 8
Dulzaina (exterior) 8
Clarin (exterior, tiples) 8
Second Clarin (exterior, tiples) 8
Bajoncillo (bajos) 4
Chirimia (bajos, exterior) 4
Clarin en ecos (tiples) 4

PEDAL

Permanente 16
Trompeta 8

On this organ Mr. Chapelet played: **Tiento de medio registro de baxon, Gran Tiento de IV Tono, Arauxo; Improvisacion sobre los diferentes registros.**

The Organo del Evangelio is located on the opposite side of the choir. This three manual instrument was built by Pedro de Echevarria, Madrid, in 1770. The stops with asterisks indicate the additions that were made during the restoration in 1910. The manual compass is 51 notes, C-d^{'''}, and the pedal 25 notes.

EXPRESIVO

Flautado (tiples) 8
Violon (bajos) 8
Flauta (tiples) 8
*Gamba 8
*Celeste 8
Tapadillo 4
Lleno (bajos)
Corneta (tiples)
Trompeta 8
*Voz humana 8
*Oboe (tiples) 8
Bajoncillo (bajos) 4

GRAN ORGANO

Flautado 16
Flautado 8
Violon 8
Travesera (tiples) 8
Octava 4
*Gamba 4
Quincena 2
Lleno
Nasardos y Corneta
Trompeta 8



The Choir at the Basilica of San Lorenzo, El Escorial.

EN CHAMADA

Trompeta magna (tiples) 16
 Clarin Real 8
 Clarin de campana 8
 Orlos 8
 Bajoncillo (bajos) 4

ORGANO DE ATRAS

Flautado 8
 Octava 4
 *Gamba 4
 Docena 2 2/3
 Quincena 2
 Llano
 Trompeta 8

EN CHAMADA

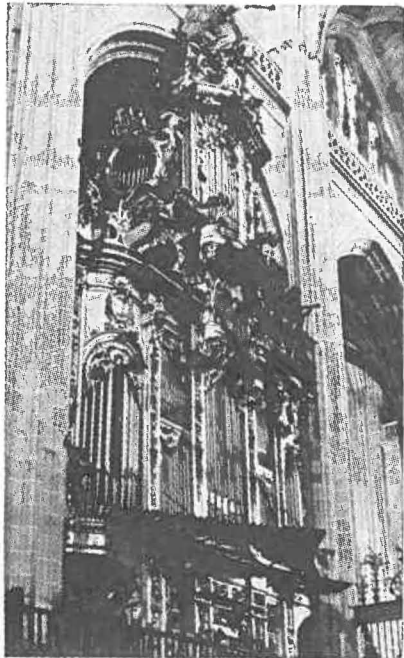
Trompeta magna (tiples) 16
 Trompeta de batalla 8
 Dulzaina 8
 Chirimia (bajos) 4

PEDAL

Contras 16, permanen

On the Organo del Evangelio Mr. Chapelet played the following program:

Tiento del I Tono, Cabezon: Batalla de VI Tono, Jiménez; Improvisacion sobre los diferentes registros.



Gospel Organ, Segovia, built by Pedro de Echevarria in 1770.

The cases of the two choir organs at Segovia are magnificent examples of 16th century Spanish Renaissance. The exterior facades are almost identical, and the arrangements of pediments, friezes, cornices, pilasters, decorated niches, gilding and much costly detail are very classical in appearance. Each of the two choir organs is visible on both sides, one side facing the ambulatory or nave aisle and the front side facing the choir. This common arrangement provides a set of trumpets en chamades facing the choir and another facing the aisle back of the organ, each one speaking in a different direction. Consequently, it is possible to alternate their use on the same organ and produce extraordinary antiphonal effects. This is also true of the horizontally mounted regals.

Our meeting on April 27 at the Teatro Real began with a lecture on Specification, Sound and Technical Aspects of Horizontal Trumpets in Countries other than Spain by H. W. Knaths of Carl Giesecke & Son, Göttingen, Germany. Mr. Knaths explained why the Chamades of Spain have a different sound from those of other countries and the essential aspects for the specification to contain horizontal trumpets. He further stated that organs large enough to include an 8' horizontal trumpet should also have a 16' and a 4' horizontal trumpet for ensemble and versatile usability. Horizontal trumpets designed by his company blend with the full organ and do not drown out the pleno, yet they contain a sensible boost for fanfare effect. His interpretation of the horizontal trumpets intended for a Brustwerk, an Oberwerk or a Ruckpositiv is that it must blend with these divisions and not be intended only for the pleno, solo or for other intensification purposes. Musically, the horizontal trumpet is intended to enrich the character of the ensemble and to carry a melody with clearness and transparency. In Spain the conception of the use of horizontal trumpets is different, and while they possess a captivating sound, pungent and extremely rich in overtones, they are dominating, due to their differently intended musical use.

Mr. Knaths also spoke of the material for the resonators, voicing, techniques, scaling, pressures, chest design, winding of horizontal trumpets and the most advantageous manner in which to mount and support the resonators. Concluding his summary outline of horizontal trumpets, he mentioned that this was the first opportunity to listen to an organ with Spanish Chamades in the same room with horizontal trumpets made outside of Spain.

We were privileged to hear a demonstration of this exhibit following Mr. Knaths' lecture. The trumpets were played individually and then in combination by Sr. de Amezua. The exhibit contained six individual ranks of horizontal trumpets, with resonators of tin, copper, etc. and one rank of horizontally mounted regals.

The new Spanish organ in the Teatro Real is shown in the photograph along with the Carl Giesecke & Son demonstration organ in the left corner and the Fa. Jacq. Stinkens organ on the right. The concert organ in the Teatro Real was built by the firm, Organeria Espanola, S.A., Madrid. This organ is a four manual with slider chests and electric action. The remote control for combinations is all-electric and enclosed in a glass case. Manual compass is 56 notes, C-g^{'''} and the pedal 32 notes. There are fourteen ranks en chamade in this organ.

GRAN ORGANO

Flautado 16
 Violon 16
 Flautado 8
 Flauta tapada 8
 Travesera 2 ranks (tiples) 8
 Octava 4
 Tapadillo 4
 Docena 2 2/3
 Quincena 2
 Llano 5-8 ranks
 Zimbala 3-5 ranks
 Nasardos y Corneta 3-9 ranks
 Fagot (Bombarda) 16
 Trompeta Real 8
 Clarin 4

EN CHAMADA

Trompeta Magna (tiples) 16
 Clarin Claro 8
 Trompeta de Batalla 8
 Chirimia 4
 Violeta (bajos) 2
 Dulzaina 8
 Orlos 8
 Viejos (tiples) 16
 Viejas (bajos) 8

CADERATA

Flauta chimenea 8
 Quintadena 8
 Principal 4
 Flauta de campana 4
 Quincena 2
 Flautin 2
 Nasardo 2 2/3
 Decisetena 1 3/5
 Requinta 1 1/3
 Zimbala 4-7 ranks
 Tiorba 16
 Cromorno 8

EXPRESIVO

Quintadena 16
 Flauta dulce 8
 Flauta armonica 8
 Gamba 8
 Celeste 8
 Diapason 4
 Flauta de chimenea 4
 Flauta conica 2
 Sesquialtera 2 ranks
 Llano 4-5 ranks
 Trompeta armonica 8
 Fagot y Oboe 8
 Clarin 4
 Voz humana 8

CADERETA ALTA

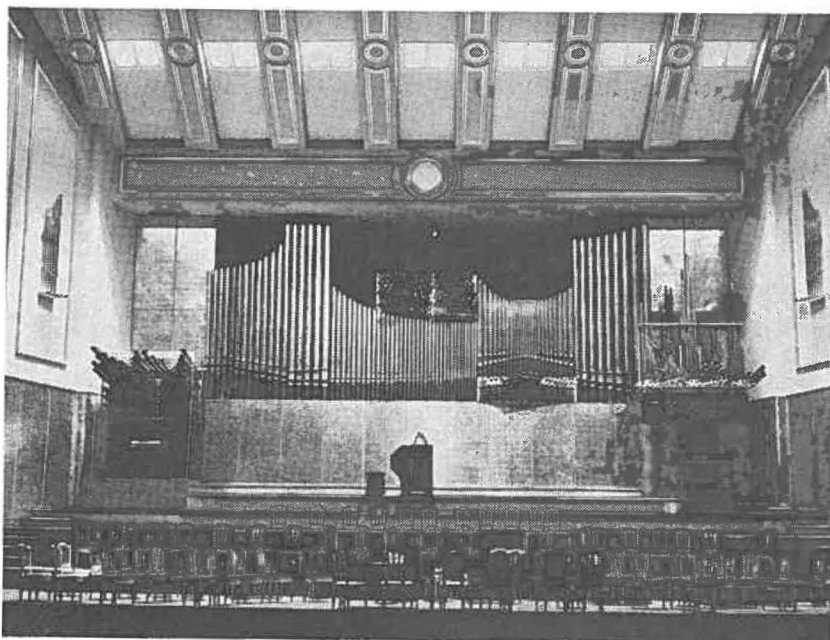
Bordon 8
 Flauta dulce 4
 Principal 2
 Bordonsillo 2
 Nasardo 1 1/3
 Octava 1
 Llano 3 ranks
 Zimbala 2 ranks
 Regalia 8

PEDAL

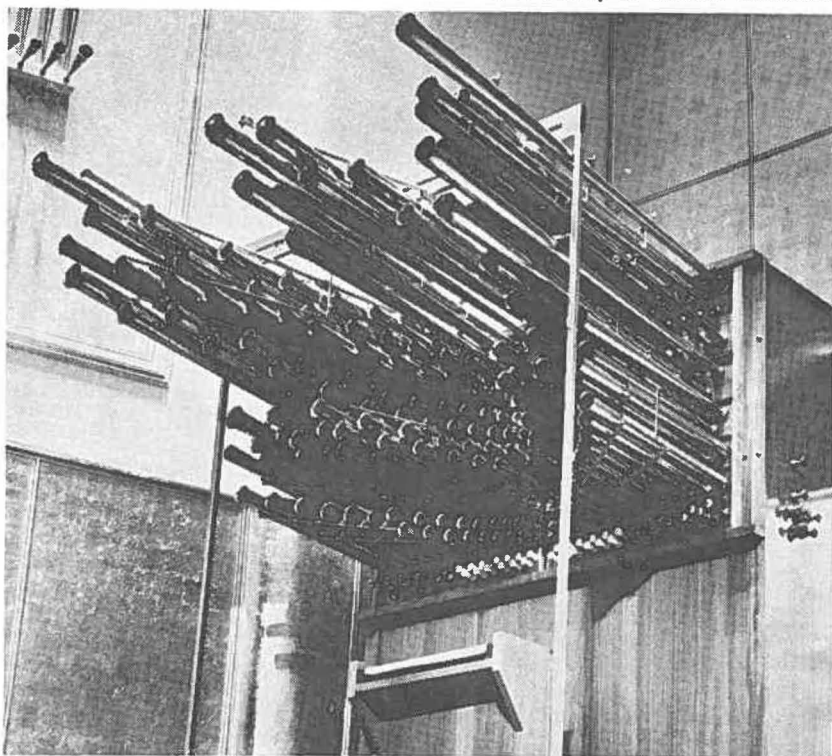
Grave 32
 Contrabajo 16
 Subajo 16
 Quintaton 16
 Octava 8
 Bordon 8
 Requinta 5 1/3
 Flautadito 4
 Flauta chimenea 2
 Mixtura 4 ranks
 Bombarda 16
 Trompeta 8

EN CHAMADA

Bajete 8
 Oboe dulce 4
 Chirimia 4
 Clarin 2 2/3
 Clarin 2



Above: The new concert organ in the Teatro Real, Madrid, with demonstration organs built by Carl Giesecke & Son and Fa. Stinkens. Below: A close-up of Giesecke installation.



The Fa. Jacq. Stinken demonstration organ was of tracker action design and contained five ranks of reeds, some of which were not horizontally mounted. Again Sr. de Amezua demonstrated the stops individually and in combination. Sr. de Amezua also demonstrated the reeds of the large organ his firm built for the Concert Hall.

A demonstration exhibit not in the Concert Hall but in an adjoining corridor was installed by Aug. Laukhuff, Weikersheim, Germany. While several ranks of reeds were exhibited, none was mounted horizontally.

After lunch, we visited Iglesia Jesus de Medinaceli in Madrid where we heard a short recital by the Rev. Esteban de Cegonal. The organ was built in 1958 by Juan Dourte.

Offertorio, Guridi; Cantus Misticus, Torres; Allegretto, J. San José.

After the recital we left by bus for Los Labajos in Guadarrama, a private ranch belonging to one of Spain's retired bull fighters. The ranch had a small arena, plaza de toros, where we were uniquely entertained by watching a different type of bullfighting. This ring is used to test the stamina and fighting spirit of cows to determine if they are qualified for breeding. Following performances by numerous ranchmen, an invitation was extended to ISO members to enter the ring. Messrs. Davidson and Willis from England and Glatzer-Götz from Austria accepted the challenge and entered the ring to display their matadorian talents. They performed some interesting cape passes in the ring but did not give the cows too much punishment. The entertainment was followed by a Fête Champêtre, where we enjoyed the colorful and rhythmic flamenco dancers.

April 28 was the final day of the Congress and perhaps the most exciting

one of the week. We departed from the Teatro Real for Toledo, located forty miles southwest of Madrid. Toledo has preserved such a rich heritage of treasures from the past that the entire city has been declared a national monument. We were driven around this ancient citadel with its dramatic hill setting, surrounded on three sides by the gorge of the Tagus River and encircled by 7th century Visigothic walls.

The Cathedral, one of the largest in Spain, was begun in 1227. Among its treasures are some of El Greco's notable paintings, gold brought from the New World by Columbus, and, of particular interest to ISO members, several beautiful organs. Oldest is the "Emperor's Organ" located in the right transept, so-called because of its original installation in the time of Charles V. Only the stone case remains of the original organ. The present organ is from the second half of the 18th century. As Dr. Vente mentioned in his lecture, the organ is one of the miracles of Spanish organ building. In the photograph you will notice an enormous battery of horizontal trumpets. The instrument consists of two manuals with a compass of 53 notes, C-c^{'''} and a pedal of 12 notes.

MANUAL 1

Violon (tiples) 16
 Flautado 8
 Violon 8
 Flauta travesera (tiples) 8
 Octava 4
 Tapadillo 4
 Flauta dulce (bajos) 4
 Docena 2 2/3
 Quincena 2
 Llano 8 ranks
 Nasardos y Corneta Magna
 Trompeta Magna (tiples) 16
 Trompeta Real 8
 Clarin (tiples) 8
 Bajoncillo (bajos) 4
 Clarin (bajos) 2

MANUAL 2

- Flautado 16
- Flautado 8
- Violon 4
- Octava 4
- Trompeta Real 8

EN CHAMADA

- Trompeta Magna (tiples) 16
- Clarín brillante (tiples) 8
- Clarín Clara 8
- Clarín de campana 8
- Chirimía 4
- Clarín (bajos) 4
- Violeta (bajos) 2

PEDAL

- Contras 32
- Contrast (interior) 16
- Contras (fachada) 16
- Contras 8
- Bombarda 16
- Second Bombarda 16

EN CHAMADA

- Contras 8
- Contras en 8, 4
- Contras en 15, 2
- Contras en 22, 1

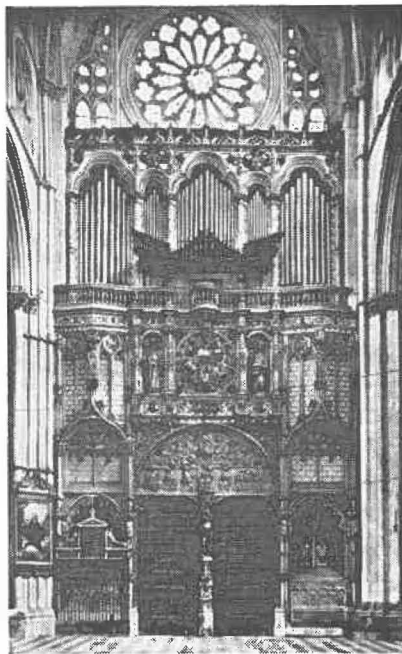
Sr. de Amezua demonstrated the organ, and in his improvisation we were given a marvelously fashioned realization of the entries of the Trompeta Reals in their various pitches and uses.

Tiento en falsas, Aguilera de Heredia; Tiento de II Tono por gesolreut, B. Clavijo del Castillo; Improvisación sobre la trompetería.

There are also two organs in the choir. The Epistle organ was built by Pedro de Liborna Echevarria in 1758 and the Gospel organ by José Verdalonga in 1791. Their respective tonal resources are listed separately on this page. The pitch designations 52, 26, 13, etc. refer to a unit of measurement called *palmas*. As an example, 52 *palmas* would be equivalent to a 32" stop, 26 *palmas* to a 16", and 13 *palmas* to an 8". One *palmos* is the span of the hand, approximately eight inches.

Stops marked with an asterisk are horizontal trumpets on the nave side of the organ as opposed to those in the choir. Stops with a small *a* are playable from a second pedal keyboard just as crude as for pedal unison stops, mentioned earlier. The architecture of the casework surrounding the Cathedral organs is of exceptional interest.

Generalizing briefly on Spanish organs, I would first mention the position of the organs which is entirely different from the situation in other countries. In the cathedrals of Spain and Portugal the liturgical center of the church is the so called *coro*, the equivalent of our choir. This is located in the main aisle

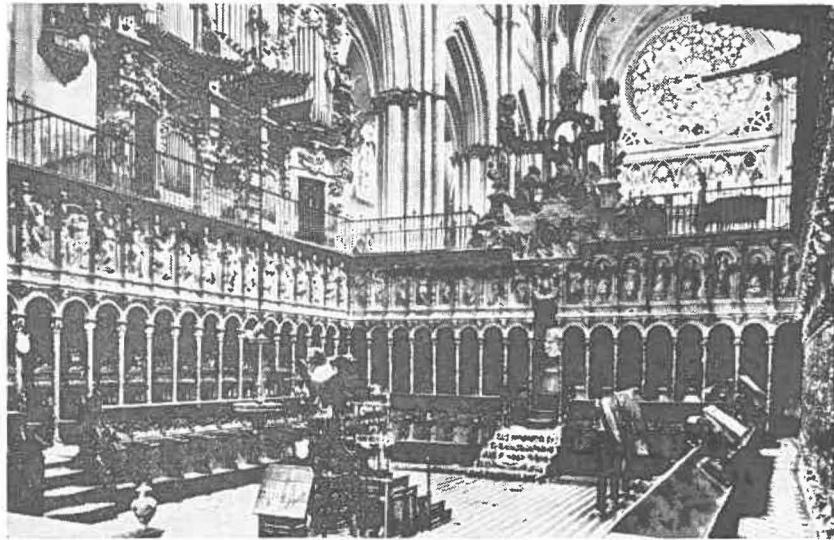


Emperor's Organ, Toledo Cathedral.

of the church between the high altar chapel, *capilla maggiore*, and the intersection of the nave. Here the canons and singers sit, and the organs are located above the stalls, facing each other with their battery of horizontal trumpets overhanging the singers on each side. Each organ has two fronts — one facing the choir and the other the aisle side of the nave.

Double organs were common in the cathedrals we visited. They ranged from single manual to three manual, with single or double pedal "studs" or "mushrooms" resembling clavers, having a compass of twelve notes each. One set would operate manual coupling to pedal, and the other, pedal unison stops which were quite limited as specifications indicate. Manual keyboards were divided between middle C and C sharp, with a bass and treble draw-knob for each stop. Most organs contained a very bold and aggressive cornet mounted separately from the main chest.

From the foregoing it becomes quite obvious that a great percentage of classic organ literature can only be played in approximation on Spanish organs. Trumpets in *chamada* are somewhat limited in musical usefulness in countries other



High Choir with organs, Toledo Cathedral.

than Spain and Portugal, and it is only natural that organists of these countries and those visiting play the music of early Iberian masters, whose music coincides with the characteristics of the instruments. One can safely say that the works of Cabezon, Cabanilles, Arauxo

and others can only be played in approximation on European and American organs. The beauty of reeds, particularly horizontal trumpets built by craftsmen in Spain and Portugal, stands unexcelled in this field of organ building, just as the early Dutch, German and

GOSPEL ORGAN

(Manuals divided with a compass of 56 notes; pedal, 13 notes)

MANUAL 1

- | | |
|----------------------|------------------------|
| Flautado de 13 | Flautado de 26 |
| Flautado violon | Flautado de 13 |
| | Flautado violon |
| | Flauta travesera |
| Octava | Octava |
| Flautadito | Flautadito |
| Tapadillo | Flautin |
| Nazardo | |
| Quincena | Docena y quincena |
| Copula | |
| Lleno | Lleno |
| Lleno en 19 a | Cimbala |
| Nazardos usados | Corneta |
| Nazardo en eco | Corneta ecos |
| Trompeta real en eco | Trompeta real en eco a |
| Fagot de 52 en eco | Chirimia en eco |
| Violeta en eco | Voz de 26 en eco |
| Fagot | Oboe |
| Trompeta | Chirimia |
| Bajoncillo | Clarín |
| Violeta angosta | Clarinete |

MANUAL 2

- | | |
|----------------------|------------------------|
| Contrabajo 26 | Violon de 26 |
| Flautado de 13 | Flautado de 13 |
| Octava tapada | Violon de 13 |
| Octava de nazardo | Octava nazardo |
| Nazardo | Nazardo |
| | Octava |
| Clarón | Quincena |
| | Corneta tolosana |
| *Trompeta de batalla | *Trompeta magna |
| *Clarín | *Trompeta de batalla a |
| *Chirimia | *Trompas |
| *Tiorba | *Clarín suave |
| *Orlos | *Obue |
| Temblor suave | *Regalia |
| | Temblor fuerte |

(*en fachada)

MANUAL 3

- | | |
|----------------|---------------------------|
| Flautado de 26 | Flautado de 26 |
| Flautado de 13 | Flautado de 13 |
| | Flautado tapado |
| | Flautado tapado ondulante |
| | Flauta dulce |
| | Octava general |
| Octava tapada | Lleno |
| Octava general | Lleno |
| Nasarte | Cimbala |
| Lleno | Trompeta imperial |
| Cimbala | Trompeta real |
| Trompa de 26 | Trompa |
| Trompeta real | Trompeta en octava |
| Trompeta | *Trompeta magna |
| Trompa en 8. a | *Clarín claro |
| *Violeta | *Clarín de campana |
| *Clarín claro | *Clarín brillante |
| *Clarín fuerte | *Chirimia alta |
| *Bajoncillo | *Regalia |
| *Chirimia | |
| *Regalia | |

(*en fachada)

PEDAL

- | | |
|------------------|-------------------------|
| Contras de 26 | Contras en clarín |
| Contras de 13 | Contras en octava |
| Contras de 6 1/2 | Contras en quincena |
| Contras de 15. a | Contras en veintidocena |

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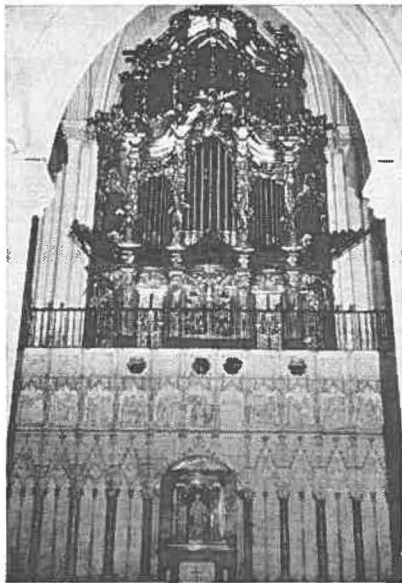
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Scandinavian builders had a reputation for building beautiful and articulate principals and flutes with their respective ensembles.

The lectures on the Congress agenda involved considerable research and many miles of travel necessary to collect specifications and photographs of Iberian organs, and organ builders in attendance could hardly have failed to be stimulated by the wealth of information provided.

Our Vice President and Chairman of the Madrid Congress, D. Ramon G. de Amezua, and his charming wife and daughter deserved the plaudits given them for the general arrangements that were necessary with the officials of government in Madrid. We are also mindful of the access we had to numerous cathedrals in neighboring cities and the privilege of examining their beautiful organs.

With a successful Congress behind us, it is hoped that all American organ builders will give their support and cooperation to those in charge of the Congress to be held in America in 1969. An ISO Congress in America will give us the opportunity to reciprocate the hospitality and cordiality that was extended to us in Madrid.



Epistle Organ (rear), Toledo.

EPISTLE ORGAN

(Manuals divided with a compass of 51 notes; pedal, 13 notes)

MANUAL 1

Flautado de la Corn.

Violon	Violon
Tapadillo	Tapadillo
Quincena	Quincena y 19. a
Decinovenena	
Lleno	Corneta
Cimbala	Lleno
Trompeta real	Cimbala
Orlos	Trompeta real a
	Orlos
	Clarín en ecos
Tambores	

MANUAL 2

Flautado de 26
Flautado de 13
Violon

Flauta

Octava
Tapadillo
Nazardos
Compuestas

Corneta

(*en fachada: al coro)
*Trompeta magna a

*Trompeta real
*Clarín
*(Second) Clarín
*Trompas en 8. a
Orlos

*(Third) Clarín

Oboe

MANUAL 3

Flautado de 13
Trompeta de batalla
Dulzaina
*Trompa en 8. a

Clarín

(*en fachada: a la nave lat.)

PEDAL

Contras de 26
Trompas en pedal

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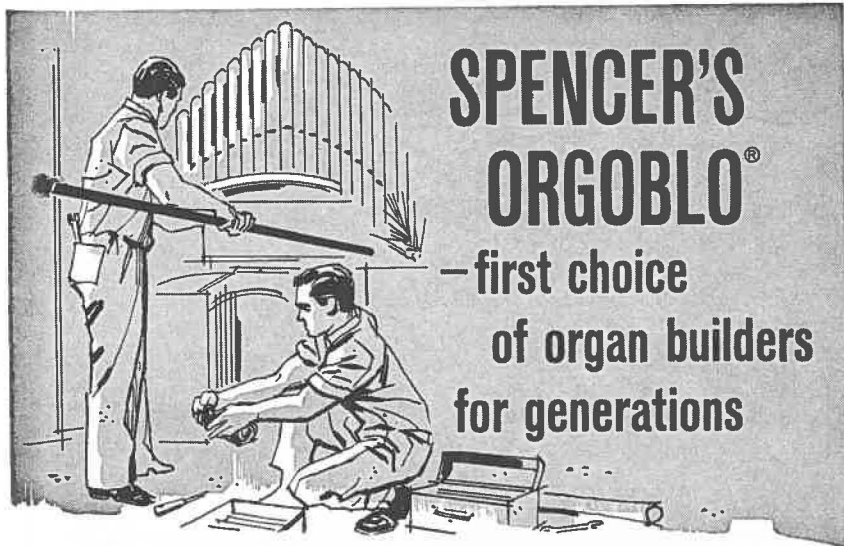
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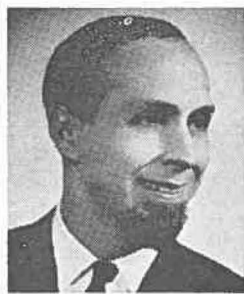
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