

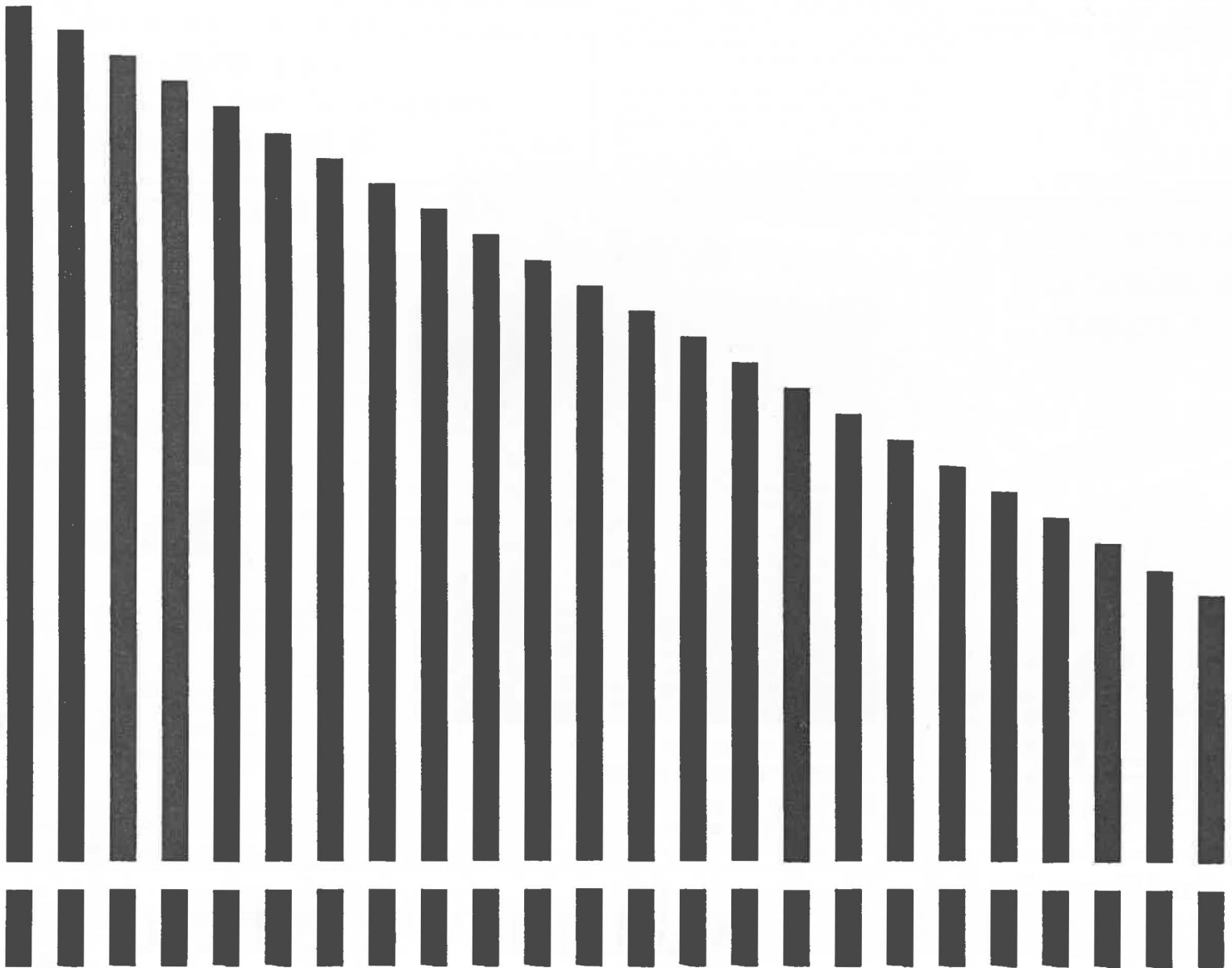
# THE DIAPASON

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

Fifty-Ninth Year, No. 10 — Whole No. 706

SEPTEMBER, 1968

10<sup>th</sup> annual  
2-manual issue





### Fisk Tracker Installed In Belmont, Mass. Church

The new C.B. Fisk tracker action organ in the First Church of Christ, Scientist, Belmont, Mass. was completed late in 1967 and used for the first time during the Christmas holidays. Designed by Charles Fisk in collaboration with the organist of the church, Miss Ina Cannon, the instrument occupies the center of the readers' platform in the new colonial style building.

The Great division is located in the upper part of the casework. The front pipes are those of the Great 8' Prestant and are of burnished tin. The Choir organ is located below the Great and above the attached console, in Brustwerk position. Its doors may be opened by hand or by means of a swell pedal. The manual key action is mechanical; stop and pedal action are electrical. The entire organ is voiced on 1 3/4 inches wind, and the acoustical properties of the building have been kept pleasingly live by the employment of hard plaster surfaces and minimal use of carpeting.

A dedication recital was given on Feb. 11, 1968 by John Ferris, organist of Harvard University.

#### GREAT

Prestant 8 ft. 56 pipes  
Stopped Diapason 8 ft. 56 pipes  
Spire Flute 4 ft. 56 pipes  
Mixture 3 ranks 168 pipes

#### CHOIR

Dulciana 8 ft. 44 pipes  
(bass from Bourdon)

Chimney Flute 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Tremulant

#### PEDAL

Bourdon 16 ft. 56 pipes  
Gedeckt 8 ft.  
Flute 4 ft.

### HOLY TRINITY ANNOUNCES BACH CANTATA SERIES

Holy Trinity Lutheran Church, New York City, has announced a series of Bach cantata performances for 1968-69. With the exception of Sundays in Lent, a cantata will be heard each Sunday from Oct. 6-May 25 at 5 p.m. in the context of a Lutheran Vesper service. A resident chamber orchestra will accompany, and all the cantatas will be sung in German.

John Weaver, organist and choir-master of Holy Trinity, will conduct the cantatas and will also play several chorale preludes and one major Bach organ work in each service. Cantata 47 will be heard on Oct. 6, and the remaining cantata numbers will be listed in future calendar pages.

### SCHOLA CANTORUM ENDS FOURTH ANNUAL SESSION

The fourth annual Schola Cantorum at Concordia Seminary, St. Louis, Mo. culminated in a festival week, July 11-18. Workshops were chiefly concerned with changing patterns of worship in the Lutheran church. New translations were used in the daily offices, settings of the Eucharist by Daniel Moe and Jan Bender were discussed and directed by the respective composers, and new hymns which are planned for a new inter-Lutheran hymnal were sung by participants.

A great deal of attention was given to the impact of jazz and folk-song idioms on worship music. The Moe communion setting, after being rehearsed with keyboard accompaniment, was sung to the accompaniment of a jazz combo from the St. Louis symphony.

The entire Schola was again this year under the direction of Robert Bergt. Delegates came from all parts of this country and Canada.

HILL, NORMAN AND BEARD, British organ builders, are now completing their 10th organ with modern tracker action. A specially equipped department was set up last year for the manufacture and assembly of tracker actions.



# HOVHANNES GLORY TO GOD

Christmas Cantata

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duration: 14 minutes

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4 Trumpets	I Timpani, Tamtam
4 Trombones	II Glockenspiel, Cymbals
Alto Saxophone	III Vibraphone, Tamtam

The music opens with alto saxophone and percussion playing in two simultaneous tempi. A fugato in trombones and vibraphone leads to an alto solo in free rhythm accompanied by measured percussion, telling of the shepherds in the field. A short soprano solo leads to a fugato in horns and percussion. The chorus continues the Christmas story. A soprano solo intones the message of the angel in free rhythm over measured bells. The chorus sings of the heavenly hosts and, after a climax, leads into a choral fugue. Then trumpets blaze up in a fiery 4-part canon into which the chorus injects exclamations of "Glory." Horns, trombones and trumpets then join in a 12-part double canon against which the chorus shouts "Glory to God."

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**ARTHUR HANNAHSON MARKS  
FORTIETH ANNIVERSARY**

Arthur C. Hannahson has completed 40 years as organist and choirmaster at the First United Church, St. Catharines, Ont. A special musical service was held at the church on June 23 to celebrate the anniversary. Several solo, choral, and organ numbers were heard, including Mr. Hannahson in Handel's B flat major concerto with the strings of the St. Catharines Junior Symphony.

Mr. Hannahson held church music positions in London, Orangeville, Kitchener, and Midland before coming to St. Catharines in 1928. His organ study was with Charles Wheeler and Herbert Fricker. The choir of First United Church has sung many oratorios and cantatas under his direction.



Robert Thompson has been named chapel organist and assistant professor of music at St. Olaf College, Northfield, Minn. He comes to St. Olaf from an interim appointment at Hope College, Holland, Mich.

Mr. Thompson has the BMus and MM from Southern Methodist University. He is in the DMA program at the University of Michigan.

**MULBERRY GOES TO CINCINNATI  
AS VISITING PROFESSOR**

David Mulberry has been appointed visiting assistant professor of organ at the University of Cincinnati College-Conservatory of Music beginning this fall. He is a graduate of Eastman and received the MSM from Union Seminary. In 1962 he studied under Helmut Walcha on a Fulbright grant.

He was assistant professor of organ at Lindenwood College, St. Charles, Mo. from 1964-1967. He has spent this past year working toward a doctorate at Eastman.

THE UNIVERSITY OF MIAMI School of Music, Coral Gables, Fla. will inaugurate an honors program this year. A variety of privileges in library use and class attendance is planned.

**ARIZONA ORGANIST HONORED  
FOR 35 YEARS SERVICE**

Mrs. Eldon A. Ardrey, organist at the Federated Community Church, Flagstaff, Ariz. for 35 years, was honored at a special service on May 26. Anthems, solos, and chorales played by a brass quartet were heard.

Mrs. Ardrey graduated from the School of Fine Arts, University of Kansas in 1928. With her at the special service were her husband, who was the choir director at the church when she became organist, and her son, Dr. Roger Ardrey, who is the present choir director.

**JOHN POWELL GREEN  
BEGINS NEW POST**

John Powell Green has taken the position of organist at St. Matthew's United Methodist Church, Hacienda Heights, Calif. He will also direct a multiple children's choir program at the 1,600 member church.

He leaves a similar position at Holy Trinity Lutheran Church, Inglewood. His teachers have included C. E. Harris, Nadine Dresskell, Charles S. Brown, and Robert Prichard.

**THE DIAPASON**

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SEPTEMBER, 1968

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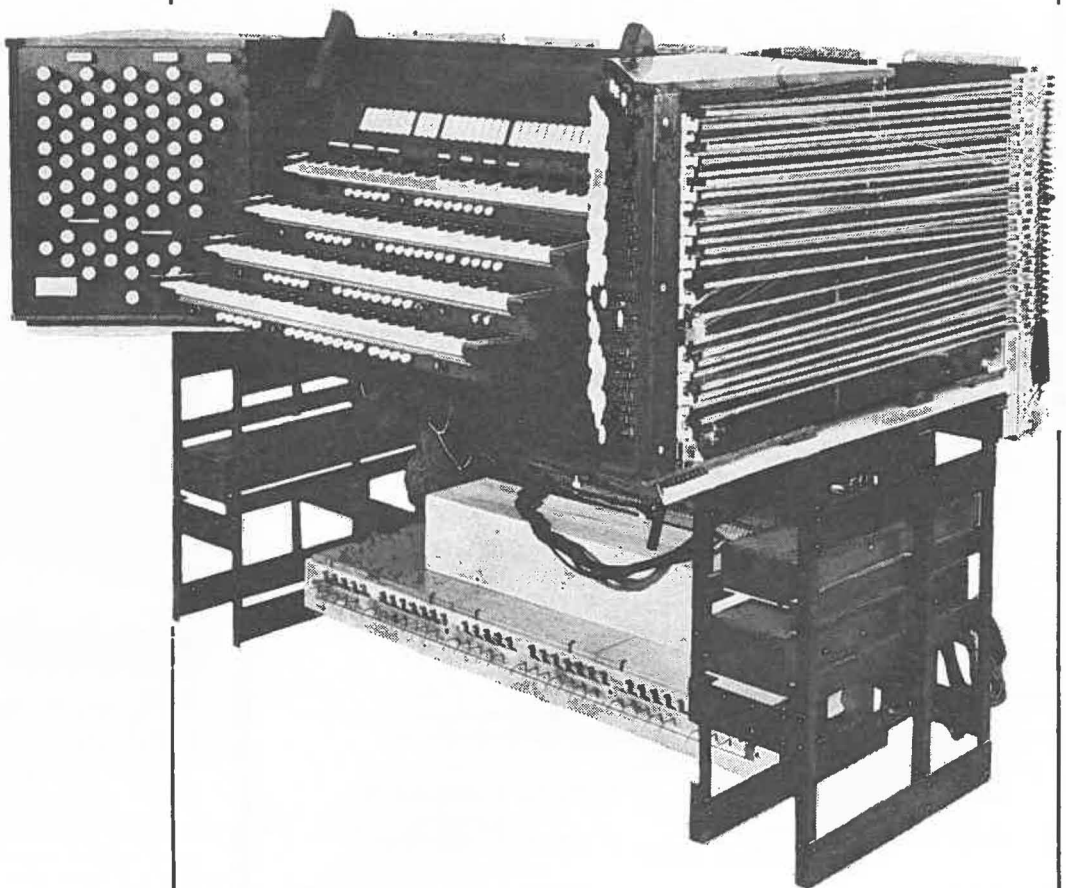
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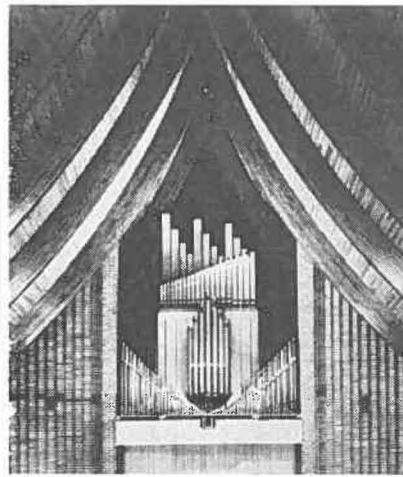
**POSTLUDE ON "ST. DUNSTAN'S" (He Who Would Valiant Be)**  
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### Wicks Built For Contemporary Setting

The Wicks Organ Co., Highland, Ill. has built a new 15 rank instrument for the First Baptist Church, Mattoon. The new church building is of contemporary design and seats 620. Arthur Bower, director of music at North Christian Church, Columbus, Ind., played a dedicatory recital on May 26.

Great and Pedal pipes are exposed to view, and the entire instrument is located high on the front chancel wall above the baptistry.

**GREAT**  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 2 ranks 122 pipes

**SWELL**  
Gedeckt 8 ft. 61 pipes  
Camba 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 24 pipes  
Larigot 1 1/2 ft. 61 pipes  
Fagot 8 ft. 61 pipes  
Hautbois 4 ft. 12 pipes

**PEDAL**  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft.  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 12 pipes  
Spillflöte 4 ft.  
Fagot 8 ft.  
Hautbois 4 ft.

### Aolian-Skinner Builds In Henderson, N.C.

The Aolian-Skinner Organ Co., Boston, Mass. has completed the installation of a new two-manual instrument in the First Presbyterian Church, Henderson, N.C. Roger Ponder is the organist. The company was represented by William F. Brame, Jr.

**GREAT**  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Koppelflöte 2 ft. 61 pipes  
Mixture 3-4 ranks 226 pipes  
Trompette 8 ft. (prepared)  
Chimes

**SWELL**  
Violo de Gambe 8 ft. 61 pipes  
Violo Celeste 8 ft. 61 pipes  
Flute à Cheminée 8 ft. 61 pipes  
Prestant Conique 4 ft. 61 pipes  
Octavin 2 ft. 61 pipes  
Hautbois 8 ft. 61 pipes  
Tremulant

### New Kleuker Scene Of Festive Concerts

A two-manual organ built by Detlef Kleuker, Brackwede, Germany was installed at St. Bartholomew's Church, Beaverton, Ore. in time for Easter, 1967. Mrs. Johette Olson, organist, has since directed several festive concerts with brass and choir. The new instrument is built with slider windchests and electric key and stop action.

**GREAT**  
Principal 8 ft. 56 pipes  
Holzgedeckt 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Spitzflöte 4 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes  
Mixture 4 ranks 224 pipes

**POSITIVE**  
Rohrpfefe 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Kleinprincipal 2 ft. 56 pipes  
Sesquialter 2 ranks 112 pipes  
Tremulant

**PEDAL**  
Subbass 16 ft. 32 pipes  
Spitzflöte 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Posaune 16 ft. 32 pipes

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### Hillgreen, Lane & Co. Builds In Cleveland

A new two-manual instrument of 21 ranks has been built by Hillgreen, Lane & Co., Alliance, Ohio in the Unity Lutheran Church, Cleveland. The organ is located in a rear gallery and outlines a stained glass window. Great and Pedal principals are exposed.

Ralph Brandes is the organist. Dr. Warren Berryman played the dedicatory recital.

**GREAT**  
Principal 8 ft. 61 pipes  
Koppel Flöte 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Hohlpfefe 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes

**SWELL**  
Bourdon 8 ft. 68 pipes  
Violo de Gambe 8 ft. 68 pipes  
Violo Celeste 8 ft. 63 pipes  
Gemshorn 4 ft. 68 pipes  
Prestant Conique 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Trompette 8 ft. 68 pipes  
Hautbois 4 ft. 68 pipes  
Vox Humana 8 ft. 61 pipes

**PEDAL**  
Resultant 32 ft.  
Contrabass 16 ft. 32 pipes  
Bourdon 16 ft. 12 pipes  
Octave 8 ft. 12 pipes  
Bourdon 8 ft.  
Super Octave 4 ft. 12 pipes  
Quartane 2 ranks 64 pipes  
Contre-Trompette 16 ft. 12 pipes  
Trompette 8 ft.  
Clarion 4 ft.



## St. Andrew's United Church

### WESTMOUNT, Quebec

— HAUPTWERK —

	Pipes
16' Quintaden	56
8' Prinzipal	56
8' Rohrflöte	56
4' Oktav	56
4' Spitzflöte	56
2 2/3' Nasat	56
2' Oktav	56
2' Blockflöte	56
1 3/5' Terz	56
1 1/3' Mixtur IV	224
8' Trompete	56

— RÜCKPOSITIV —

8' Salizional	56
8' Gedackt	56
4' Prinzipal	56
4' Koppelflöte	56
2' Oktav	56
1 1/3' Quintflöte	56
2 2/3' Sesquialtera II	88
2/3' Scharf IV	224
8' Krummhorn Tremulant	56

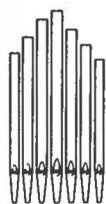
— PEDAL —

16' Subbass	32
8' Oktavbass	32
8' Pommer	32
4' Choralbass	32
2' Mixtur V	160
16' Fagott	32
8' Trompete	32
4' Schalmey	32

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Chorale Prelude on "God of Heaven and Earth"	Max Reger	.60

### CHORAL

(For S.A.T.B. unless otherwise noted)

Veni, Emmanuel (Advent)	Parke S. Barnard	.25
Run, Shepherds, Run	John Burke	.25
Such a Solitary Star	Mary Caldwell	.20
Watchman, Tell Us (Advent or Epiphany)	Don McAfee	.20
O My Dear Heart (Christmas)	David H. Williams	.20
A Prayer for Christmas	Leo Sowerby	.30
Praise the Lord, All Ye People	Robert Wetzler	.25
Carillon for Christmas	Gordon Young	.25
How Far to Bethlehem? (S.A.)	Mary Caldwell	.20
Make a Joyful Noise	Gordon Young	.20
Shepherd's Carol (S.S.A.)	Wm. Billings, arr. Copes	.20

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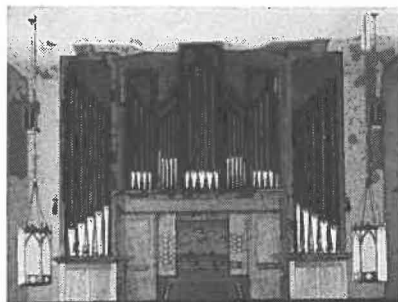
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## Two-Manual Flentrop At Collinsville, Conn.

Flentrop Orgelbouw, Zaandam, The Netherlands installed a two-manual 28 rank organ in the First Congregational Church, Collinsville, Conn. in 1965. The instrument occupies most of the rear gallery in a white Greek revival architectural setting. A Rugwerk is located behind the Hoofdwerk and has four mahogany doors controlled by a mechanical pedal. Prestant front pipes of both the Hoofdwerk and Pedal are of polished copper with tin languids. Dr. George E. Becker, Coventry, collaborated on the tonal scheme. Key and stop action are mechanical.

### HOOFDWERK

Prestant 8 ft. 56 pipes  
Roerfluit 8 ft. 56 pipes  
Octaaf 4 ft. 56 pipes  
Gedekt Fluit 4 ft. 56 pipes  
Mixture 5 ranks 280 pipes  
Trompet 8 ft. 56 pipes

### RUGWERK

Gedekt Pommer 8 ft. 56 pipes  
Prestant 4 ft. 56 pipes  
Roerfluit 4 ft. 56 pipes  
Gemshoorn 2 ft. 56 pipes  
Sesquialter 2 ranks 112 pipes  
Cymbel 3 ranks 168 pipes  
Kromhoorn 8 ft. 56 pipes  
Tremulant

### PEDAL

Bourdon 16 ft. 32 pipes  
Prestant 8 ft. 32 pipes  
Spitsfluit 4 ft. 32 pipes  
Mixture 4 ranks 128 pipes  
Fagot 16 ft. 32 pipes

## Schoenstein & Sons Builds In San Mateo, Calif.

Felix Schoenstein & Sons, San Francisco, Calif. has completed the installation of a two-manual organ in St. Bartholomew's Church, San Mateo. The instrument is placed in two chambers in a gallery and is playable both from a console there and from another in the nave.

### GREAT

Open Diapason 16 ft. 61 pipes  
Open Diapason 8 ft. 61 pipes  
Melodia 8 ft. 61 pipes  
Dulciana 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes

### SWELL

Bourdon 16 ft. 73 pipes  
Stopped Diapason 8 ft. 73 pipes  
Open Diapason 8 ft. 73 pipes  
Gamba 8 ft. 73 pipes  
Aeoline 8 ft. 73 pipes  
Vox Celeste 8 ft. 73 pipes  
Fugara 4 ft. 73 pipes  
Harmonic Flute 4 ft. 73 pipes  
Harmonic Piccolo 2 ft. 73 pipes  
Trumpet 8 ft. 61 pipes  
Clarion 4 ft. 61 pipes  
Tremolo

### PEDAL

Bourdon 16 ft. 32 pipes  
Open Diapason 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft. 32 pipes  
Flute 8 ft. 32 pipes

RUSSIAN LITURGICAL MUSIC was heard in a concert at Northwestern University, Evanston, Ill. on July 29. William Ballard conducted soloists and chorus in works by seven Russian composers. Three pieces were sung in Old Slavonic, the language of the Russian liturgy.

## Casavant Frères To Build In Davenport, Iowa

St. Paul Lutheran Church, Davenport, Ia. has commissioned Casavant Frères, Ltée, St.-Hyacinthe, Que. to build a large two-manual organ in the gallery of their colonial-style building. The new instrument will have electro-pneumatic action and will be partly exposed across the rear of the gallery; installation will take place early in 1969.

The specification was drawn up by John F. Shawhan, Chicago representative for Casavant, and Jonathan Chell, organist-choirmaster of the church.

### GREAT

Quintade 16 ft. 56 pipes  
Prinzipal 8 ft. 56 pipes  
Rohrflöte 8 ft. 56 pipes  
Oktav 4 ft. 56 pipes  
Spitzflöte 4 ft. 56 pipes  
Oktav 2 ft. 56 pipes  
Blockflöte 2 ft. 56 pipes  
Mixture 4 ranks 224 pipes  
Dulzian 16 ft. 56 pipes  
Trompete 8 ft. 56 pipes

### SWELL

Salizional 8 ft. 56 pipes  
Salizional Celeste 8 ft. 44 pipes  
Gedackt 8 ft. 56 pipes  
Prinzipal 4 ft. 56 pipes  
Spillflöte 4 ft. 56 pipes  
Oktav 2 ft. 56 pipes  
Nasat 1 1/2 ft. 56 pipes  
Oktavlein 1 ft. 56 pipes  
Sesquialtera 2 ranks 88 pipes  
Scharf 4 ranks 224 pipes  
Oboe 8 ft. 56 pipes  
Krummhorn 8 ft. 56 pipes  
Tremulant

### PEDAL

Subbass 16 ft. 32 pipes  
Quintade 16 ft.  
Prinzipal 8 ft. 32 pipes  
Pommer 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Posaune 16 ft. 32 pipes  
Dulzian 16 ft.  
Rohrschalmei 4 ft. 32 pipes

## Church Organ Co. Completes Rebuild

The Church Organ Co., Edison, N.J. has completed the rebuilding of the organ in the First Presbyterian Church, Rahway. The Great flute and gemshorn ranks are under expression and are located apart from the unenclosed principal chorus. Manual windchests and console are new and all-electric. Marguerite Whitlock is the organist.

### GREAT

Diapason 8 ft. 61 pipes  
Flute 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flute 4 ft. 12 pipes  
Fifteenth 2 ft. 61 pipes  
Furniture 3-4 ranks 221 pipes  
Chimes

### SWELL

Rohrflute 8 ft. 61 pipes  
Viola 8 ft. 68 pipes  
Viola Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Flute 4 ft. 68 pipes  
Quinte 2 1/2 ft. 61 pipes  
Principal 2 ft. 12 pipes  
Larigot 1 1/2 ft. 7 pipes  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft. 68 pipes  
Oboe 8 ft. 68 pipes  
Clarion 4 ft. 12 pipes  
Tremulant

### PEDAL

Contrabass 16 ft. 12 pipes  
Bourdon 16 ft. 32 pipes  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 12 pipes  
Quint 5 1/2 ft. 32 pipes  
Choralbass 4 ft. 12 pipes  
Bourdon 4 ft. 12 pipes  
Quint 2 1/2 ft. 12 pipes  
Choralbass 2 ft. 12 pipes  
Mixture 2 ranks 24 pipes  
Trumpet 16 ft.  
Trumpet 8 ft.  
Oboe 4 ft.

## BLIND ORGANIST

### RETIRES AT LOUISVILLE

J. Robert Veazey, blind since infancy, has retired as organist of the Louisville Presbyterian Theological Seminary, Louisville, Ky. where he had served since 1926. He also taught courses in hymnology and music appreciation, played many recitals, and was organist in several churches.

Mr. Veazey is a graduate of the seminary and of the University of Louisville school of music.



### Merchant Taylors' Organ Uses Old & New Pipework

Noel Mander, London, England has completed a two-manual mechanical action instrument in the Livery Hall of the Worshipful Company of Merchant Taylors in the City of London. A good deal of 1722 Renatus Harris pipework was incorporated in the new instrument. Manual wind pressure is 2 and pedal is 2 3/4 inches.

Stephen Dykes Bower designed the case. The unpainted portions are mahogany; gilt, blue and red are used liberally. The display pipes of burnished tin were made by Mr. Mander. Cecil Clutton and Lady Susi Jeans collaborated on the tonal design.

Asterisked stops contain substantial amounts of Harris pipework.

#### GREAT

- \*Open Diapason 8 ft. 56 pipes
- \*Chimney Flute 8 ft. 56 pipes
- \*Principal 4 ft. 56 pipes
- Nason Flute 4 ft. 56 pipes
- \*Twelfth 2 3/4 ft. 56 pipes
- \*Fifteenth 2 ft. 56 pipes
- \*Tierce 1 1/2 ft. 56 pipes
- Furniture 3 ranks 108 pipes

#### SWELL

- \*Stopped Diapason 8 ft. 56 pipes
- \*Principal 4 ft. 56 pipes
- Flute 4 ft. 56 pipes
- \*Fifteenth 2 ft. 56 pipes
- \*Larigot 1 1/3 ft. 56 pipes
- Sharp Mixture 3 ranks 108 pipes
- Trumpet 8 ft. 56 pipes

#### PEDAL

- Subbass 16 ft. 30 pipes
- Principal 8 ft. 30 pipes
- Gemshorn 4 ft. 30 pipes
- Fagott 16 ft. 30 pipes

### Lima Organ Co. Builds In Zanesville, Ohio

A two-manual organ, built by the Lima Pipe Organ Co., Elida, Ohio has been completed at Trinity Lutheran Church, Zanesville. Great and Pedal divisions are exposed in a free-standing balcony installation. Flues are voiced on 1 1/2 inches wind with reeds on 3 inches. The action is electro-pneumatic; chestwork is of aluminum construction.

#### GREAT

- Principal 8 ft. 61 pipes
- Gemshorn 8 ft. 61 pipes
- Hohlfute 8 ft. 61 pipes
- Dulciana 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Koppelflute 4 ft. 61 pipes
- Twelfth 2 3/4 ft. 61 pipes
- Fifteenth 2 ft. 61 pipes
- Chimes

#### SWELL

- Geigen 8 ft. 61 pipes
- Salicional 8 ft. 61 pipes
- Vox Celeste 8 ft. 49 pipes
- Gedeckt 8 ft. 61 pipes
- Principal 4 ft. 61 pipes
- Flute Harmonic 4 ft. 61 pipes
- Nasat 2 3/4 ft. 61 pipes
- Rohrflöte 2 ft. 61 pipes
- Mixture 3 ranks 183 pipes
- Fagot 16 ft. 61 pipes
- Trompette 8 ft. 61 pipes
- Fagot 4 ft. 24 pipes
- Tremolo

#### PEDAL

- Bourdon 16 ft. 32 pipes
- Lieblich Gedeckt 16 ft. 32 pipes
- Octave 8 ft. 32 pipes
- Gedeckt 8 ft. 12 pipes
- Choralbass 4 ft. 12 pipes
- Gedeckt 4 ft. 12 pipes
- Fagot 16 ft.
- Fagot 8 ft.
- Fagot 4 ft.



G. Daniel Marshall begins his duties as director of music at St. James' Episcopal Church, Richmond, Va. on July 1. He had previously held a similar post at First Baptist Church, Pittsfield, Mass.

Mr. Marshall has a BA from Yale and a MSM from Union Seminary. He also holds the FAGO and ChM. His teachers have included Richard Purvis, H. Frank Bozyan and Vernon de Tar.

In 1966 he was on the staff of the USAREUR Protestant Church Music Institute in Berchtesgaden, Germany. He is also an officer in the Army Reserve.

HILLGREEN, LANE AND CO., Alliance, Ohio organ builders, have appointed Robert M. Goodchild, Wyncote, Pa. as representative for Eastern Pennsylvania, the Philadelphia, and the metropolitan area of New York. Bieber Pipe Organ Company, Santa Ana, Cal., will represent Hillgreen Lane in California.

DENNIS MILNAR has been appointed representative of the Delaware Organ Company for the Nashville, Tenn. area. He will be occupied with sales, rebuilding, tuning and service work.



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### John Rutter:

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Both the two original carols and the sets of arrangements are done with a singular briskness that insures instant and widespread appeal. All are for mixed chorus and piano or orchestra.

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A-47	MAKE A JOYFUL NOISE — Un. w/recorder or flute — Maureen Sindlinger .....	.15
A-48	I SING A SONG OF THE SAINTS OF GOD Un. w/desc. — Jane Marshall .....	.20
A-49	THE LORD'S PRAYER — Un. w/organ — Charlotte Word .....	.15
A-50	THE THREE WISE MEN — Un. w/organ — Marian McLaughlin .....	.20
A-51	WHAT IS MAN'S CHIEF PURPOSE? — SA, sop. solo — John Burke .....	.20
A-52	SING UNTO HIM — 2 pt. treble — John Ness Beck .....	.15
A-53	ALL THINGS PRAISE THEE — Un. or SA — Kathryn Hill Rawls .....	.20
A-54	RIDE ON NOW, O KING! — Un. w/desc., instruments — Helen Kemp .....	.20
A-55	SING PRAISE TO GOD — 2 choirs, handbells ad lib — Ellen Jane Lorenz .....	.25
A-56	THE CREATION (All Things Bright and Beautiful) Un. — John Pozdro .....	.25
A-57	THE TEN COMMANDMENTS — Un. — Shirley L. Brown .....	.20
A-58	TWO CHRISTMAS SONGS FOR YOUNGER CHILDREN — Un. — Carolee Curtright .....	.20
A-59	THAT WE MIGHT FIND HIM STILL — Mostly Un., flute, cello — Roberta Bitgood .....	.20
A-60	TWO SONGS BY SUZIE — Un. w/varied instruments — Sue Ellen Page .....	.30
A-61	SUSANNI (Christmas) — Youth mixed voices — Donald Jensen .....	.30
A-62	COME, GLAD HEARTS — SA and instruments — Mozart-Kemp .....	.15

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## Sauter Completes Organ At St. Nicholas

Frank J. Sauter & Sons, Inc., Alsip, Ill. has completed a two-manual organ at St. Nicholas RC Church, Evanston. The instrument is located, together with the choir, in a rear gallery. Only the Swell is enclosed. Mr. Michael Adamczyk is the organist.

### GREAT

Quintaton 16 ft.  
Principal 8 ft. 61 pipes  
Clarabella Flute 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Octave 4 ft. 12 pipes  
Flute Traverse 4 ft. 12 pipes  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Krummhorn 8 ft. 61 pipes  
Chimes

### SWELL

Bourdon 16 ft. 61 pipes  
Gedeckt 8 ft. 12 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Violina 4 ft. 12 pipes  
Flute Harmonique 4 ft. 61 pipes  
Flute d'Amour 4 ft. 12 pipes  
Nazard 2 2/3 ft.  
Piccolo 2 ft. 12 pipes  
Tierce 1 3/4 ft.  
Mixture 3 ranks 183 pipes  
Fagotte 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Oboe 8 ft. 12 pipes  
Vox Humana 8 ft. 61 pipes  
Oboe Clarion 4 ft. 12 pipes

### PEDAL

Double Open Diapason 16 ft. 32 pipes  
Violine 16 ft. 32 pipes  
Sub Bass 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft.  
Quintaton 16 ft.  
Quint 10 1/2 ft.  
Principal 8 ft.  
Bass Flute 8 ft. 12 pipes  
Gedeckt 8 ft.  
Quintadena 8 ft.  
Cello 8 ft. 12 pipes  
Chorale Bass 4 ft. 32 pipes  
Flute 4 ft.  
Mixture 2 ranks 64 pipes  
Bombarde 16 ft. 32 pipes  
Fagotte 16 ft.  
Oboe 8 ft.  
Oboe Clarion 4 ft.

## Allen Installed At Hollywood Presbyterian

The Allen Organ Co., Macungie, Pa. has completed a two-manual installation in Wylie Chapel at the Hollywood Presbyterian Church, Hollywood, Calif. It replaces a smaller Allen which had been used since 1948.

Charles Shaffer is the organist.

### GREAT

Gemshorn 16 ft.  
Principal 8 ft.  
Dulciana 8 ft.  
Bourdon 8 ft.  
Lieblichflöte 8 ft.  
Octave 4 ft.  
Flute Harmonique 4 ft.  
Fifteenth 2 ft.  
Waldflöte 2 ft.  
Mixture 4 ranks  
Clarinet 8 ft.  
Oboe 8 ft.  
Harp  
Celesta  
Carillon  
Tremolo

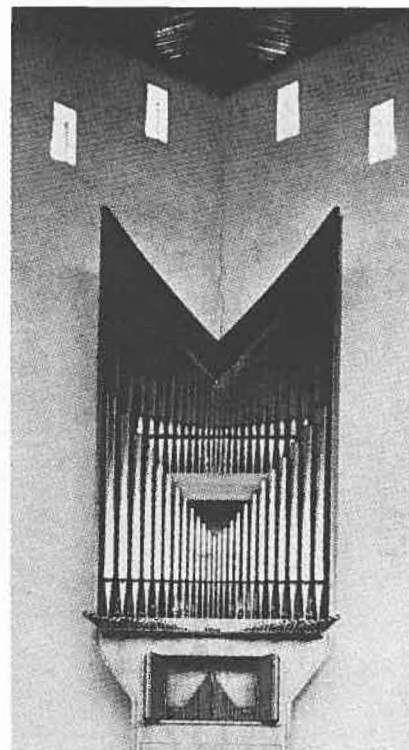
### SWELL

Grigen Diapason 8 ft.  
Gamba Celeste 8 ft.  
Gemshorn 8 ft.  
Vox Celeste 8 ft.  
Gedeckt 8 ft.  
Flute Celeste 8 ft.  
Octave Geigen 4 ft.  
Flute 4 ft.  
Nazard 2 2/3 ft.  
Octavin 2 ft.  
Blockflöte 2 ft.  
Plein Jeu 3 ranks  
Contra Fagotto 16 ft.  
Trompette 8 ft.  
Clairon 4 ft.  
Tremolo

### PEDAL

Contre Basse 32 ft.  
Principal 16 ft.  
Bourdon 16 ft.  
Lieblich Gedeckt 16 ft.  
Octave 8 ft.  
Gedeckt 8 ft.  
Choral Bass 4 ft.  
Flute 4 ft.  
Mixture 3 ranks  
Bombarde 16 ft.  
Posaune 8 ft.  
Clairon 4 ft.

THE THIRD INTERNATIONAL CHOIR FESTIVAL will take place June 23-28, 1969 at the Hague, Holland. Details can be obtained by writing: Internationaal Koorfestival 1969, Federatie van Nederlandse Zangersbonden, Postbus 496, Den Haag, Holland.



## New Klais Tracker At Duisdorf, Germany

The Johannes Klais Orgelbau, Bonn, Germany has built a two-manual mechanical action instrument for the St. Augustinus Kirche, Duisdorf. Stop action is electric. The 16' Dulcian is mounted en chamade. Manuals are 56 notes and pedal is 30.

### HAUPTWERK

Praestant (case) 8 ft.  
Holzgedeckt 8 ft.  
Principal 4 ft.  
Holztraverse 4 ft.  
Gemshorn 2 ft.  
Sesquialter 1-3 ranks  
Mixture 4 ranks  
Dulcian (en chamade) 16 ft.  
Trompette 8 ft.

### SCHWELLWERK

Rohrflöte 8 ft.  
Blockflöte 4 ft.  
Principal 2 ft.  
Nazard 1 1/2 ft.  
Ninth 8/9 ft.  
Cymbel 3 ranks  
Krummhorn (case) 8 ft.  
Tremulant

### PEDAL

Subbass 16 ft.  
Principal (case) 8 ft.  
Holztraverse 4 ft.  
Piffaro 2 + 1 ft.  
Fagott 16 ft.

## New Keates To Be Completed In Fall

The Keates Organ Co., Acton, Ont. will complete the installation of a new two-manual organ at St. Paul's-Trinity United Church, Nelson, B.C. in the Fall. A new church of contemporary design will replace the original building which was destroyed by fire.

The organ will speak directly into the church from a position at the front. Pipes of the Great will be exposed; larger pipes of the Pedal and Great will conceal the Swell box.

### GREAT

Spitzgedeckt 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Spitzflöte 8 ft. 61 pipes  
Salicional 8 ft.  
Octave 4 ft. 61 pipes  
Gedeckt 4 ft. 24 pipes  
Flachflöte 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trumpet 8 ft. 61 pipes  
Chimes

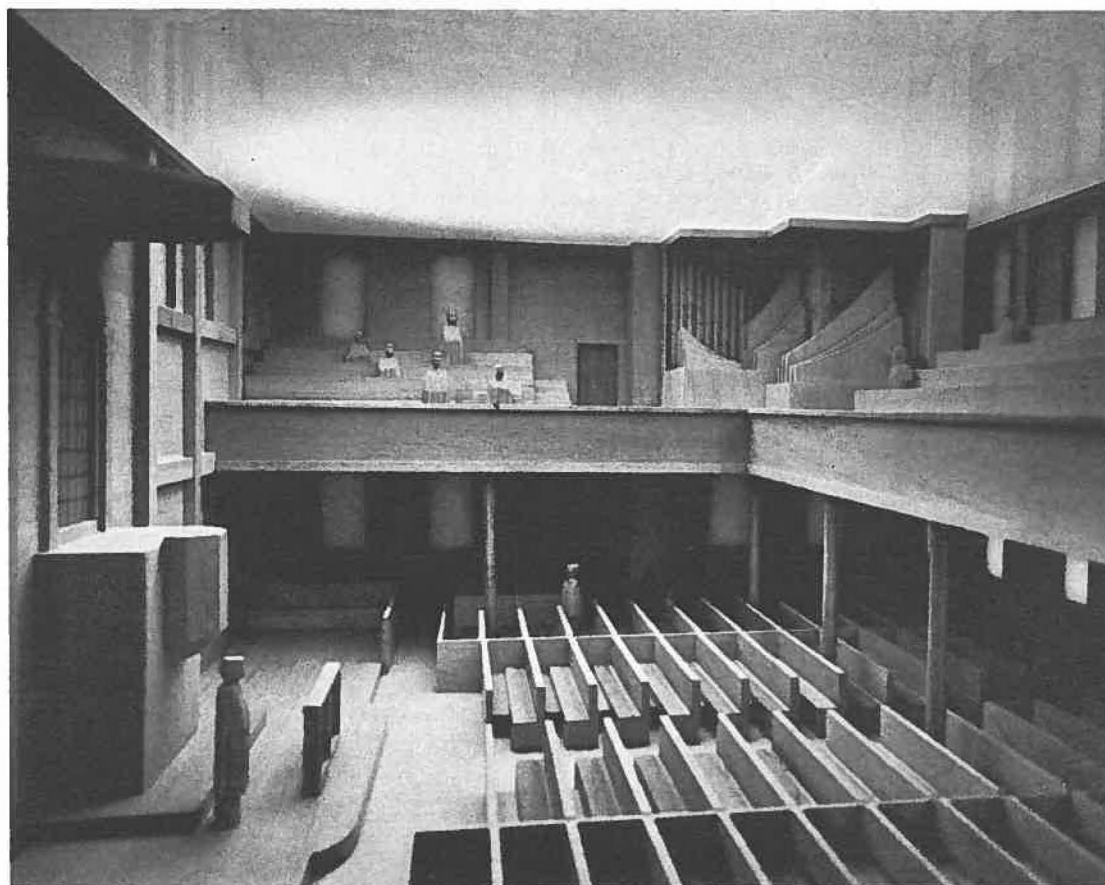
### SWELL

Salicional 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Celeste 8 ft. 56 pipes  
Principal 4 ft. 61 pipes  
Blockflöte 4 ft. 61 pipes  
Italian Principal 2 ft. 61 pipes  
Sesquialter 2 ranks 122 pipes  
Scharf 4 ranks 244 pipes  
Contra Oboe 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Tremulant

### PEDAL

Resultant 32 ft.  
Contra Bass 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Spitzgedeckt 16 ft.  
Octave Bass 8 ft. 12 pipes  
Bassflute 8 ft. 12 pipes  
Choralbass 4 ft. 32 pipes  
Gedeckt 4 ft.  
Super Octave 2 ft. 12 pipes  
Posaune 16 ft. 12 pipes  
Fagotto 16 ft.

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The First Church of Christ, Congregational, Farmington, Connecticut.

Edward E. Clark

## PEDAL ORGAN

16' SUBBASS	32 Pipes
16' Quintadena	Great
8' OCTAVE	32 Pipes
8' FLUTE	32 Pipes
4' CHORALBASS	32 Pipes
3R RAUSCHBASS	96 Pipes
16' FAGOTT	32 Pipes
4' SCHALMEY	32 Pipes

## GREAT ORGAN

16' QUINTADENA	61 Pipes
8' PRINCIPAL	61 Pipes
8' GEDACKT	61 Pipes
4' OCTAVE	61 Pipes
4' SPITZFLÖTE	61 Pipes
2' DOUBLETTE	61 Pipes
2R CORNET	(F-C) 112 Pipes
4R MIXTURE	244 Pipes
8' TRUMPET	61 Pipes

## SWELL ORGAN

8' GAMBA	61 Pipes
8' COPULA	61 Pipes
8' CELESTE	(F-C) 56 Pipes
4' PRINCIPAL	61 Pipes
4' ROHRFLÖTE	61 Pipes
2' BLOCKFLÖTE	61 Pipes
1' OCTAVIN	61 Pipes
3R FOURNITURE	183 Pipes
8' CROMORNE	61 Pipes

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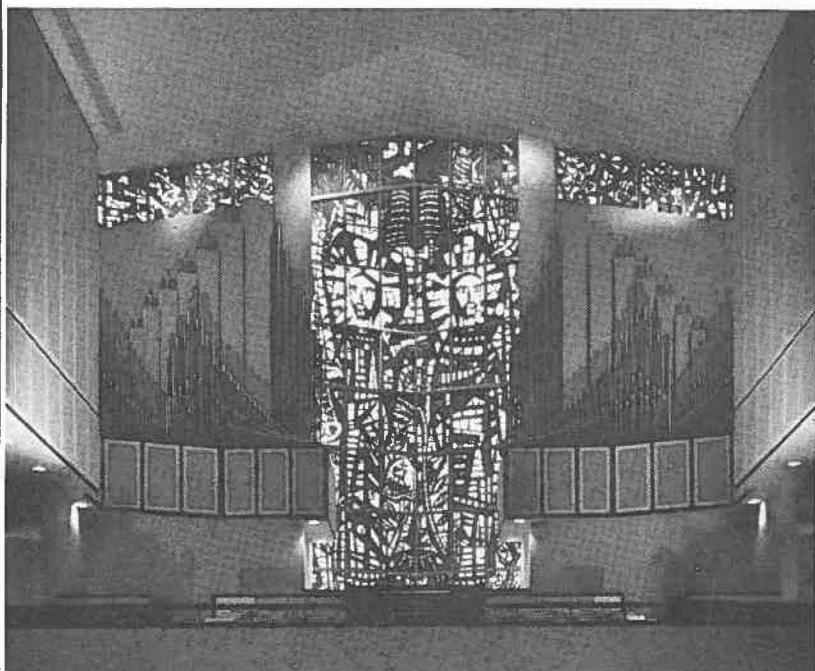
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## SEPTEMBER

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

### DEADLINE FOR THIS CALENDAR WAS AUGUST 10

#### September 10

Marilyn Mason workshop, St. Dunstan's College, Providence, R.I. (continues through Sept. 13)

11

Anton Heiller, First Congregational, Waterbury, Conn.

David Pizarro, Gelsenkirchen, Germany

12

Marilyn Mason, St. Stephen's Church, Providence, R.I.

Terry Charles, The Kirk, Dunedin, Fla. 8:15

13

David Pizarro, Soltau, Germany

14

E. P. Biggs, International Music Festival, Montreux, Switzerland

15

Frederick Swann, Southminster Presbyterian, Pittsburgh, Pa. 4:00

Anton Heiller, Myers Park Presbyterian, Charlotte, N.C. 8:00

Charles H. Heaton, Second Presbyterian, St. Louis 4:00

16

Anton Heiller class, Charlotte, N.C.

James Moeser, First Presbyterian, Olathe, Kans. 7:30

17

David Pizarro, Jesuitkirche, Mannheim, Germany

Frederick Swann, Temple Buell College, Denver, Colo.

Anton Heiller class, St. Andrew's Episcopal, Arlington, Va.

18

Anton Heiller (recital), St. Andrew's Episcopal, Arlington, Va.

John Weaver, First Lutheran, New Britain, Conn.

19

David Pizarro, Wiesbaden, Germany

Virgil Fox, Senior High School, Eureka, Calif. 8:15

20

Frederick Swann, First Methodist, Seattle, Wash.

Anton Heiller, Ithaca College, Ithaca, N.Y.

21

David Pizarro, Darmstadt, Germany

Frederick Swann class, First Methodist, Seattle, Wash.

Carl Fischer Church Music Conference, Riverside Church, NYC 10:00

22

Arthur D. Carkeek, Second Presbyterian, St. Louis 4:00

Frederick Swann, Air Force Academy, Colorado Springs 4:00

Anton Heiller, Albion College, Albion, Mich.

Rosamond Hearn, St. Paul Lutheran, Michigan City, Ind. 4:00

23

Anton Heiller, U. of M. Conference, Ann Arbor, Mich. (through Sept. 24)

24

David Pizarro, Martinikirche, Minden, Germany

Virgil Fox, First Methodist, Houston, Tex. 8:00

25

Anton Heiller, College of Wooster,

Wooster, Ohio

27

David Pizarro, Pauluskirche, Hannover, Germany

Virgil Fox, Glenmark Methodist, Wheaton, Md.

Anton Heiller, Houghton College, Houghton, N.Y.

28

Billy Nalle, Robertson Center, Binghamton, N.Y.

29

Anton Heiller, Concordia Senior College, Ft. Wayne, Ind. 8:00

Ladd Thomas, First Methodist, Inglewood, Calif.

Wm. Whitehead, Otterbein United Brethren Church, Waynesboro, Pa.

Richard Bouchett complete Orgelbüchlein, St. Michael's, NYC

Dorothy Addy, First United Methodist, Wichita, Kans. 4:00

October 1

Thomas Richner, College Misericordia, Dallas, Pa. 8:00

2

Albert Russell, St. John's Episcopal, Wash., D.C. 12:10

Anton Heiller, Cornell College, Mt. Vernon, Ia.

3

E. P. Biggs, Royal Festival Hall, London, England

4

Haig Mardirosian, Holy Family Church, NYC 8:30

Gerre Hancock, Lubbock, Tex.

Anton Heiller, U. of Kans., Lawrence, Kans. 10:00, 2:00

Church Music Conference, Old Stone Church, Cleveland (through Oct. 6)

5

Anton Heiler, RLDS, Independence, Mo.

6

Esther L. Johnson, Interstake Center, Oakland, Calif. 4:00

Harold Wills, St. John's Episcopal, Washington, D.C. 5:30

Bach Cantata 6, Holy Trinity Lutheran, NYC 5:00

Frederick Swann, Christ United Methodist, Olean, N.Y.

Stephen Farrow, Westminster Presbyterian, Greenville, S.C.

8

E. P. Biggs, Philharmonic Hall, Liverpool, England

Virgil Fox, St. Mark's Lutheran, Hanover, Pa. 8:00

Anton Heiller, Christ Lutheran Church in Pacific Beach, San Diego, Calif.

Flor Peeters, Brown University, Providence, R.I.

9

E. P. Biggs, Philharmonic Hall, Liverpool

Rainer Lille, Gloria Dei Lutheran, Iowa City, Ia.

William Watkins, St. John's Episcopal, Washington, D.C. 12:10

Anton Heiller, Pomona College, Claremont, Calif.

Flor Peeters, St. Mary the Virgin, NYC

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## Clinton, Okla. Gets New Electro-Voice

Electro-Voice, Inc., Buchanan, Mich. has completed a two-manual installation at First Baptist Church, Clinton, Okla. David Vick is the minister of music. Jon Spong played a service of dedication on Nov. 7, 1967.

### GREAT

Gedeckt 16 ft.  
Principal 8 ft.  
Bourdon 8 ft.  
Rohrflöte 8 ft.  
Gamba 8 ft.  
Dulciana 8 ft.  
Octave 4 ft.  
Flute 4 ft.  
Super Octave 2 ft.  
Mixture 4 ranks  
Tromba 8 ft.  
Clarinet 8 ft.  
Claron 4 ft.  
Chimes  
Tremulant

### SWELL

Lieblich Gedeckt 16 ft.  
Contra Gamba 16 ft.  
Gedeckt 8 ft.  
Salicional 8 ft.  
Principal 4 ft.  
Flute 4 ft.  
Nazard 2 2/3 ft.  
Salicet 4 ft.  
Piccolo 2 ft.  
Tierce 1 1/2 ft.  
Sifflote 1 ft.  
Clarinet 16 ft.  
Trumpet 8 ft.  
Oboe 8 ft.  
Vox Humana 8 ft.  
Oboe Clarion 4 ft.  
Tremulant

### PEDAL

Principal 16 ft.  
Bourdon 16 ft.  
Dulciana 16 ft.  
Octave 8 ft.  
Bourdon 8 ft.  
Salicional 8 ft.  
Super Octave 4 ft.  
Flute 4 ft.  
Principal 2 ft.  
Mixture 4 ranks  
Bombardo 16 ft.  
Trumpet 8 ft.  
Trompct 1 ft.



## Hallman Completes Organ In Weston, Ontario

J. C. Hallman, Ltd., Kitchener, Ont. completed the installation of an instrument at the Second Christian Reformed Church, Weston in October, 1967. The organ is located in the rear gallery and speaks directly into the church. It features a Brustwerk with doors controlled by a pedal and a front Principal of pure tin.

The organ was designed and finished under the direction of Jan van Daalen and James Chalmers, tonal director for Hallman. George van Brenk is the organist. Douglas Haas played the dedicatory recital on Nov. 17, 1967.

### HAUPTWERK

Prestant 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Prestant 2 ft. 61 pipes  
Mixture 4 ranks 244 pipes  
Trompette 8 ft. 61 pipes

### BRUSTWERK

Gedeckt 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Nachthoorn 2 ft. 61 pipes  
Quint 1 1/3 ft. 61 pipes  
Cymbel 3 ranks 183 pipes  
Krummhoorn 8 ft. 61 pipes

### PEDAL

Bourdon 16 ft. 32 pipes  
Gedeckt 8 ft. 12 pipes  
Choral Bass 4 ft. 32 pipes  
Fagot 16 ft. 32 pipes  
Mixture 3 ranks 96 pipes

## Buch Completes Organ At Lebanon, Pa. In Sept.

Fred N. Buch, Lincoln, Pa. is this month completing a new two-manual instrument at Hebron United Methodist Church, Lebanon. The specification was made in consultation with Carl Tobias, minister of music.

Each division has its own blower located in sound proof cabinets in the chambers, Swell and Great are placed on either side of the chancel.

### GREAT

Prinzpal 8 ft. 61 pipes  
Quintaten 8 ft. 73 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Oktav 4 ft. 73 pipes  
Flöte 4 ft.  
Twelfth 2 2/3 ft. 61 pipes  
Fifteenth 2 ft.  
Chimes

### SWELL

Bourdon 16 ft. 12 pipes  
Gedackt 8 ft. 85 pipes  
Salicional 8 ft. 61 pipes  
Prinzpal 4 ft. 61 pipes  
Rohr Flöte 4 ft.  
Nazard 2 2/3 ft.  
Flautina 2 ft.  
Mixtur 3 ranks 183 pipes  
Trompette 8 ft. 61 pipes

### PEDAL

Bourdon 16 ft. 32 pipes  
Lieblich Gedackt 16 ft.  
Quint 10 2/3 ft.  
Prinzpal 8 ft.  
Gedackt 8 ft.  
Oktav 4 ft.  
Lieblich Flöte 4 ft.  
Trompette 8 ft.



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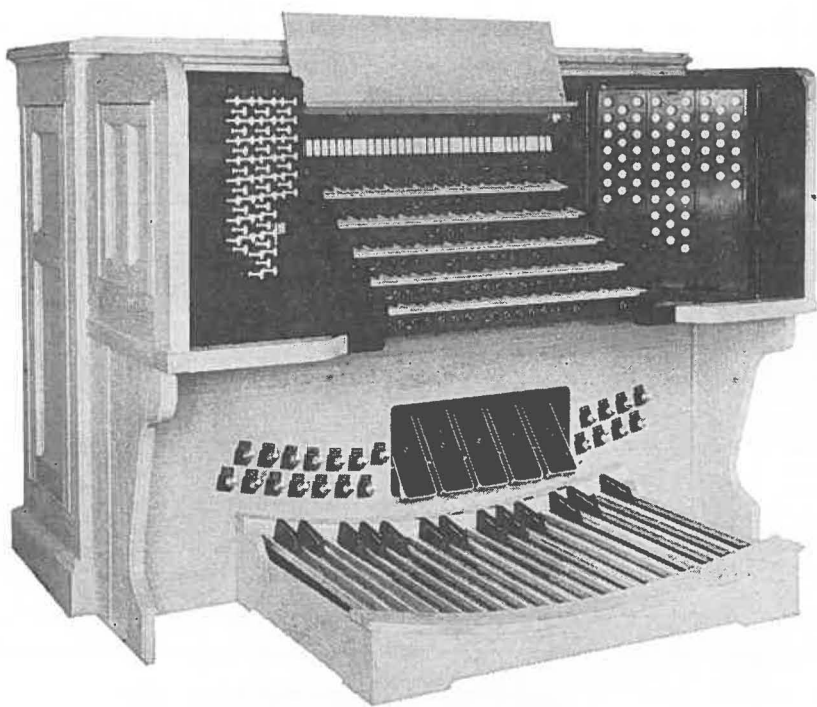
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# NUNC DIMITTIS

**FRANK COLLINS DEAD AT 66;  
TAUGHT 40 YEARS AT LSU**

Frank Collins, Jr., 66, professor emeritus at Louisiana State University, died Aug. 6 in a Baton Rouge hospital, after several months' illness with an acute heart ailment.

A native of Virginia, Ill., Professor Collins began teaching at LSU in 1927 after serving on the faculties of Western Illinois State College and Louisiana Northwestern State College. He had his AB degree in history from Illinois College and his MMus from the University of Michigan. He played many recitals in midwest, southeast and southwestern states and had been recitalist at an AGO regional convention and at a mid-winter conclave.

Mrs. Collins (Genevieve Cox) also a well-known organist, survives, along with a son and two sisters.



Bassett W. Hough, prominent and beloved organist, at 80 completing 36 years of service as organist and choirmaster at St. Matthew and St. Timothy Church in New York City, died Aug. 2, 12 days after being brutally beaten by a mugger. He was assaulted on his way to his Sunday morning service, knocked down from behind and robbed. He suffered a fractured skull. The robber netted about two dollars.

Two and a half years ago the organ he had played for so many years was completely destroyed when the church burned; most of Mr. Hough's music was lost. The new organ Mr. Hough had planned for the new building was described in the February, 1968 issue of this magazine to which he had been a contributor.

Mr. Hough had been a member of the faculty of Columbia University from 1919 to 1939 and had directed the music from 1916 to 1953 in the New York Institute for the Blind. He had served several other prominent music schools and churches in the metropolitan area.

Born in Leesburg, Va., Mr. Hough was private organist for 15 years at the home of Mrs. Andrew Carnegie and had accompanied her to Scotland to play for the marriage of her granddaughter. Those who attended the 1957 ICO in London will have warm memories of his charm, wit and erudition.

Mr. Hough was composer of considerable church music, several works published by H. W. Gray, and the chapter, Musical Education of the Blind, in the volume Education of the Blind, published in 1940.

Mrs. Hough, three daughters and five grandchildren survive.

## WELL-KNOWN COLUMBUS MUSICIAN SUCCUMBS

Miss Byrdie Lindsey died in Columbus, Ohio on May 11. She taught piano and organ and was organist at Central Presbyterian Church for many years, retiring in 1951. She graduated from Ohio Wesleyan University in 1903.

Miss Lindsey gave generously of her time in helping young singers and organists. She founded the Musicians' Division of the Symphony Club of Central Ohio and was its chairman for 25 years.

MEMORIAL SERVICES for Dr. Leo Sowerby were held July 31 in the Church of the Transfiguration, Evergreen, Colo. Dr. Sowerby had been a member of the schools of music of the Evergreen Conference since 1944. His music was used throughout the service.

THE BERKSHIRE BOY CHOIR concert at Washington Cathedral on Aug. 6 was the final performance in the cathedral's fourth annual Summer Festival series. The 26 boys and 14 men of the choir were directed by Brian Runnett in Vaughan Williams' Mass in G minor, Pinhan's Wedding Cantata, and music by Palestrina, Poulenc, Debussy and others.

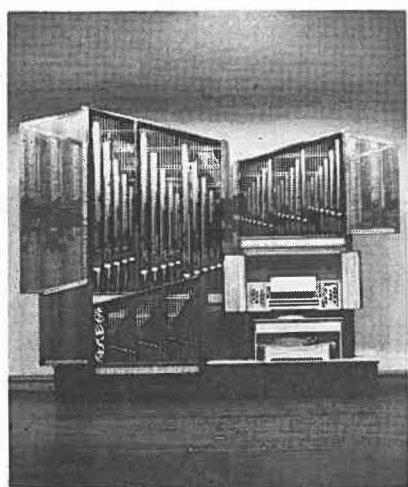


## Turner Rebuilds Organ After French Style

The organ at St. Rose of Lima RC Church, Short Hills, N.J. has been rebuilt and revoiced by Robert M. Turner, Hopewell. Voicing was done in the manner of the classic and romantic French style. Mrs. Mary Kenny is the organist. John Grady played a dedicatory recital on April 9.

- GRAND ORGUE**
- Flute Conique 16 ft. 12 pipes
  - Montre 8 ft. 61 pipes
  - Bourdon 8 ft. 61 pipes
  - Cor de Chamois 8 ft. 61 pipes
  - Unda Maris 8 ft. 61 pipes
  - Prestant 4 ft. 61 pipes
  - Flute a Cheminee 4 ft. 61 pipes
  - Quint 2 3/4 ft. 61 pipes
  - Doublette 2 ft. 61 pipes
  - Flute a Bec 2 ft. 12 pipes
  - Tierce 1 1/2 ft. 61 pipes
  - Furniture 3-4 ranks 232 pipes
  - Bombarde 8 ft. 17 pipes
  - Tremulant
  - Carillon Cylindrique

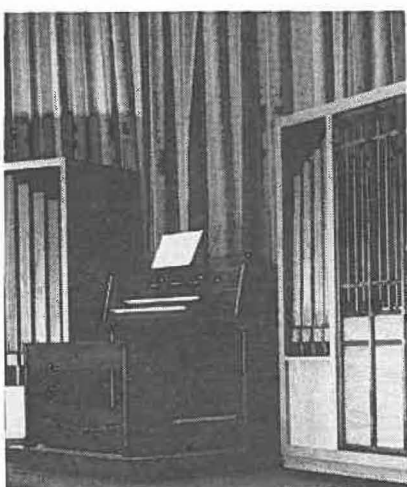
- RECIT EXPRESSIF**
- Bourdon Douce 8 ft. 61 pipes
  - Viole de Gambe 8 ft. 61 pipes
  - Voix Celeste 8 ft. 49 pipes
  - Prestant 4 ft. 61 pipes
  - Flute Couverte 4 ft. 12 pipes
  - Nasard 2 3/4 ft. 61 pipes
  - Doublette 2 ft. 61 pipes
  - Tierce 1 3/4 ft. 61 pipes
  - Larigot 1 1/2 ft. 12 pipes
  - Sifflet 1 ft. 12 pipes
  - Cymbale 3 ranks 183 pipes
  - Bisson 16 ft. 12 pipes
  - Trompette 8 ft. 61 pipes
  - Cromorne 8 ft. 61 pipes
  - Clairon 4 ft. 61 pipes
  - Tremulant
- PEDALE**
- Contrebasse 16 ft. 12 pipes
  - Soubasse 16 ft. 12 pipes
  - Flute Conique 16 ft.
  - Grosse Nasard 10 3/4 ft.
  - Montre 8 ft.
  - Bourdon 8 ft.
  - Prestant 4 ft. 12 pipes
  - Doublette 2 ft. 12 pipes
  - Bass de Cornet 8-9 ranks 32 ft.
  - Bombarde 16 ft. 32 pipes
  - Basson 16 ft.
  - Trompette 8 ft. 12 pipes
  - Clairon 4 ft. 12 pipes



## Second Hradetzky Installed In U.S.

Gregor Hradetzky, Krems-on-the-Danube, Austria completed his second U.S. installation last November in Dinkelspiel Auditorium, Stanford University. The instrument has mechanical action and is mounted as one integral unit on a movable platform, which can be rolled completely off stage for use in the wings. The organ is used daily for teaching and practice, as well as for recitals and continuo. Herbert Nanney and Thomas Harmon consulted on the tonal design.

- GREAT**
- Rohrflöte 8 ft. 56 pipes
  - Prinzpal 4 ft. 56 pipes
  - Waldflöte 2 ft. 56 pipes
  - Sesquialtera 2 ranks 112 pipes
  - Mixtur 4-6 ranks 280 pipes
- RUCKPOSITIV**
- Gedeckt 8 ft. 56 pipes
  - Spitzflöte 4 ft. 56 pipes
  - Prinzpal 2 ft. 56 pipes
  - Quint 1 1/2 ft. 56 pipes
  - Cymbel 4 ranks 224 pipes
  - Cromorne 8 ft. 56 pipes
  - Tremulant
- PEDAL**
- Subbass 16 ft. 32 pipes
  - Prinzpalbass 8 ft. 32 pipes
  - Choralbass 4 ft. 32 pipes
  - Nachthorn 2 ft. 32 pipes
  - Fagott 16 ft. 32 pipes



## Abbott & Sicker Builds Movable Organ For College

Abbott & Sicker, Los Angeles, Calif. is continuing work on a project at San Fernando Valley State College, Los Angeles. A studio organ is being built in several steps, of such a design that it can be moved through 3' x 6'8" doors. The 16' and 8' pipes are arranged horizontally behind each case. The Positiv division was built last year, the Great this year, and the asterisked stops are still to be added. Mrs. Elfrieda Baum is the organ instructor at the college.

- GREAT**
- Spitzflöte 8 ft. 61 pipes
  - Principal 4 ft. 61 pipes
  - Blockflöte 2 ft. 61 pipes
  - Mixture 3 ranks 138 pipes
- POSITIV**
- Gedeckt 8 ft. 61 pipes
  - Rohrflöte 4 ft. 61 pipes
  - Principal 2 ft. 61 pipes
  - \*Larigot 1 1/2 ft.
  - \*Krummhorn 8 ft.
- PEDAL**
- Gedeckt 16 ft. 12 pipes
  - Spitzflöte 8 ft.
  - \*Choral Bass 4 ft.
  - \*Rankett 16 ft.
- EDMUND SERENO ENDER has become organist of the First Church of Christ, Scientist, St. Petersburg, Fla.

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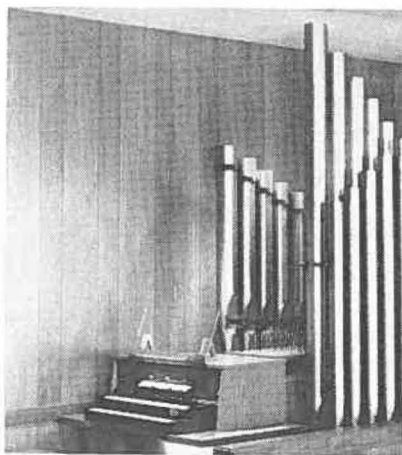
## Odell Installs Organ In Portland, Conn.

J. H. & C. S. Odell & Co., Yonkers, N.Y. has installed a two-manual instrument in Zion Lutheran Church, Portland, Conn. The new church building and organ were dedicated on June 16. Mrs. Frederick Geffken is the organist. Some pipework from a previous instrument was incorporated.

**GREAT**  
Diapason 8 ft. 61 pipes  
Viole Dolce 8 ft.  
Nason Flute 8 ft. 61 pipes  
Principal 4 ft. 61 pipes  
Rohr Flute 4 ft.  
Block Flute 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Chimes

**SWELL**  
Viole Dolce 8 ft. 61 pipes  
Rohr Gedeckt 8 ft. 61 pipes  
Viole Celeste 8 ft. 49 pipes  
Principal 4 ft. 61 pipes  
Fugara 4 ft. 12 pipes  
Rohr Flute 4 ft. 12 pipes  
Rohr Nazard 2 3/4 ft. 7 pipes  
Principal 2 ft. 12 pipes  
Trompette 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes

**PEDAL**  
Bourdon 16 ft. 12 pipes  
Gedeckt 8 ft.  
Principal 4 ft.  
Trompette 8 ft.



## Delaware Completes Unit Installation In Chapel

The Delaware Organ Co., Tonawanda, N.Y. has completed the installation of a five rank unit organ in the new Sisters of Mercy Novitiate Chapel, Orchard Park. The chapel has a seating capacity of 85. The new organ is used primarily for accompaniment of hymns. Open toe voicing and 2 1/4" wind pressure are used.

**MANUAL 1**  
Principal 8 ft.  
Gemshorn 8 ft.  
Principal 4 ft.  
Rohrflöte 4 ft.  
Gemshorn 2 ft.  
Mixture 2 ranks

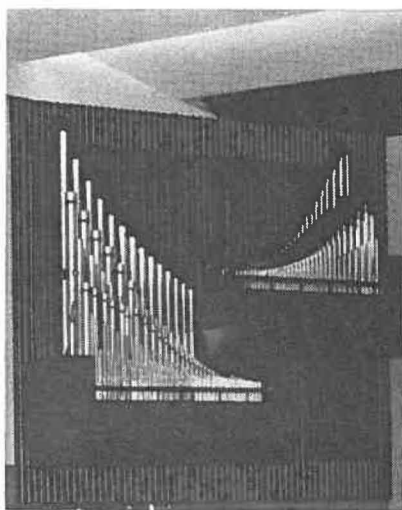
**MANUAL 2**  
Rohrflöte 8 ft.  
Gemshorn 8 ft.  
Rohrflöte 4 ft.  
Gemshorn 4 ft.  
Principal 2 ft.  
Gemsquint 1 1/2 ft.

**PEDAL**  
Rohrgedeckt 16 ft.  
Principal 8 ft.  
Rohrflöte 8 ft.  
Principal 4 ft.  
Quintflöte 5 1/2 ft.  
Gemshorn 2 ft.

**ANALYSIS**  
Rohrflöte 16 ft. 85 pipes  
Principal 8 ft. 85 pipes  
Gemshorn 4 ft. 73 pipes  
Mixture 2 ranks 74 pipes

## ROBERT WEBBER TAKES POSITION AT KINNELON, N. J.

Robert Webber became organist and master of the choristers at St. David's Church, Kinnelon, N.J. on Sept. 1. He leaves Broadway Temple-Washington Heights United Methodist Church, New York City. He has also been substitute organist at First Presbyterian Church, New York City, for several summers.



## New Schlicker Goes to 50th State University

The Schlicker Organ Co., Buffalo, N.Y. completed a two-manual installation at the University of Hawaii, Honolulu on Feb. 7, 1968. Electric action and slider-chests with 2 inches wind are used. The nature of Orvis Auditorium demanded placement of pipes along a side wall with a movable console on a nearby stage area. Dr. Frank Herand of the music department drew up the stop list in consultation with Herman Schlicker and played the inauguration recital on March 18.

**HAUPTWERK**  
Principal 8 ft. 61 pipes  
Rohrgedeckt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Mixture 2-3 ranks 171 pipes  
Schalmei 8 ft. 61 pipes

**POSITIV**  
Gedeckt 8 ft. 61 pipes  
Rohrflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Zimbel 2 ranks 122 pipes  
Krummhorn 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Subbass 16 ft. 32 pipes  
Principal 8 ft.  
Gedeckt 8 ft. 12 pipes  
Choralbass 4 ft. 32 pipes  
Basson 16 ft. 12 pipes  
Schalmei 8 ft.  
Schalmei 4 ft.



## Kney Hausorgel In Ann Arbor, Michigan

Gabriel Kney & Co., London, Ont. has built and installed an 11 stop, 14 rank hausorgel in the home of Mrs. Emil H. Jebe, Ann Arbor, Mich. The entire action is mechanical with slider chests and open toe voicing. Wind pressure is 1 1/4 inches for manuals, 1 1/2 inches for pedal.

Exterior dimensions of the new instrument are 95 1/2 inches wide, 93 1/2 inches high (plus casters), and 88 inches deep. The casework, console, pedalboard and bench are walnut.

**MANUAL 1**  
Gedeckt 8 ft.  
Principal 2 ft. 61 pipes  
Sifföte 1 1/2 ft. 61 pipes  
Scharff 3 ranks 183 pipes

**MANUAL 2**  
Quintadena 8 ft. 61 pipes  
Gedecktflöte 4 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Cymbale 2 ranks 122 pipes

**PEDAL**  
Rankett 16 ft. 32 pipes  
Subbass 8 ft. 32 pipes  
Nachthorn 2 ft. 32 pipes

## Wicks Built For Contemporary Setting

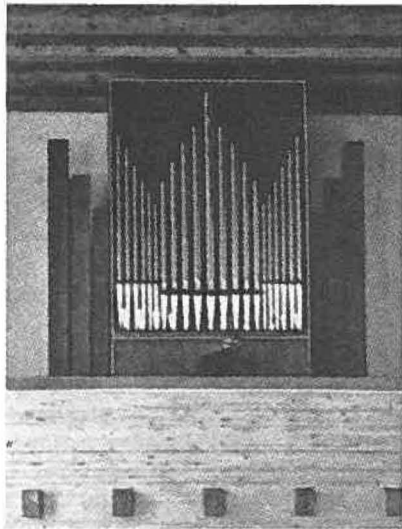
The Wicks Organ Co., Highland, Ill. has built a new 15 rank instrument for the First Baptist Church, Mattoon. The new church building is of contemporary design and seats 620. Arthur Bower, director of music at North Christian Church, Columbus, Ind., played a dedicatory recital on May 26.

Great and Pedal pipes are exposed to view, and the entire instrument is located high on the front chancel wall above the baptistry.

**GREAT**  
Principal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Spillflöte 4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Mixture 2 ranks 122 pipes

**SWELL**  
Gedeckt 8 ft. 61 pipes  
Gamba 8 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 24 pipes  
Larigot 1 1/2 ft. 61 pipes  
Fagot 8 ft. 61 pipes  
Hautbois 4 ft. 12 pipes

**PEDAL**  
Principal 16 ft. 32 pipes  
Subbass 16 ft. 32 pipes  
Octave 8 ft. 32 pipes  
Gedeckt 8 ft.  
Rohrflöte 8 ft.  
Choral Bass 4 ft. 12 pipes  
Spillflöte 4 ft.  
Fagot 8 ft.  
Hautbois 4 ft.



## Walcker Installs Organ at Laramie

E. F. Walcker & Co., Ludwigsburg, West Germany, has installed a two manual organ of classic design in the First Methodist Church, Laramie, Wyoming. Slider chests with mechanical key and stop action, 70 per cent tin in much of the pipe work, 1 1/2 inch wind pressure, open toes, variable scaling and unnicked pipes add up to a typical contemporary German small instrument.

All manual ranks are 61 pipes; pedals are 32.

**MANUAL I**  
Flöte 8 ft.  
Prinzpal 4 ft.  
Sesquialtera 1-2 ranks  
Mixture 2-3 ranks

**MANUAL II**  
Gedeckt 8 ft.  
Rohrflöte 4 ft.  
Prinzpal 2 ft.  
Quinte 1 1/2 ft.  
Zimbel 2 ranks

**PEDAL**  
Subbass 16 ft.  
Trompette 8 ft.  
Choralbass 4 ft.

## T. CHARLES LEE TO DIRECT LEHMAN COLLEGE TOUR

T. Charles Lee, organist and choir-master of the Brick Presbyterian Church, New York City, will take charge this Fall of the choir at Lehman College (formerly Hunter College in the Bronx). Dr. Lee has a BMus from Oberlin and a MSM and DSM from Union Seminary. He will also continue as conductor of the Oratorio Society of New York, a post which he has held since 1959.

GEORGE MARKEY was in charge of the Guilman Organ School's summer session, July 29-Aug. 3. Sixteen students were enrolled for the performance and discussion of organ and choral repertory.

## Schantz Replaces Organ Destroyed By Fire

Holy Trinity Parish (Episcopal), Decatur, Ga., has awarded a contract to the Schantz Organ Co., Orrville, Ohio for a two-manual instrument of 34 ranks to replace the previous organ which was destroyed by fire last Fall. The new sanctuary will be designed by L. A. Swayze, Atlanta, and hard surfaces will be used throughout.

Specifications for the new organ were planned by Widener & Co., area representatives, together with James Bergen, organist-choirmaster at Holy Trinity.

### GREAT

Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Bordun 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Offenflöte 4 ft. 61 pipes  
Super Octave 2 ft. 61 pipes  
Mixture 4 ranks  
Trompette 8 ft. 61 pipes

### SWELL

Rohrflöte 8 ft. 61 pipes  
Viola da Gamba 8 ft. 61 pipes  
Viola Celeste 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Nasat 2 3/4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Terz 1 3/4 ft. 49 pipes  
Scharff 3 ranks  
Basson 16 ft. 61 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 4 ft. 61 pipes  
Tremolo

### PEDAL

Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
Quintaton 16 ft.  
Principal 8 ft. 32 pipes  
Bourdon 8 ft. 32 pipes  
Quintaton 8 ft.  
Principal 4 ft. 32 pipes  
Nachthorn 4 ft. 32 pipes  
Flöte 2 ft. 32 pipes  
Mixture 3 ranks  
Posaune 16 ft. 32 pipes  
Schalmei 4 ft. 32 pipes



## Lutheran Pastor Builds Organ For His Church

The Rev. A. O. Aadland, pastor of Old Westbrook Lutheran Church, Westbrook, Minn., is building a two-manual, mechanical action instrument for his church. The Great and Pedal divisions are now completed and playing, and he hopes to finish the entire organ by 1970, when the church will celebrate its centennial. Much of the organ, including the action, the pedalboard, and several of the wooden stops, was hand-made by Pastor Aadland. Walnut for the 4 ft. Dulciana was milled from woods on land near the church.

Wind pressure is 2 3/4 inches on the manuals, 3 inches on the pedal. The Great principals are unenclosed.

### GREAT

Bourdon 16 ft. 61 pipes  
Principal 8 ft. 61 pipes

Melodia 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Flauto Dolce 4 ft. 61 pipes

### CHOIR

Diapason (wood) 8 ft. 61 pipes  
Stopped Diapason 8 ft. 61 pipes  
Lieblich Gedackt 8 ft. 61 pipes  
Dulciana (walnut) 4 ft. 61 pipes  
Flautina 2 ft. 61 pipes

### PEDAL

Viole (wood) 16 ft. 30 pipes  
Gross Flute 8 ft. 30 pipes

EDWARD JOHE has submitted his resignation as minister of music at the First Congregational Church, Columbus, Ohio and will take a similar position at Central College Presbyterian Church, also in Columbus, on Sept. 8. He leaves First Congregational after 18 years as organist and choirmaster.

KENNETH RUNKEL retired from Flagler Memorial Presbyterian Church, St. Augustine, Fla. on July 1, after nine years as organist. His entire organ career spans 73 years.

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### MANUAL I

8' Rohrflöte  
4' Principal  
2' Blockflöte  
III Mixture

### MANUAL II

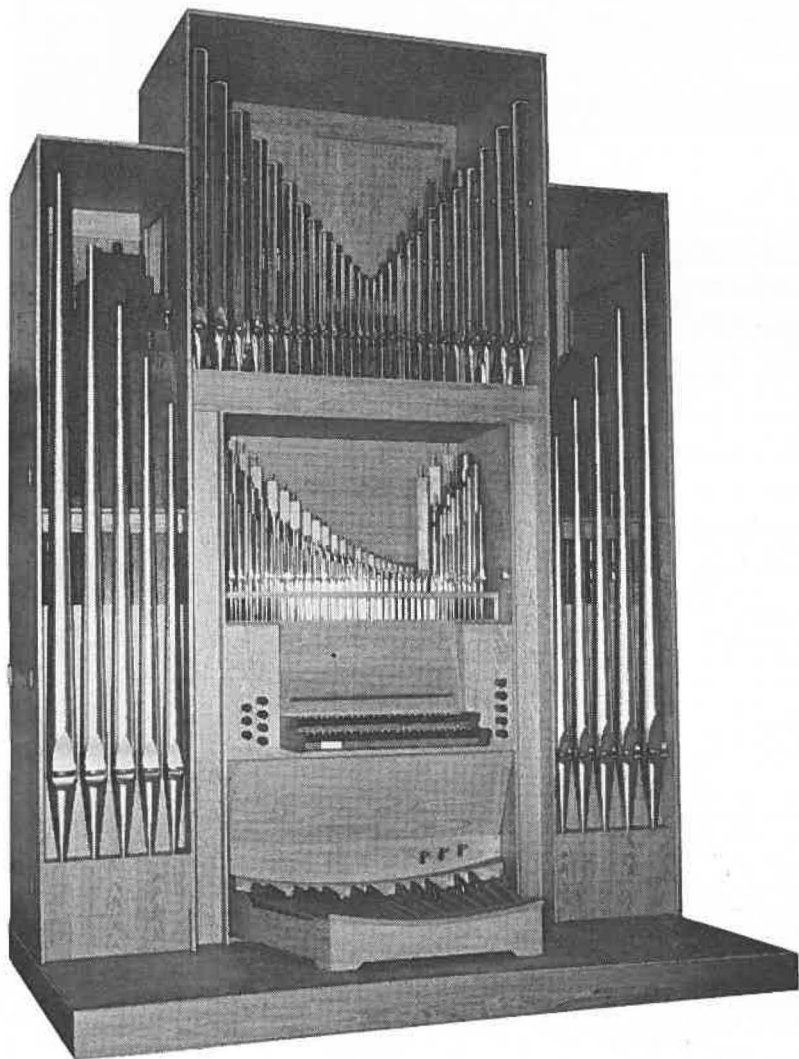
8' Gedeckt  
4' Rohrflöte  
2' Principal  
1-1/3' Quint

### PEDAL

16' Subbass  
8' Gemshorn  
4' Choralbass

### COUPLERS

Manual I to Pedal  
Manual II to Pedal  
Manual II to Manual I



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Fernando Germani is shown at one of his several master classes at the Conservatorio Nacional in Mexico City where he headlined the numerous organ events which were part of the "Cultural Olympics", a remarkable series of programs of ballet, music, theater and the plastic arts.

### Sipe Builds Tracker For Luth. Church In Texas

Robert L. Sipe, Inc., Dallas, Tex. will complete a new two-manual mechanical action organ for the Oslo Lutheran Church, Hansford County, Tex. in January, 1969. Combination and stop action will be electric. The new instrument will stand on the main floor behind the congregation. E. David Knutson is the organist.

**GREAT**  
 Gedecktpommer 16 ft. 56 pipes  
 Principal 8 ft. 56 pipes  
 Rohrflöte 8 ft. 56 pipes  
 Octave 4 ft. 56 pipes  
 Spitzflöte 4 ft. 56 pipes  
 Nasat 2 1/2 ft. 44 pipes  
 Octave 2 ft. 56 pipes  
 Flachflöte 2 ft. 56 pipes  
 Tierce 1 1/2 ft. 55 pipes  
 Mixture 3 ranks 168 pipes  
 Cymbel 2 ranks 112 pipes  
 Trompete 8 ft. 56 pipes  
 Tremulant

**SWELL**  
 Gedeckt 8 ft. 56 pipes  
 Gemshorn 8 ft. 56 pipes  
 Gemshorn Celeste 8 ft. 44 pipes  
 Principal 4 ft. 56 pipes  
 Spillflöte 4 ft. 56 pipes  
 Gemshorn 2 ft. 56 pipes  
 Quint 1 1/2 ft. 56 pipes  
 Scharf 3 ranks 168 pipes  
 Dulcian 16 ft. 56 pipes  
 Schalmey 8 ft. 56 pipes  
 Tremulant

**PEDAL**  
 Subbass 16 ft. 30 pipes  
 Principal 8 ft. 30 pipes  
 Gedeckt 8 ft. 30 pipes  
 Choralbass 4 ft. 30 pipes  
 Mixture 2 ranks 60 pipes  
 Fagott 16 ft. 30 pipes

### Mudler-Hunter Builds For Califon, N.J. Church

The Mudler-Hunter Co., Philadelphia, Pa. has built a two-manual organ for the Lower Valley Presbyterian Church, Califon, N.J. The instrument is located in the center of the chancel area, with the Great and Pedal pipes exposed. A wind pressure of 2 1/2 inches and open toe voicing are used. A number of pipes from a previous instrument were incorporated.

**GREAT**  
 Gedeckt 16 ft.  
 Gemshorn 8 ft. 61 pipes  
 Bourdon 8 ft. 61 pipes  
 Principal 4 ft. 61 pipes  
 Flute 4 ft. 12 pipes  
 Blockflöte 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes  
 Fagot 8 ft. 61 pipes  
 Chimes

**SWELL**  
 Viola 8 ft. 61 pipes  
 Viol Celeste 8 ft. 49 pipes  
 Chimneyflöte 8 ft. 61 pipes  
 Spitzflöte 4 ft. 61 pipes  
 Principal 2 ft. 24 pipes  
 Quinte 1 1/2 ft. 61 pipes  
 Sesquialtera 2 ranks 122 pipes  
 Krummhorn 16 ft.  
 Krummhorn 8 ft. 61 pipes  
 Tremulant

**PEDAL**  
 Bourdon 16 ft. 32 pipes  
 Principal 8 ft. 32 pipes  
 Bourdon 8 ft. 12 pipes  
 Quinte 5 1/2 ft.  
 Octave 4 ft. 12 pipes  
 Super Octave 2 ft. 32 pipes  
 Fife 1 ft. 12 pipes  
 Fagotto 16 ft. 12 pipes  
 Krummhorn 8 ft.  
 Krummhorn 4 ft.

### U. of Tenn. Student Builds Practice Organ

Randall S. Dyer, Talbott, Tenn. has been constructing a small two-manual practice instrument in the shop of the family home. The organ will be installed at Carson-Newman College, Jefferson City; completion is scheduled for September. The instrument will speak on 2 inches windpressure.

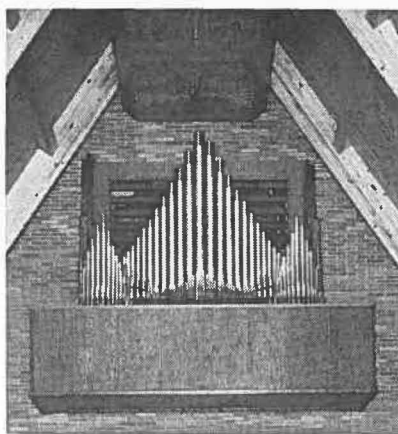
Mr. Dyer is a senior at the University of Tennessee and is also organist at the First Congregational Church, Knoxville.

**MANUAL 1**  
 Holzgedackt 8 ft.  
 Principal 4 ft.  
 Rohrflöte 4 ft.  
 Gedacktlöte 2 ft.  
 Sifflöte 1 ft.

**MANUAL 2**  
 Rohrflöte 8 ft.  
 Gedacktlöte 4 ft.  
 Principal 2 ft.  
 Nazat 1 1/2 ft.

**PEDAL**  
 Untersatz 16 ft.  
 Holzgedackt 8 ft.  
 Principal 4 ft.  
 Gedacktlöte 4 ft.  
 Octave 2 ft.

**ANALYSIS**  
 Holzgedackt 8 ft. 73 pipes  
 Principal 4 ft. 73 pipes  
 Rohrflöte 4 ft. 49 pipes  
 Untersatz 16 ft. 12 pipes



### Unified Design By Howell in Sterling, Ill.

H. A. Howell, Inc., Dixon, Ill. has built a two-manual instrument for the First Christian Church, Sterling, Ill. The organ is free standing in an opening in the rear wall of the rear gallery; action is direct electric. The exposed pipes are voiced on 3 inch wind and the enclosed pipes on 4 inches. Mrs. Mabel Van Gilder is the organist.

**GREAT**  
 Principal 8 ft.  
 Gedackt 8 ft.  
 Spitzflöte 8 ft.  
 Spitzflöte Celeste 8 ft.  
 Oktav 4 ft.  
 Spillflöte 4 ft.  
 Spillpfeife 2 ft.  
 Mixtur 2 4 ranks  
 Chimes  
 Tremolo

**SWELL**  
 Lieblich Gedackt 16 ft.  
 Hohlflöte 8 ft.  
 Spitzflöte 8 ft.  
 Spitzflöte Celeste 8 ft.  
 Nachthorn 4 ft.  
 Spitzflöte 4 ft.  
 Nasat 2 1/2 ft.  
 Spitzoktav 2 ft.  
 Blockflöte 2 ft.  
 Terz 1 1/2 ft.  
 Sifflöte 1 ft.  
 Trompete 8 ft.  
 Trompete 4 ft.

**PEDAL**  
 Subbass 16 ft.  
 Lieblich Gedackt 16 ft.  
 Quinte 10 1/2 ft.  
 Prinzipal 8 ft.  
 Gedackt 8 ft.  
 Spitzflöte 8 ft.  
 Prinzipal 5 1/2 ft.  
 Prinzipal 4 ft.  
 Gedackt 4 ft.  
 Gedackt 2 ft.  
 Trompete 16 ft.  
 Trompete 8 ft.  
 Trompete 4 ft.

**ANALYSIS**  
 Gedackt 16 ft. 73 pipes  
 Prinzipal 8 ft. 73 pipes  
 Spillflöte 4 ft. 73 pipes  
 Prinzipal 4 ft. 32 pipes  
 Mixture 2-4 ranks 208 pipes  
 Hohlflöte 16 ft. 89 pipes  
 Spitzflöte 8 ft. 89 pipes  
 Spitz Celeste 8 ft. 49 pipes  
 Spitzoktav 2 ft. 73 pipes  
 Trompete 16 ft. 85 pipes  
 Chimes



### Bosch Installed At Grace Lutheran Church

A new two-manual organ, built by Werner Bosch, Kassel, Germany has been installed in Grace Lutheran Church, Wenatchee, Wash. Mrs. Lois Wilson is the organist. The new instrument has mechanical key and stop action.

**GREAT**  
 Holzgedackt 56 pipes  
 Principal 4 ft. 56 pipes  
 Octave 2 ft. 56 pipes  
 Mixture 4 ranks 224 pipes  
 Trompete 8 ft. 56 pipes  
**POSITIVE**  
 Rohrpfeife 8 ft. 56 pipes  
 Spillpfeife 4 ft. 56 pipes  
 Blockflöte 2 ft. 56 pipes  
 Terznone 2 ranks 112 pipes  
**PEDAL**  
 Subbass 16 ft. 32 pipes  
 Gemshorn 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes



### Cannarsa Builds In Ebensburg, Penna.

Cannarsa Organs, Inc., Hollidaysburg, Pa. has completed a 19 rank installation at the new Holy Name Church, Ebensburg. Great and Pedal are unenclosed. The organ is placed behind the altar with the choir and console in front of the pipework.

**GREAT**  
 Principal 8 ft. 68 pipes  
 Hohl Flöte 8 ft. 68 pipes  
 Dulciana 8 ft. 68 pipes  
 Octave 4 ft. 68 pipes  
 Spitz Flöte 4 ft. 61 pipes  
 Super Octave 2 ft. 61 pipes  
 Mixture 3 ranks 183 pipes  
 Trumpet 8 ft. 73 pipes  
 Clarion 4 ft.

**SWELL**  
 Bourdon 16 ft. 97 pipes  
 Stopped Diapason 8 ft.  
 Salicional 8 ft. 68 pipes  
 Celeste 8 ft. 49 pipes  
 Principal 4 ft. 68 pipes  
 Flöte 4 ft.  
 Nazard 2 1/2 ft.  
 Octave 2 ft. 61 pipes  
 Klein Flöte 2 ft.  
 Terz 1 1/2 ft.  
 Larigot 1 1/2 ft. 61 pipes  
 Schweitzer Flöte 1 ft. 61 pipes  
 Rohr Schalmey 8 ft. 68 pipes  
 Tremolo

**PEDAL**  
 Bourdon 16 ft. 44 pipes  
 Liebegedeckt 16 ft.  
 Quint 10 1/2 ft.  
 Octave 8 ft.  
 Flöte 8 ft.  
 Choral Bass 4 ft.  
 Mixture 3 ranks  
 Trumpet 8 ft.  
 Clarion 4 ft.

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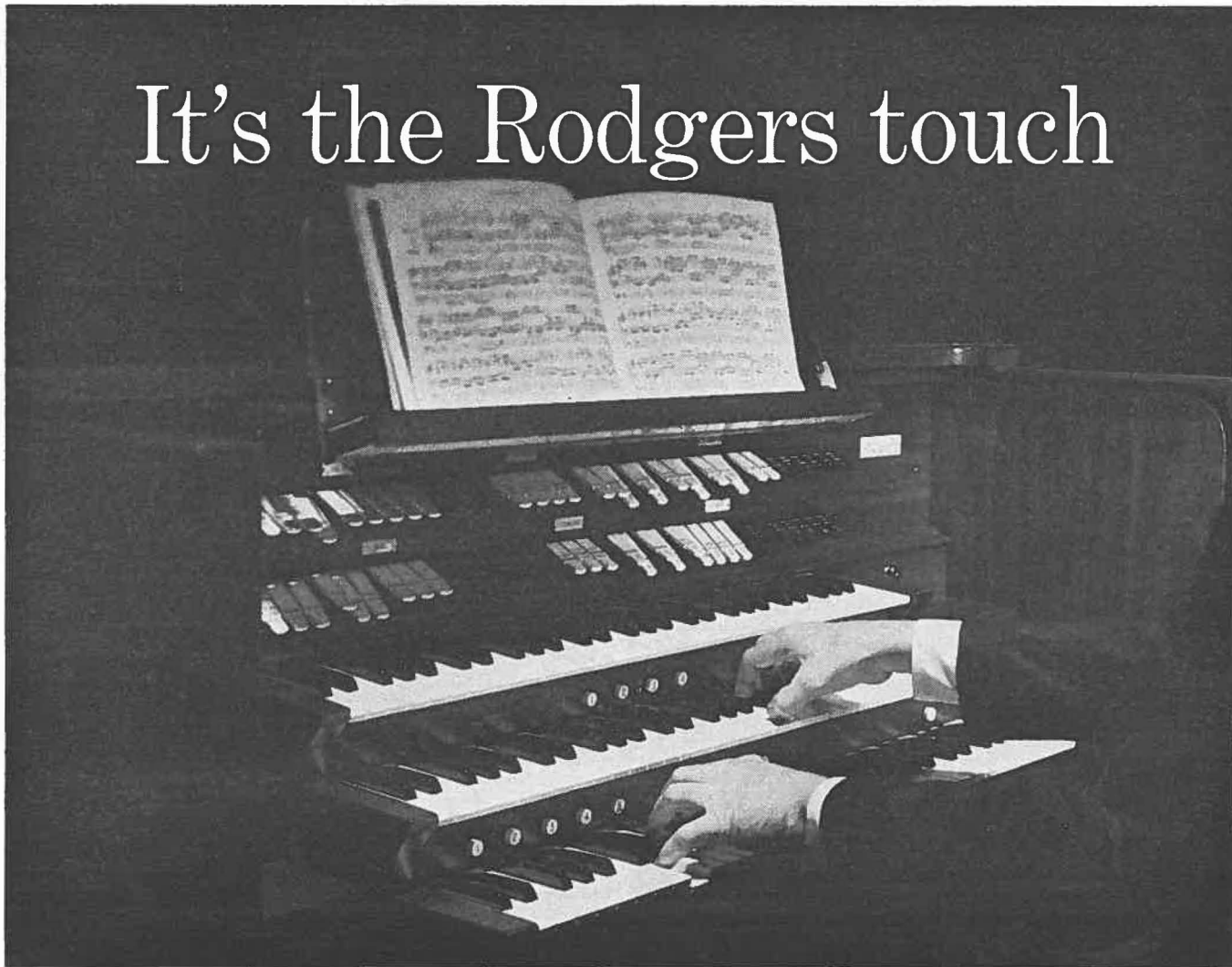
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# THE TWO-MANUAL LIMITED

## An Approach to Integrity of Instrumental Form

by Walter Holtkamp, Jr.

It is difficult to write about the two-manual organ as a unique instrument. It is, in fact, just a part of a continuous line which includes one-manual, two-manual, three-manual, and four-manual. Beyond this is P. T. Barnum and the scarlet cape crowd; five, ad infinitum will not concern us here.

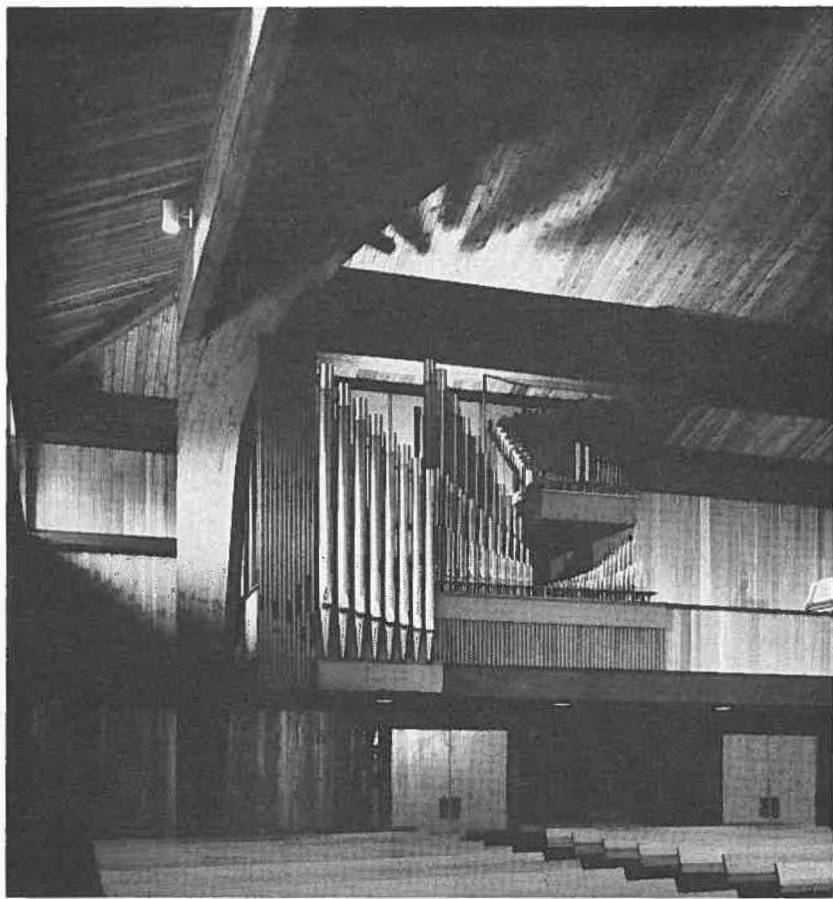
There has long been a fiction espoused by the U.S. Organ World, propounded by salesmen and re-inforced by the editorial policies of the trade magazines, which goes something like this: one-manual organs are only for unbarbered professors and other eccentrics, two-manual organs are for those of insufficient means who simply cannot do the right thing by their church or school, three-manual organs are just fine and put one in the solid middle class. A four-manual organ is definitely going first class; five and above permit a salesman's early retirement, and are, of course, beyond criticism. It is interesting to note that in our trade journals, one-manuals are unmentionable; two's are relegated to what I have long regarded as the annual pariah issue; three's are the bread and butter; and four's guarantee at least a half page. I suspect that today a Senator Richards six could get one exclusive use of the front page, if not a full issue.

It may be that this fiction is a hold-over from the orchestral era in organ-building. Certainly in the orchestral oriented theater instrument of effects, the more manuals the better. Hopefully we have finally left that world behind. It was a brief aberration in the long history of organbuilding and

while it was interesting, it left us little in the way of an enduring literature. So perhaps we may stop counting manuals as evidence of excellence and, instead, address ourselves to the investigation of a more rewarding criteria for quality. I intend to take this occasion to investigate integrity of instrumental form as exemplified in the two-manual instrument. It is impossible to limit this to only the two-manual instrument, for it is not unique. But by examining the two-manual instrument, we may come to some new ideas about all pipe organs.

*Integrity means completeness, a material wholeness, the condition of having no part wanting.* The great instruments of Christendom exhibit this quality of completeness in their sight and in their sound. They exhibit it also in one other way: they are placed well in the room so their situation lends itself to music. In the great instruments, sight, sound, and location work together. Instrumental form, then, can be broadly broken down into tonal form, visual form, and situational form. There are others, but I would like to limit this discussion to these three.

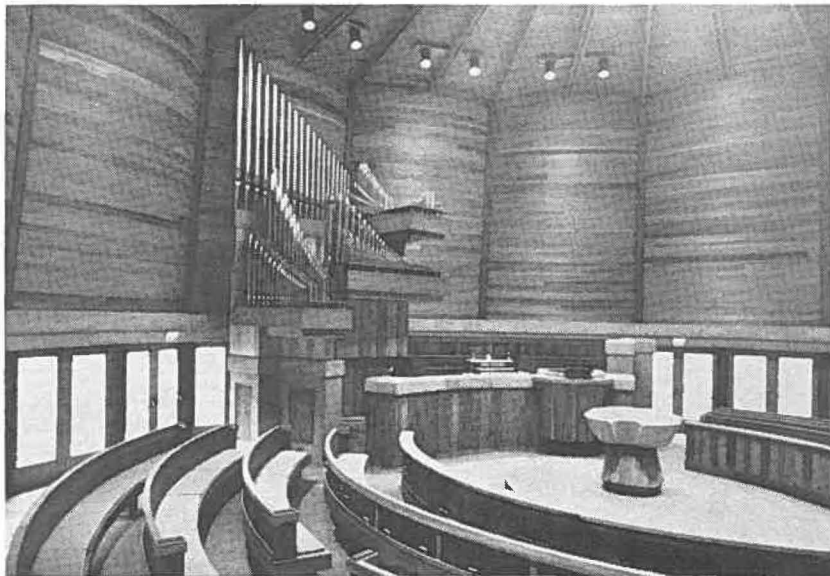
Quite evidently, the single item of organ design dearest to the organist's heart is tonal form, or The Stoplevelist. But we must hold off on this for a bit while we take a look at visual form and situational form, for the spatial limitations of the building and the visual design of the organ determine for me the main frame of the tonal form or stoplist. I realize this procedure is contrary to the salesman's



Ex. 3: May Memorial Unitarian Church, Syracuse, N.Y.



Ex. 1: First Methodist, South Charleston, W. Va.



Ex. 2: Mills College, Oakland, Calif.

usual custom of selling a stoplist and only later working up some kind of visual design. In this firm, design starts with the room, which influences the visual design, and both of these finally spell out the tonal design. My starting point is the room itself, which involves situational form.

Situational form has been spelled out in such detail by other writers that I will only briefly re-state it here. The instrument should be placed within the room in which it is to be heard. It should be raised up high and speak down the longest dimension of the room. My father expressed it this way: "Put it high on the wall and let it sing down the ridgepole." If the building itself does not provide close-in sound reflecting surfaces, then the organbuilder must provide them in his design. This is most important in large rooms. The console must be placed in intimate proximity to the instrument for the optimum connection between ear and hand of the player. The player must be in position to hear. I repeat this, for there is an increasing tendency in this country to think that nimble fingers on responsive key action is the whole story, when in fact, it is only half. The many-fingered player must also be situated so as to be able to hear the instrument. We have blind organists but we have no deaf ones. One must hear to play, and the better one hears, the better one plays.

Having located the instrument and placed the player in favorable situations, we must now try to make this thing look like an organ. We need more than simply a random sprinkling of pipes about the room. If there is a logic to the instrument, it should be utilized as the basis for our design.

Central to the concept of integrity of visual form is a precept common to all areas of visual design today, i.e. the visual design must express the or-

ganization and function of the thing itself. In the two-manual instrument, we deal functionally and organizationally, i.e. musically, with three separate and distinct organs. There is the organ controlled by the keys of the upper manual, there is another organ controlled by the keys of the lower manual, and finally, there is a third organ controlled by the keys of the pedalboard. These are three separate though related instruments. Each has its own Principal pitch level, each its own complement of stops. The visual design of the instrument must express these three distinct elements. We are all familiar with the pretty pattern of gold pipes which characterized front design of the orchestral era. This display of graduated tubes was a valid expression of that instrument, for while it had many keyboards, there was great borrowing and extending of stops from manual to manual, there were even whole floating sections which could be used anywhere. Though there were multiple keyboards, there were not multiple organs. It was all one great cafeteria of stops. Everything was playable everywhere. That instrument was appropriate to that literature, but we have now returned to an older form, utilizing distinction of the individual division. The design problem today is to create a visual design which expresses the separate though related musical divisions of the organ.

The visual expression of the individuality of the divisions can take several forms. The first might be termed individuality of place. The designer endeavors to keep the pipes of each division in one area rather than spreading them about the organ in balanced symmetry or asymmetry. Certainly it assists the player to have the sounds of each division emanating from one location rather than facing a myriad of sound sources from random locations. Example 1 illustrates this

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rather well. The Swell is behind the cross, topped by the Great and flanked to the two sides by the Pedal. In both examples 2 and 3, the Great is at the front, flanked on the left by the Pedal and topped by the cantilevered Positiv.

The second visual expression of individuality is that of size and mass of division. Certainly the Pedal with its 16' pipes should read larger than a Positiv with its 4's and 2's. The Great will fall between them in size. Example 2 has the large Pedal 8' Principal, next higher both in pitch and chest location is the Great with a 4' Principal, and finally up top, in position and pitch, is the Positiv with the 2' Principal. The large Pedal 16' Gedackt extends across the back behind Pedal and Great.

If the secondary manual division is an enclosed division such as a Swell or a Brustwerk, the physical fact of the enclosure visually distinguishes that division from the Great and the Pedal, as in example 1. If all divisions are enclosed as in the current North European style, the several boxes themselves provide visual distinction and, to a lesser degree, tonal distinction.

Another means to secure visual expression of individuality is that of relative location. A Rückpositiv is sharply defined by virtue of its location relative to the Great. A Brustwerk located beneath the Great has this same definition by place. (See both examples 1 and 4.)

There are a number of other means to augment the visual distinctions, such as pipe materials, color, and re-inforcement of differences by overlength of pipe. In example 4, we elongated the wood pipes of the 16' Subbass to give it added visual weight and scale. For the same reason, we kept the 8' Copula of the Positiv light in color to minimize its visual weight. The creative builder will develop a vocabulary of means to achieve the desired visual design. But visual design is only half way home. This is first and last a musical instrument, and we must now examine integrity of form in tonal design. The visual form expressed the distinctions between three divisions of the instrument. We must now look to expressing distinctions through the tonal form.

Integrity of tonal form applies to the individual pipe, the stop, the division, and ultimately, to the total instrument. The pipe is designed for a specific quality within the stop; the stop is designed for a specific function in the division; the division has a position in the total instrumental form, and this instrument has a job to do in the room.

Let us look at a sample two-manual stoplist. It is a small form instrument appropriate to a small room; voicing windpressure would be about 2-1/2 in.

#### GREAT

Gedackt 8 ft.  
Principal 4 ft.  
Blockflöte 2 ft.  
Mixture 4 ranks

#### POSITIV

Copula 8 ft.  
Rohrflöte 4 ft.  
Principal 2 ft.  
Larigot 1 1/2 ft.

#### PEDAL

Subbass 16 ft.  
Principal 8 ft.  
Flute 8 ft.  
Octave 4 ft.

This form of instrument often elicits from the orchestrally oriented organist a bewildered, "Gracious, there's nothing I know that I could play on it!" While this is no doubt true, it is perhaps more a reflection on the player than the instrument. The MIT Chapel instrument built by my father is of this same small form. A host of organists have played recitals on this organ. A cataloging of the works performed by these men is astonishing in the variety and number of works; all periods, all styles—it is a credit to the instrument, its builder, and our musicians.

We have, in the above sample stoplist, three separate and distinct organs.

The upper manual is labeled Positiv but could as well be enclosed and labeled Brustwerk. Let us agree that we have located this imaginary organ well and done a decent job of visual design. Each division is clearly delineated in the total picture and we have done our best to further distinguish each division by place and design. The room acoustics are, as always, superb. Now, what may we do to define each division in sound? What can we do to these stops tonally to further what we have worked so hard to do visually? We could make major differences in loudness between the organs; perhaps a very loud Pedal, a little wispy Positiv, and a Great somewhere between. But this would not play very well. This is not the kind of distinction between divisions that we seek. In actual fact, these three organs ought to be of about the same sound level, for the extremes of loudness and softness were another part of the orchestral era. Our differences today are found in timbre rather than loudness. For example, note please that there are three 8 ft. stopped flutes in this instrument. (Whatever the stop tablet reads, they remain, basically, three 8 ft. stopped flutes.) If we are seeking to distinguish one division from another, then it is clear that we must, in some way, make these three 8 ft. flutes different from each other. We can select from a variety of pipe metals and woods; we can construct them of sharply differing diameters, i.e., scale; we can make one set with a narrow mouth, another with a wide one; we can make one stop only half-stopped, i.e., with chimneys; we can make one with a very heavy wall thickness, and finally we can, in voicing, further augment the differences. There are many, many means to achieve this end.

In the above sample stoplist, I would want the 8' flute of the Pedal to be firm, solid, and fundamental with a low level of starting transients (chiff). To this end, I would construct this pipe of a medium dense hardwood such as yellow poplar. I would make it of a medium large scale with a rather heavy wall thickness. I would want the 8' Gedackt of the Great to be a very bland quality, much more transparent than the Pedal 8'. It would have a modest amount of starting transients and it would increase in relative amplitude toward the treble. This stop would be of spotted metal with a medium mouth opening. The wall thickness, though of metal, would be relatively less heavy than the Pedal stop. The 8' Copula of the Positiv then would be bright and percussive. If the Pedal 8' Flute were of a medium hardwood with a heavy wall thickness, the Positiv Copula would be of a hard dense wood such as Cherry or Red Birch, and thin walled.

Now, it is not important here what this particular organbuilder does with

these given stops. The means used are not the issue. What is important is that these three flutes have been made quite distinguishably different from one another. Each is designed for a specific function, both in the division and in the total instrument. Our ear can separate one flute from another because of the differences in tone quality and location. The organist can play on these three stops and hear each voice. We do all this for purely musical reasons. The performer cannot show us what is in the music unless he himself can hear it.

Let us take this one step further. Note that in addition to the 8' flute (8' Copula) on the Positiv, there is also a 4' flute (4' Rohrflöte). This stop is quite different in function from the 8' flute. Just as the three 8' flutes are different from one another, so too is the 4' flute different from the 8' flute in this division. Of course, their pitch establishes a difference, but beyond this, their relative dynamic levels are different. So too, their timbres are different. If the 8' is quite chuffy, then the 4' will be much less so. Each complements the other. The 4' warms and brightens the 8', blending to make a third composite sound. Properly done, one plus one equals three; improperly done, one plus one equals one.

There is an evident organization to these three organs. The Pedal has an 8' Principal; the Great has a 4' Principal; and the Positiv has a 2' Principal. The Germans call this *Werkprinzip*. This composite word has no meaningful English translation. It doesn't even have a very precise meaning in German. It's one of those carry-over words from the pre-war Bauhaus vocabulary which is a generalization about lots of things. It's handy for organbuilders to toss it into the conversation when they want to appear very serious and Teutonically intense. *Werkprinzip* notwithstanding, the Principal in the division is the pitch basis for the division. It largely determines the character of that division. Has it ever come to your attention that of all the stops of the pipe organ, the Principals are the only stops which are peculiar to the pipe organ? All others have been borrowed from some other musical source. Trumpet, Flute, Oboe, Geigen, Gemshorn, Krumhorn, and Posaune—all come to us from other sources. Only the Principal is peculiar to the pipe organ. Our 8' Pedal Principal will be rich, full, and elegant. Our 4' Great Principal must be brighter, not so fundamental, with a full, mellow, singing quality, and finally, our 2' Positiv Principal must be bright and silvery and the smallest scale of all. All are Principals and all distinctly different.

To the complement of principals and flutes, we add independent 2' flutes, off-unison stops, and mixtures, completing and enriching the fabric of each division. The Pedal is the

foundation, structured and balanced to meet the requirements of the manual divisions. Upon this foundation we place the primary manual division and the contrasting secondary division, thus completing our instrument. This brings us to the real problem in integrity of instrument form confronting the organbuilder in this country.

Examine please, the sample stoplist below. It is a composite in two manuals and pedal of a random sampling of stoplists in our several trade journals.

#### GREAT

Quintadena 16 ft. 12 pipes  
Principal 8 ft. 61 pipes  
Quintadena 8 ft. 61 pipes  
Gedackt 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Quintadena 4 ft. 61 pipes  
Waldflöte 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes

#### SWELL

Bourdon 16 ft. 12 pipes  
Gamba 8 ft. 61 pipes  
Rohrbourdon 8 ft. 61 pipes  
Voix Celeste 8 ft. 49 pipes  
Octave Geigen 4 ft. 61 pipes  
Chimney Flute 4 ft. 12 pipes  
Octavin 2 ft. 61 pipes  
Larigot 1 1/2 ft. 61 pipes  
Plein Jeu 2 ranks 122 pipes  
Fagotto 16 ft. 85 pipes  
Trompette 8 ft. 61 pipes  
Hautbois 8 ft.  
Schalmey 4 ft.

#### PEDAL

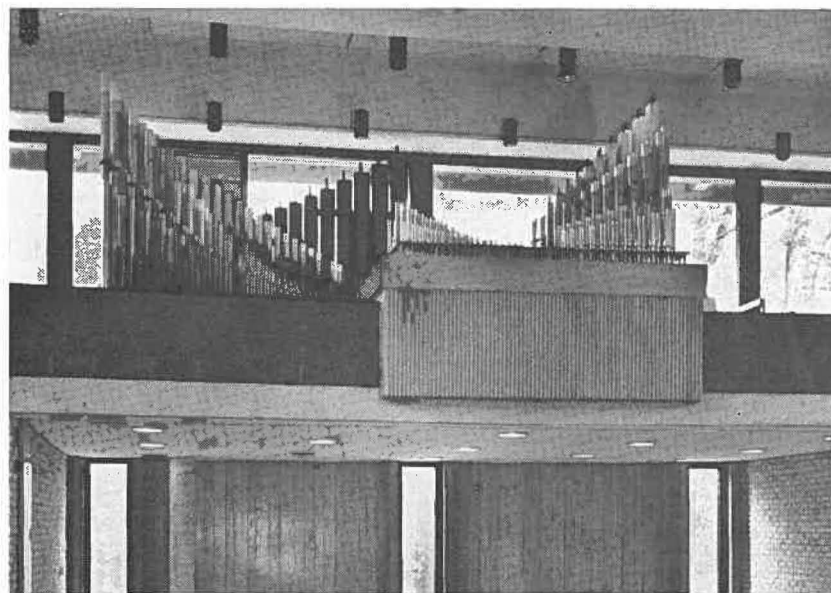
Subbass 16 ft. 32 pipes  
Bourdon 16 ft.  
Quintadena 16 ft.  
Octave 8 ft. 32 pipes  
Gedackt 8 ft. 12 pipes  
Rohrflöte 8 ft.  
Choralbass 4 ft. 32 pipes  
Naensthorn 4 ft. 12 pipes  
Superoctave 2 ft. 12 pipes  
Fagott 16 ft.  
Hautbois 8 ft.  
Schalmey 4 ft.

This stoplist rather simply illustrates this problem.

If the organbuilder accepts the idea that integrity of tonal form means that a given stop is designed and voiced for a particular function in a given division, how then can one stop be borrowed from one division to another? Can a 16' Fagott from a Swell be borrowed to the Pedal to function as the 16' reed in the Pedal. An affirmative answer implies that there is no difference in design and function between a 16' manual reed and a 16' pedal reed. But this position is quite untenable if one seeks distinction of divisions in the instrument. This applies also to the design of stops within the same division. Would anyone like to suggest that a 4' Octave can be extended to make the 8' Principal of a Great? Not likely. They are quite different in function and design. The same is true of extending a 16' Fagott in the Swell to make an 8' Hautbois, or an 8' Rohrbourdon to make a 4' Chimney Flute. Though they are of the same family, they are decidedly different individuals. Surely the practice of fine organbuilding demands more than simply making a timely noise at the appropriate pitch. Musically, timbre is just as important as pitch. The practice of unrestricted borrowing and extending implies just the reverse. It says that one flute is no different from another, one principal no different from another, and that the musician's ear really cannot tell the difference.

What frightens this builder is the fact that this practice of maximizing ranks of stop tablets while minimizing ranks of pipes is on the increase. Our musicians not only accept, but rather, demand these large stoplists. And our builders acquiesce. Happiness is a big mess of draw knobs! We are known internationally for big instruments, but not for great instruments.

There is no greatness without integrity of form and this integrity can only result from artistic restraint exercised by musician, salesman, and builder. The burden is on all of us, but it starts with the musician. He must forsake apparent quantity for quality, remembering that less is more.



Ex. 4: Unitarian Church, Arlington, Va.

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### Traditions

Traditions are rather easily formed in this country. Events and practices which occur a few times in succession are seized upon as "traditional". We speak of "establishing" traditions. All this in contrast to Europe where traditions are often reckoned in centuries.

This magazine, too, has established traditions. The first two-manual issue just ten years ago has developed from 26 specifications and one feature article in September, 1959, to 65 specifications including those in the four feature articles. From four pictures of two-manual instruments in 1959, we have grown to 44 pictures in this 10th annual issue.

Along with this tradition has grown an awareness of the integrity possible in a small instrument. A small organ, as such, does not assure value any more than does a large one, but the fact that value and musical potential can exist in a small organ must be obvious from even a quick scanning of the specifications in these pages.

THE DIAPASON increases the scope of its tradition this year by including a type of organ which is traditional by any standard. The one-manual . . . yes, one-manual . . . organ is in the process of a revival, as more and more organists come to realize that size and musical value are not necessarily concomitant.

We invite your attention to pp. 36-37 of this issue for a report on the one-manual tradition as expressed in contemporary instruments. Incidentally, 15 more stoplists appear in this feature.

### A Shocking Event

It is not often that we suffer the kind of personal shock which we received as we read the *New York Times* account of the death of Bassett Hough. (See page 12) A brutal, senseless act of violence destroyed a remarkable, able and kindly man, still active and still eminently useful as he neared his 81st birthday. One moment of savagery removed a man of wit and charm and sympathy, a man who could always teach and lead with a twinkle in his eye and a pointed quip.

We first became well-acquainted with Bassett at the memorable ICO in London in 1957. Bassett and this already aging editor became part of an inseparable foursome at ICO events of all kinds. Carrying an old camera belonging to Albert Schweitzer, Bassett repeatedly rescued from the Thames River, from traffic around Trafalgar Square and from Heaven knows where else, an already battered straw hat of uncertain vintage. We all had our pictures made (50 poses for seven shillings), attended the theater, browsed

through the stores. Bassett always had a word for everything — always the witty, bright, exactly right word for it.

At our first acquaintance, we had the audacity to confess to Bassett Hough that we had wondered for a long time how to pronounce the surname we had so often encountered in THE DIAPASON. "And what did you decide?" that gentleman queried. "Was it basset hound or basset horn?"

When Mr. Hough was writing that charming reminiscence for us (One Thing Leads to Another, p. 26-27, December 1961 issue), we owned up to feeling a little awe at the importance of so many people he had known so intimately. He immediately invented an astonishing implication and from then on always signed his letters "your old name-dropper."

Any act of senseless human brutality is sickening and frightening. With Bassett Hough as its victim, it becomes ghastly beyond belief. How lucky so many of us were to have had such a man as a friend!

### Voluntary for Double Organ

Reprinted from *The Diapason's* first two-manual issue, September, 1959.

This month's issue of THE DIAPASON is devoted to the two-manual organ—or in the language of an earlier century the "double organ." It is an outgrowth of long planning and a good deal of thought. We have no figures on the exact ratio of two-manual organs to the multi-manual variety but we suspect that the proportion is a very one-sided one.

Why then, you ask, does THE DIAPASON publish only three- and four-manual stoplists? The simplest answer is that with a magazine four times our thickness we could not find space for all the two-manual instruments installed. And picking and choosing or playing favorites is out of the question. We suspect, too, a broader general interest in the glamor instruments of considerable size installed in larger edifices.

But from time to time we shall try to temper that emphasis with a full issue devoted to smaller, more usual instruments. In this way more modest builders who install so many fine small organs can be represented. And the larger companies, much of whose effort also goes into small instruments, may then select organs with special qualities to represent their output. Each company has been invited to describe its one favorite recent two-manual installation.

Though the written specification does not necessarily express a tonal design with unerring accuracy, our readers should enjoy the wide variety of small organs included in this issue—a representative cross section of contemporary small and medium-sized instruments.

We hope this experiment will elicit your enthusiastic response. But don't hesitate to tell us if you *don't* like it.

### Letters to the Editor

*Auf Deutsch!*

Chicago, Ill. Aug. 1, 1968 —

To the Editor:

THE DIAPASON has provided me with interesting reading for many years, but no sweeter satisfaction than came over me as I read your editorial "By Any Other Name." This is one problem I think I can say I've solved!

Having lost my mind over the choice of translations — and blushed over the quality of those found — I switched to German titles for the chorales, with the comfortable feeling that my German-American congregation could hardly protest without embarrassment. Since the happy day when I made the change, there has been hardly a single slip, and then the fault lay in my own handwriting.

The simple secret is for the organist to type the titles, substituting *e* for every umlaut and following the German faithfully in capitalization and punctuation. If the typist or printer can copy — surely not an impossible requirement — the job is done.

I won't offer advice on Swahili, or the typing or printing of French without diacritics, but a little effort and a little German will take care of the chorales.

Yours sincerely,

Robert Woodman Wadsworth

### Some Answers

Pigeon Cove, Mass., Aug. 10, 1968 —

To the Editor:

Re: "Weights & Measures". The matter of old organs, their worth, and the question of their preservation may seem on the surface to be a problem peculiar to ourselves, but in reality it is simply a part of the problem of all old artifacts, whether buildings, furniture, works of art, or organs. While we may indeed have great feelings of uncertainty and insecurity with regard to this problem, it is one which is met everyday by professional preservationists, historians, librarians, and museum curators.

Basically, the problem is one of worth. In some instances an old object possessed this quality from the beginning, and age has only enhanced it. In other instances an object which may have had little value or worth when new has acquired it, in the course of time, through some circumstance — its association with some historical personage, its rarity, or simply the fact that it helps our understanding of the age in which it was created. And there are some objects which have no real value at all outside of the fact that they are simply old. While this may give them high priority among amateur collectors and antiquarians, they are pretty low on the list of things sought by museums or of interest to preservationists. Every day choice must be made as to which old house to tear down and which to preserve, which museum piece to purchase and which to refuse. This is, in essence, a refining process, whereby the very best artifacts of every age are saved to pass on to future generations.

The criteria which apply to old houses and old furniture or paintings apply equally to old organs. The real problem with organs is that they generally belong to churches, and therefore their fate is not in the hands of professional historians but usually laymen and musicians who lack the background to make any real value judgement on old objects of any sort. Thus we have churches with old but basically poor instruments jealously guarding them because they are "historic" on the one hand, and on the other we see where certain very beautiful, well-made, and historically significant organs have been ruthlessly destroyed and replaced by grossly inferior instruments just because the church wanted something "new" (and in such cases "new" equals "good", while "old" equals "bad"). Where a really significant old organ has been well preserved, it has usually been the result of simple dumb luck, or sentiment, or the intervention of some person whose taste and experience were broader than those of the average person's, often a well-traveled organist, a historian, or an organbuilder with a particular interest in old organs.

Having gone this far, I would like to give my own answers to your three questions: 1) *What makes an organ worthy of being maintained (so far as is humanly possible) in its original playing condition?*

The answer, of course, is worth. Largely this must be artistic worth, but it must also include a certain amount of practical worth, since, unless an organ is in a museum, one presumes that the instrument will be in regular use for church services. What constitutes artistic worth? Visual and tonal beauty, as judged by persons of taste and compared with known standards of quality. It also includes quality of construction. On these points a really fine old organ will stand solidly on its own merits. If any fault can be found with it, it will usually have to do with things which, while normal for the day in which it was built, are contrary to present day practices — hitchdown swell pedals and short-compass pedalboards are good examples of this sort of thing. They detract nothing from the artistic value, but are something of a nuisance with regard to practical value. Must an organ be destroyed because of such trivia? Often they have been. Yet it is possible to have the best of both worlds, for I see nothing wrong with retaining *all* of a fine old organ — case, chests, mechanism, pipes — and adding such things as are needful to prolong its useful life, such as a full-compass pedalboard and additional stops for it. This sort of thing must always be done sympathetically, however, and by builders whose real intention is the preservation of the organ, and not of applying their own stamp to it. Sometimes one will hear that an organ has been "preserved" only to find that all that is really left is the case and a few pipes. Actually, it takes a lot less than this to erase the character of an old organ. If it *really* meets the high standards for visual and tonal worth, great care should be taken to preserve these characteristics for future generations.

2) *Is there ever any justification for rebuilding an organ in such a way that its original tonal features are obscured or lost?*

My answer to this is "yes". Because there are plenty of old organs that flunk the test

suggested in the previous paragraph. In general, the older an organ is, the better its voicing and tonal design. But the great bulk of what we consider "old" organs were built toward the end of the 19th century, and, while there are notable exceptions, the late organs invariably carried in them the seeds of coming tonal decadence. From the late 1870's on, 8' lines became thicker, upperwork became attenuated, reeds smoother, strings and non-blending flutes more common. In this period, too, the "factory organ" was born. These were organs quite literally sold from a catalog, put together from pre-determined plans, and voiced by apprentices or the more lowly caste of voicers. While the workmanship was often good and durable, these organs lacked character tonally and often visually as well. Are we to preserve them as they are? Here is a sample specification: GREAT: Open Diapason 8', Melodia 8', Dulciana 8', Octave 4'; SWELL: Stop, Diapason 8', Salicional 8', Harmonic Flute 4', Oboe 8'; PEDAL: Bourdon 16'.

No one knows how many hundreds of organs were built to this common specification, or minor variants of it. Perhaps one or two should be preserved in all their pristine originality for historical purposes, but there are few of the rest of them that cannot be greatly improved by the exercise of some organist's or organbuilder's ability to write a better 9-stop stoplist. . . . There is much practical and musical worth in these humble instruments, properly re-worked. There is little justification for their destruction, but much justification for their intelligent redesigning. I have seen many of them given a new lease on life and a new tonal personality, serving small churches, colleges, and individuals. . . . Their structural and mechanical ruggedness plus their inherent potential make them a practical, if not particularly historical asset to any church.

3) *Do old instruments have a right to exist simply because of their age?*

My answer, allowing for a few unusual exceptions, is "no". Museums sometimes contain nondescript chamber organs or barrel organs which are not particularly rare, usually don't work, and would have little musical significance if they did. Still, they may be interesting as furniture, and shed a little light on what folks did for music in the home before the age of canned entertainment (although I suppose that barrel organs represented canned music in its earliest form). On the other hand, churches may have organs which have no right to exist just because of their age, but which still serve a practical purpose and cannot be replaced by anything better. When they finally are replaced by something that is really better, they should be allowed to pass from the scene relatively un mourned.

The point I have been trying to make is this: there is no question in my mind that in this country, during the 18th and 19th centuries, some extraordinarily fine and beautiful organs were built. The best of these were the earliest: those built in Pennsylvania in the 18th century, and in Boston, New York, and other east coast cities in the early and mid-19th century. Perhaps the apex of this work occurred in the 1850's, although many truly outstanding examples from the 60's and 70's have also been found. Thanks to our national mania for the "newest and biggest", all but a fragment of the earliest work has vanished. What is left must be jealously preserved — *not* just because it is old, but because it is genuinely lovely. Tanenberg, Dieffenbach, Goodrich, Appleton, and other early builders were fine creative artists, sensitive of eye and ear, whose work bears comparison with their better-known European counterparts. Later, the Hooks, Erben, Stevens, Johnson, Jardine, Simmons and others created works of originality and beauty. This mid-19th century work, while not as scarce as the earlier work, should be sifted for its best examples (which were in many ways superior to contemporary European work) and everything possible done for their preservation. Even in the darkening years of the late 19th century some gifted artists managed to make their mark, notably the Roosevelts. Certain examples from this period, too, deserve preservation on grounds of merit.

The sifting of the wheat from the chaff is no easy matter, and will always be the cause of disagreement, but it nonetheless must be done. As in the case of professional historians, prejudice, sentiment, and even practicality must be put aside in order to judge old organs fairly and honestly on their merit alone. And, as with professional historians, the inevitable exceptions must be occasionally made in the case of organs which are a rare example of a particular school, or have some particular association. But again, in the final analysis, the one true criterion is that of worth, and our efforts should be directed towards the preservation, intact, of those organs which meet this criterion, rather than dissipated on any or all organs that are simply old.

Sincerely,

Barbara Owen

## next month—

The Convention of the Royal Canadian College of Organists at Peterborough

First of a series on the one-manual organ

## Those Were the Days

Fifty years ago the September, 1918 issue contained these matters of interest —

Frederick Schlieder was elected president of the National Association of Organists (NAO) at the convention at Portland, Maine, 200 attended. An afternoon was devoted to music for the Army and Navy. Recitalists were R. Huntington Woodman, Will C. Macfarlane, Walter Gale and William Zeuch. Rollo Maitland demonstrated the organ accompaniment of motion pictures; the movie was *New Wives for Old*.

Lynnwood Farnam resigned his post at Fifth Avenue Presbyterian Church to join the Canadian Army.

Henry Kilgen, founder of the organ company, died July 30.

Twenty-five years ago these events made news in the September 1943 issue —

T. Frederick H. Candlyn was appointed successor to T. Tertius Noble at St. Thomas Church, New York City.

Marshall Bidwell included 125 American Composers in his Carnegie Music Hall series for 1942-43.

E. Power Biggs played first performances of organ concertos by Leo Sowerby and Roy Harris with the Fiedler Sinfonietta on his weekly network broadcast.

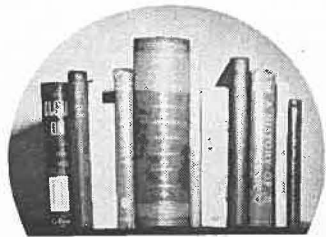
Northwestern University's 11th annual church music conference attracted 172 organists and choirmasters. Guest lecturers were Clarence and Helen Dickenson.

Ten years ago the following occurrences were brought to the attention of readers of the September, 1958 issue —

Barbara Owen was elected president of the Organ Historical Society at its third annual conference held in Baltimore.

Thomas Armstrong, British musical scholar well known to Americans who attended the ICO in London in 1957, was knighted in the Queen's Birthday honors.

Ray Ferguson was appointed to the faculty of Oberlin Conservatory.



## New Books

Thomas Alan Brown. *The Aesthetics of Robert Schumann*, New York: Philosophical Library, 1968. 207 pp. \$5.95.

Hans Heinrich Eggebrecht. *Die Orgelbewegung*, Tübingen: H. Laupp, 1967. 33 pp. (paperback) \$1.95.

Walter Haacke. *Orgeln in aller Welt*, K.R. Langewiesche Verlag, 624 Koenigstein im Taunus, Am Gruenen Weg 6, W. Germany. 1965. DM 7.80. 112 pp.

Frances Newsom. *A Guide for Young Singers; how to break into the music business*, New York: The William-Frederick Press, 1968. 35 pp. (paperback) \$2.00.

Werner Walcker-Mayer. *Die Gestaltung des Orgelspieltisches*, Ludwigsburg, W. Germany: E. F. Walcker & Co. 1968. \$4.50. 91 pp.

NOTE: The Eggebrecht and Walcker-Mayer books may be gotten in this country from S. H. Dembinsky, 1035 Iroquois Dr., S.E., Grand Rapids, Mich. 49506.

The *Aesthetics of Robert Schumann* is a rather foreboding title; not so the book itself, which treats in fascinating detail the various aspects of a many-faceted man. Quotations and music examples are furnished in profusion. The chapter on Schumann's work as a music critic is an especially interesting one.

Eggebrecht's *Die Orgelbewegung* is a set of lectures delivered at the Gesellschaft der Orgelfreunde in Freiburg, June 24-29, 1967. It is without a doubt the most provocative and penetrating discussion of the organ movement to appear in some time. Realizing that many readers of THE DIAPASON will have neither the ability nor the inclination

to tackle German prose (and with due apologies to Prof. Eggebrecht for the free paraphrase of his ideas) we expand this month's column with the following abstract:

"The definitive aspects of the 20th century *Orgelbewegung* ('Organ Movement,' 'Organ Reform,' etc.) are 1) its protest against standards of the immediate past, i.e., the 19th century, 2) its decision for something, thereby also implying the existence of fixed standards of evaluation, 3) the promulgation of this decision as a norm for all organ building activity. While being fascinated with past ideals of organs and music, we have forgotten to ask ourselves what sorts of 'new' organs and 'new' music may be possible.

"The error of the *Orgelbewegung* consists, therefore, above all in the fundamental historical orientation toward the past and the baroque organ. The tragedy is that as a result of protest against the 19th century, scepticism and lack of appreciation for the present, and enthusiasm for waking up the old, the dichotomy between tradition and modernity has been deepened.

"Taking Luther's and Bach's ideals as the definitive ones for all time and an uncritical faith in the contemporary affirmations of old music and styles of composition have resulted in a flood of anachronistic, neo-baroque *cantus firmus* compositions.

"The basic mistake in organ building today is in the isolation of the organ as merely a problem in building techniques. The question of the 'organ of our time' cannot be answered without an interpretation — an extensive, searching analysis — of the present in relation to the organ.

"Two principles may be formulated: 1) both old and new organs, just as old and new music, have co-existent validity 2) just as the 'historical,' 'original' organ must of necessity renounce all claims to perfection, so must every organ in every time renounce such claims.

"We must launch out in the direction of 'experimental organs' specifically oriented toward the most forward-looking trends in modern composition. Granted, such instruments may not be ideal for the present day church and concert hall musical styles, but then neither is the much lauded 'Praetorius' organ. Each of these two extremes has its proper place and is far better than some form of compromise.

"It is of no little importance that the really modern composer becomes aware of the unexplored potential which exists in a 'wind-plus-pipe' apparatus. It is necessary to give the organ — and organ music — a new chance. The real question is not, What is and will be the organ? But rather, What is and will be the present?"

Walter Haacke's *Organs of the World* is a beautifully produced picture-book of organ cases. There are more than 100 plates, most of them 7½" x 8". The introduction is in German, English, and French. This book is an expansion both in scope and size on the well-known *Orgeln* edited by the same author.

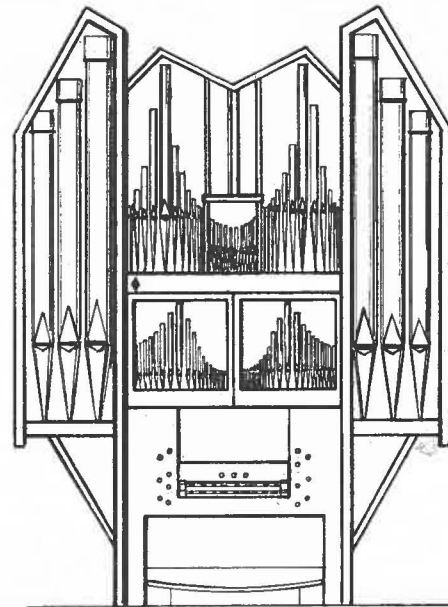
Miss Newsom's excellent little guide is no-nonsense approach to the problems of a singer in New York City. Few readers of this column are likely to find themselves in that category, yet anyone working with or for singers can profit from reading these sharp observations.

The title of Werner Walcker-Mayer's interesting and valuable book can best be translated as *The Planning and Layout of the Organ Console*. It contains a foreword by Walter Supper and some remarks by Friedrich Höpner. There is a copious number of illustrations, drawings, and photos. The book proceeds on the humanistic thesis that "Der Mensch ist das Mass der Dinge — Man is the measure of the thing."—WV

THE CLEVELAND AGO CHAPTER is sponsoring a 1969 Organ Scholarship Competition, with a cash prize of \$600 and a Cleveland debut as final recitalist in the chapter's artist concert series. Judges are Walter Blodgett, Piet Kee and George Wilson. Write William Tinker, Old Stone Church, 91 Public Square, Cleveland, Ohio 44113.

SOME PREMIER PERFORMANCES at the Schola Cantorum, Concordia Seminary, St. Louis in July included Jan Bender's *Wedding Sonata and Partita on Vater Unser*, and Günter Raphael's *Das Glaubensbekenntnis*.

## An Economic, High Performance Design For A Small Church



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GREAT		PEDAL	
ROHRFLOTE	8'	SUBBASS	16'
PRINZIPAL	4'	GEDECKT	8'
FLACHFLOTE	2'	CHORALBASS	4'
MIXTUR, III rk	1 1/3'		
SESQUIALTERA, II rk			

POSITIV (Doors movable by organist)		COUPLERS	
SINGENGEDECKT	8'	POSITIV TO GREAT	
KOPPELFLOTE	4'	GREAT TO PEDAL	
PRINZIPAL	2'	POSITIV TO PEDAL	
KRUMMHORN	8'		
TREMOLO			

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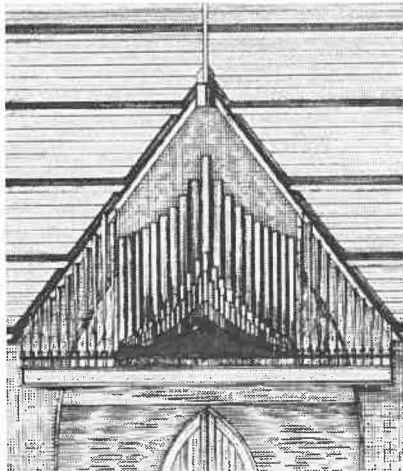
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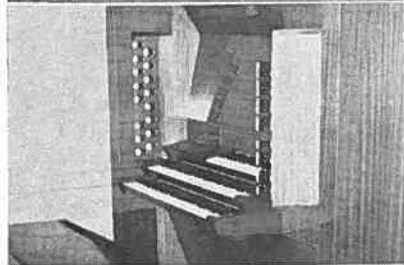




### New Zimmer Installed At Ebenezer Lutheran

Wm. Zimmer & Sons, Charlotte, N.C. completed an installation at Ebenezer Lutheran Church, Marion, Va. in May, 1968. The design is along classical lines, using variable scaling for the pipework and voicing on 2 1/2 inches wind without nicking. Great and Pedal divisions are exposed; action is electro-pneumatic. Mrs. P. Barry Orndorff is the organist.

- GREAT**  
 Principal 8 ft. 61 pipes  
 Gedackt 8 ft. 61 pipes  
 Octave 4 ft. 61 pipes  
 Spillflöte 4 ft. 61 pipes  
 Superoctave 2 ft. 61 pipes  
 Mixture 4 ranks 244 pipes
- SWELL**  
 Rohrflöte 8 ft. 61 pipes  
 Salicional 8 ft. 61 pipes  
 Italian Principal 4 ft. 61 pipes  
 Blockflöte 2 ft. 61 pipes  
 Nazard 2 1/2 ft. 61 pipes  
 Trompette 8 ft. 61 pipes  
 Tremolo
- PEDAL**  
 Subbass 16 ft. 32 pipes  
 Bourdon 8 ft. 32 pipes  
 Choralbass 4 ft. 32 pipes  
 Spitzflöte 4 ft. 32 pipes  
 Fagott 16 ft. 32 pipes



### New Australian Organ Has 31 Stops, 2 1/2 Manuals

Ronald Sharp, Mortdale, N.S.W., Australia has nearly completed the building of a 31 stop, 46 rank, 2 1/2 manual organ at the Knox Grammar School, Wahroonga, Sydney. All pipework, including the 95% tin front pipes, was made by Mr. Sharp using his self-built metal casting and planing equipment. The case is French polished Queensland maple, 23' x 10' x 3 1/2'; wind pressure is 2 3/8". Mechanical key and stop action are used throughout.

The Kornett en chamade of the Pedal plugs in and twists to lock; it is not supported. The blocks and resonators are copper. The tongues for all the reeds from 1' and up are aluminum.

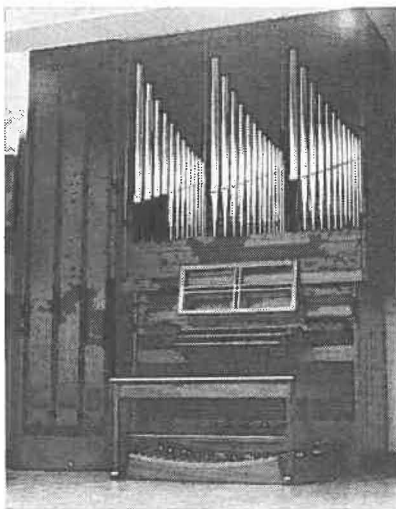
Mr. Sharp is entirely self-taught and has relied on books, magazines and recordings. The Knox instrument took 6 1/2 years to build. It is his Opus 9.

- HAUPTWERK**  
 Prestant 8 ft. 38 pipes  
 Rohrflöte 8 ft. 56 pipes  
 Prestant (case) 4 ft. 56 pipes  
 Spitzflöte 4 ft. 56 pipes  
 Nasat 2 3/4 ft. 56 pipes  
 Oktav 2 ft. 56 pipes  
 Mixtur 4 ranks 224 pipes  
 Cymbel 3 ranks 168 pipes  
 Dulcian 16 ft. 56 pipes  
 Trompette 8 ft. 56 pipes  
 Trompette 4 ft. 56 pipes

- BRUSTWERK**  
 Gedackt 8 ft. 56 pipes  
 Rohrflöte 4 ft. 56 pipes  
 Principal 2 ft. 56 pipes  
 Blockflöte 2 ft. 56 pipes  
 Quint 1 1/2 ft. 56 pipes  
 Siffelöte 1 ft. 56 pipes  
 Sesquialter 2 ranks 112 pipes  
 Scharff 3 ranks 168 pipes  
 Rankett 16 ft. 56 pipes  
 Regale 8 ft. 56 pipes

- RECIT**  
 Cornet 5 ranks 160 pipes  
 (from middle c)

- PEDAL**  
 Subbass 16 ft. 30 pipes  
 Prestant (case) 8 ft. 30 pipes  
 Oktav 4 ft. 30 pipes  
 Nachthorn 2 ft. 30 pipes  
 Mixtur 4 ranks 120 pipes  
 Posaune 16 ft. 30 pipes  
 Trompette 8 ft. 30 pipes  
 Schalmei 4 ft. 30 pipes  
 Kornett (en chamade) 2 ft. 30 pipes  
 Zymbelstern  
 Tremulant on all divisions



### Wilhelm Tracker At Montreal Conservatory

Karl Wilhelm, St-Hyacinthe, Quebec has built a two-manual mechanical action organ for the Conservatoire de Musique, Montreal. The new instrument is used for teaching and practice. The case is mahogany.

- MANUAL 1**  
 Flute à cheminée 8 ft. 56 pipes  
 Prestant 4 ft. 56 pipes  
 Nazard 2 3/4 ft. 56 pipes  
 Quarte 2 ft. 56 pipes  
 Tierce 1 3/4 ft. 56 pipes
- MANUAL 2**  
 Bourdon 8 ft. 56 pipes  
 Flute à cheminée 4 ft. 56 pipes  
 Gemshorn 2 ft. 56 pipes  
 Larigot 1 1/2 ft. 56 pipes  
 Tremulant
- PEDAL**  
 Bourdon 16 ft. 32 pipes  
 Bourdon 8 ft. 12 pipes  
 Flute conique 4 ft. 32 pipes



### Choral Music

About the usual amount of choral music reached our office for the September issue. Some Septembers have seen more of the bumper crop.

Augsburg has a few arrangements of interest. Leland Sateren arranged a Gumpelzhaimer motet with the text On the Wood His Arms Are Stretched; it is practical and pleasant. David Johnson has a simple, flavorful arrangement of Saw Ye My Savior from *Church Harmony* 1834, with a flute obbligato. Robert Wetzler has arranged a short, strophic O Day Full of Grace by 19th century Danish Christoph Weyse, for TTBB. Originals from Augsburg include a big Jubilate by Norwegian Egel Hovland which has a tenor solo. Jean Pasquet has a small useful SAB setting of Create in Me a Clean Heart.

From Boston Music comes three of a set of five Contemporary Carols by Don McAfee and Richard Lamb. Guitar chords are provided for Carol of the New Year (slow jazz waltz), The Peace Carol (slow bassa nova) and The Minute Carol (in a rhythmic 5/4).

Alexander Broude continues its excellent editions of old music. Three in the Tetra choral series under the direction of Kurt Stone are an SAT Josquin des Prés O Jesu, O Jesu, Fili David, a Palestrina SSAA Hodie Christus Natus Est and an SSA Schein Gelobet seist du; these have text in the original language and in English translation. The same is true of numbers from The Treasury of English Church Music series which includes Byrd's SATTB Ne Irascaris edited by Peter Le Huray, Blow's SSATB Robert Carver Gaude Flore Virginialis, both edited by Denis Stevens. This is a worthy collection of a cappella music.

Choristers Guild continues its collection of junior choir materials with a tiny carol Listen, Shepherds Listen; Sleep, Little Baby Jesus, unison by Carolee Curtright; That We Might Find Him Still by Roberta Bitgood with flute and cello parts; Two Songs for Susie (Sing Alleluia and Wondrous Love) arranged by Sue Ellen Page with various percussion. A Mozart fragment has been arranged SA with two clarinets and cello (or organ) with the title Come, Glad Hearts.

La Vahn Maesch has arranged Six Junior Choir Anthems for H. T. Fitz-Simons Company. Some of these are unison, some SA; all are easy and practical. Gordon Young has set the Cherubim Song from the Russian liturgy in a familiar un-Russian style. Ewald Nolte has made a unison setting of The King of Love My Shepherd Is, to a tune associated with it in several editions.

Flammer's stack is largely for Christmas. There is a Marie Pooler cantata for children, So Far to Bethlehem, easy and tuneful and with a flute part optional.

Flammer carol arrangements include two Spanish ones by F. Broadus Staley: Go to Bethlehem, Shepherds and SA If You Keep Holy Night; and a Bohemian Let Our Gladness Know No End arranged by Paul Van Dyke. Originals include: a Lloyd Pfautsch Watchman, Tell Us of the Night, using SATB plus TTBB; Max Sinzheimer's A Child Is Born in Bethlehem, for combined choirs; The Bell Song by Gordon Young which uses familiar devices; Sharon Elery Rogers' A Chant of Glory and Praise, a lengthy setting of the Gloria in Excelsis; and a small Virgil Ford setting of He Shall Come Down.

For general use from Flammer: Alec

Wyton's King Jesus Hath a Garden using flute or recorder; Virgil Ford's simple What Manner of Love for unaccompanied choir; Eugene Butler's Creator of the Stars of Night whose considerable unison makes it easy; Hazel Hedges' introit Enter into His House with Praise; Walter Buchanan's SSATB Store Up Your Riches in Heaven, also with much unison; and the spiritual Give Me Jesus, arranged by E. E. Ferguson.

From Frank Music Corporation comes a single a cappella Thy Giving Power by John Carter.

H. W. Gray sends a number of Christmas items. Leading off with A Prayer for Christmas by the late Leo Sowerby in his familiar harmonic idiom, it continues with All Hail the Virgin's Son, a big TTBB Christmas anthem by Clarence Dickinson with tenor solo, violin and harp, and John Burke's Run, Shepherds, Run, with some bright writing in the accompaniment. Mary E. Caldwell has three pleasant small items — Such A Solitary Star, lyric and with some division of parts; SA How Far to Bethlehem, a fresh-sounding carol, and The Noël Carol arranged SAB from the French. Gordon Young's Make a Joyful Noise and Carillon for Christmas both make considerable use of unison in unoriginal harmonies. David H. Williams has a small setting of O My Dear Heart (modernized Balulalow text?); Parke S. Barnard has a Veni Emmanuel setting of interest, and V. Earl Copps has arrangements of William Billings' Shepherd's Carol published SSA, SATB and SAB.

Also from Gray come a short unison service, Missa Albaniensis by David Koehring, well worth a look-over, a Henry Fusner SSA arrangement of Mendelssohn's Lord at All Times; and, for handbells alone, Carillons by Jean Langlais.

The single item with any connotation in our field among the things sent by Hill and Range Songs is a kind of gospel song by John W. Peterson, It Took a Miracle.

About half the numbers from Hope Publishing Company are for the Christmas season. They include a small Cradled in the Manger by Austin Lovelace, with some unison; combined choir The Snow Lay on the Ground, with handbells, and Three Early American Christmas Settings, all by Carlton R. Young — useful, simple material; Five Christmas Carols on Traditional Texts by Donald Busarow for unison choir with instrumental descants; and Lloyd Pfautsch's antiphonal Nativity Carol, for SATB plus TTBB.

For general use from Hope there are: combined choir A Song of Triumph by Roberta Bitgood; Donald Hustad's arrangement of God of Our Fathers with brass choir, and Philip Landgrave's of Rise Up, O Men of God; Gordon Young's Laudate Dominum, in simple, block harmony; and a unison Thy Word Is Like a Garden by Gary Lanier.

From England Novello sends us a sizable Magnificat and Nunc Dimittis by James Bernard, a short bright Ye Are Fellow Citizens with the Saints by Charles F. Waters; Lord, Who Shall Abide in Thy Tabernacle, a well-made anthem by Arthur Bliss; a rather typical Eric Thiman anthem, The Wilderness, with a medium voice solo; I Said to the Lord by Gordon Jacob, with an interesting accompaniment; and Geoffrey Bush's The Holy Innocents' Carol for children's voices, piano and percussion.

Oxford University Press send a number of interesting items. Eight Christmas Carols have been arranged with orchestra or piano by John Rutter in two sets of four; they are a good addition of Oxford's famed carol collection. John Gardner's Cantata for Christmas sets seven carols of different sorts for mixed chorus and chamber orchestra; this not too easy work would justify some careful study. The full score is now available for the Vaughan Williams large-scale Hodie, first performed at the 1954 Three Choirs Festival;

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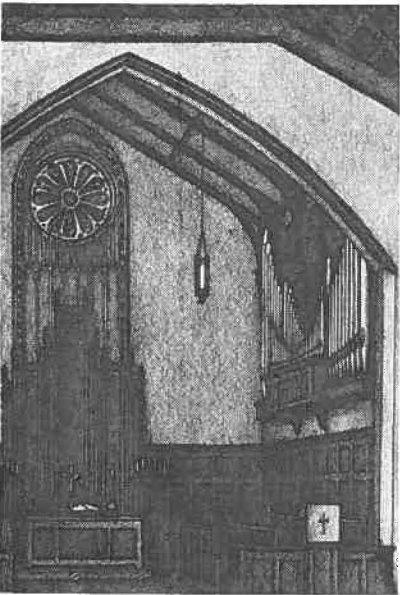


available records have already made the work relatively familiar.

Officium Pastorum, a 13th century Christmas music drama, transcribed for Oxford by W. L. Smoldon, with interest the many groups who have had success with other such works; many notes, directions, etc. are included.

Christmas anthems and carols from Oxford cover a very wide range of style and period. Many texts come from anonymous 15th century English sources. We will be able only to list them and to suggest that all of the collection should be seen. In Carols for Today series are: A Little Child There Is Yborn by John Joubert; Ave Plena Gracia by Peter Maxwell Davies; Balulalow by Nicholas Maw; The Virgin and Child by Phyllis Tate; Be Merry! (calypso rhythm) and Jesus Is His Name, both by James Bernard; I Sing of a Maiden by Christopher Le Fleming; and unusual Exultet Coelum Laudibus by John Painter. Carols with more recent texts include: Christ Child by David Harries; Nativity Carol and Shepherd's Pipe Carol, both with words and music by John Rutter; Epiphany Carol by Frank Merrick (four stanzas); another calypso, SA To Bethlehem by W. H. Parry; Praetorius' Today Is Born a Child on Earth, edited by Ward Gardner; and Two Christmas Spirituals (Mary Had a Baby and De Virgin Mary Had a Baby Boy) arranged by Malcolm Sargent. A Processional and Alleluia by Gay Hollander Rockwood is suggested for Christmas or Easter. Earl George's A Boy Is Born divides all sections; an ostinato in trebles would create an interesting effect.

Oxford's library of older English music is always edited by competent scholars.



### Reuter To Build Chancel Installation

The Reuter Organ Co., Lawrence, Kans. has been awarded a contract to build a two-manual, 20 rank instrument for the Auburn Presbyterian church, Auburn, Ind. Pipe work will be installed on the right side of the chancel area with several ranks exposed. The remainder of the organ will be placed immediately behind the façade. Completion of the organ is scheduled for late in 1968.

**GREAT**  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Gemshorn 8 ft. 61 pipes  
Gemshorn Celeste 8 ft. 49 pipes  
Octave 4 ft. 61 pipes  
Koppelflöte 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes

**SWELL**  
Rohrflöte 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Spitzprincipal 4 ft. 61 pipes  
Waldflöte 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Quinte 1 1/2 ft. 61 pipes  
Trumpet 8 ft. 61 pipes  
Tremolo

**PEDAL**  
Acoustic Gedeckt 32 ft.  
Principal 16 ft. 32 pipes  
Gedeckt 16 ft. 56 pipes  
Gemshorn 16 ft. 12 pipes  
Octave 8 ft. 44 pipes  
Gedeckt 8 ft.  
Gemshorn 8 ft.  
Super Octave 4 ft.  
Gedeckt 4 ft.  
Trumpet 16 ft. 12 pipes  
Trumpet 8 ft.  
Trumpet 4 ft.

This month's stack includes a setting of The Lord's Prayer by John Farmed edited by David Lumsden and available SSAA or SATB; an SSATTB Haec Dies by William Byrd edited by Edmund Fellowes; a new Watkins Shaw editing of the familiar Purcell Rejoice in the Lord Alway and Purcell's wedding anthem, How Blest Are They, realized by Philip Ledger and Imogene Holst; and Nolo Mortem Peccatoris by Morley revised by John Morehen.

Contemporary works are almost uniformly interesting. There are: O God Enfold Me in the Sun, a big morning anthem by Kenneth Leighton; The End Is the Beginning by John Gardner, well-conceived for a cappella chorus; Michael Rose's Sing to the Lord a Joyful Song, not difficult, useful; Brian Longthorne's O Be Joyful in the Lord, with a brilliant accompaniment; John Nourse's setting of the same text, also interesting; settings of the Magnificat and Nunc Dimittis by John Garner and Robin Orr, and Communion Services, in A minor by Harold Darke and in C by Alan Hall, of interest to directors in liturgical surroundings; Christ Our Passover by Alan Gibbs, for Easter; Sefton Cottom's unison Caedmon's Hymn of Creation; John Floren's small, bright Arise, Oh Ye Servants of God; and a Laurence Davies editing of a Bach melody, God is Living, God is Here. A sizable William Mathias word for chorus, trumpets, percussion and organ entitled Three Medieval Lyrics is a highly interesting work designed for a top-flight professional group.

A Roy Ringwald arrangement of an old gospel song, Precious Lord, Take My Hand, was created in memory of Martin Luther King, Shawnee Press.

-FC

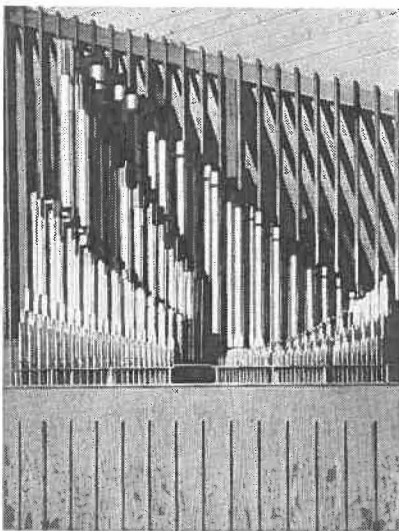
### New Holloway Organ At Lebanon, Ind.

The E. H. Holloway Organ Co., Indianapolis, Ind. has installed a new two-manual organ in the Centenary Methodist Church, Lebanon, Ind. The new instrument is located in a spacious chancel setting.

**GREAT**  
Quintaton 16 ft. 61 pipes  
Principal 8 ft. 61 pipes  
Gedeckt 8 ft. 61 pipes  
Octave 4 ft. 6 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 2 ranks 122 pipes

**SWELL**  
Holzgedeckt 8 ft. 61 pipes  
Salicional 8 ft. 61 pipes  
Vox Celeste 8 ft. 49 pipes  
Dulciana 8 ft. 61 pipes  
Hohlflöte 4 ft. 61 pipes  
Nasat 2 1/4 ft. 61 pipes  
Principal 2 ft. 61 pipes  
Terz 1 1/2 ft. 61 pipes  
Trompet 8 ft. 61 pipes  
Tremulant

**PEDAL**  
Subbass 16 ft. 32 pipes  
Quintaton 16 ft.  
Bourdon 8 ft. 32 pipes  
Chorale Basse 4 ft. 32 pipes  
Rauschquint 2 ranks 64 pipes  
Posaune 16 ft. 32 pipes  
Hautboy 4 ft. 32 pipes



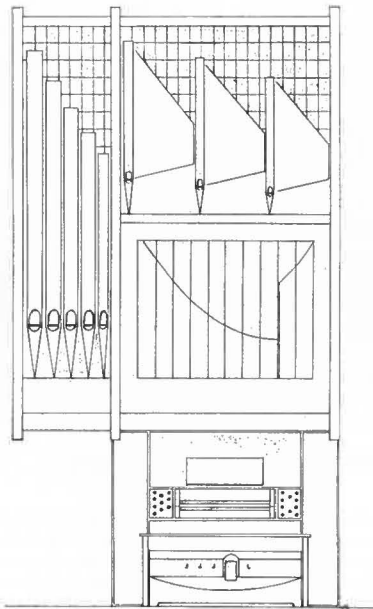
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Walter D. Ross became the director of music at Grace Methodist Church, Atlanta, Ga. on Aug. 1. He previously held a similar position at Hayes Barton Baptist Church, Raleigh, N.C. Grace Church is in the midst of a building program; a new organ will be installed in January.

Mr. Ross's professional background was summarized in the August, 1965 issue of THE DIAPASON.



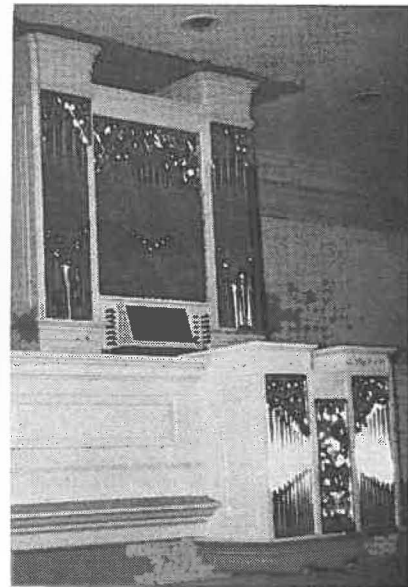
### Hartman-Beaty Tracker Due By Thanksgiving

Trinity Church, Saugerties, N.Y. has contracted for a new mechanical action organ from the Hartman-Beaty Organ Co., Englewood, N.J. The instrument is now under construction and will be installed before Thanksgiving. The free-standing case will be made of cherry. It was designed by Louis Van Leeuwen, Somerville, N.J. Pedal prestants will be of copper with inserted tin mouths, while the Great prestants will be of tin. Aluminum and plastic parts are being used in the action. Two of the pedal ranks have electric action.

**GREAT**  
Prestant 8 ft. 46 pipes  
Gedeckt-Pommer 8 ft. 58 pipes  
Principal 4 ft. 58 pipes  
Rohrpleife 4 ft. 58 pipes  
Mixture 3 ranks 174 pipes

**SWELL**  
Rohrflöte 8 ft. 30 pipes  
Dolce 8 ft. 46 pipes  
Spillflöte 4 ft. 58 pipes  
Principal 2 ft. 58 pipes  
Sesquialtera 2 ranks 83 pipes  
Scharf 3 ranks 162 pipes  
Hautbois 8 ft. 58 pipes  
Tremulant 8 ft. 58 pipes

**PEDAL**  
Subbass 16 ft. 30 pipes  
Prestant 8 ft. 30 pipes  
Choral Bass 4 ft. 12 pipes  
Spitz Octave 2 ft. 12 pipes  
Oktavlein 1 ft. 12 pipes  
Fagott 16 ft. 30 pipes  
Fagott 8 ft. 12 pipes  
Fagott 4 ft. 12 pipes



### New Noack Tracker In Historic Church

A new two-manual, mechanical action organ was dedicated at Pohick Church, Lorton, Va. on June 16. The church was built in 1773 and was the home church of George Washington and other illustrious early Americans. The new instrument is the result of some interesting collaboration. Fritz Noack, Andover, Mass. built the organ proper; Charles Fisk designed the case, and Roger B. Martin carved the pipe shades. The Rev. Albert Jones, Rector of Pohick Church, and John Fesperman were consultants in the project.

**GREAT**  
Chimney Flute 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Spitzflöte 4 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Mixture 4 ranks 224 pipes

**POSITIV**  
Gedackt 8 ft. 56 pipes  
Stopped Flute 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Quinte 1 1/2 ft. 56 pipes

**PEDAL**  
Subbass 16 ft. 30 pipes  
Bourbon 8 ft. 30 pipes  
Bassoon 16 ft. 30 pipes



### Two-Manual Hansen At St. John's, Quincy

William A. Hansen, Jr., Quincy, Ill. has built a two-manual organ for the Lutheran Church of St. John, Quincy. The action is electro-pneumatic; front pipes include Pedal and Hauptwerk principals. Elmer R. Holzgraeffe is the organist.

**HAUPTWERK**  
Prinzipal 8 ft. 61 pipes  
Rohrflöte 8 ft. 61 pipes  
Oktav 4 ft. 61 pipes  
Blockflöte 2 ft. 61 pipes  
Mixture 4-5 ranks (prepared)

**BRÜSTWERK**  
Gedackt 8 ft. 68 pipes  
Erzähler 8 ft. (prepared)  
Erzähler Celeste (prepared)  
Koppelflöte 4 ft. 68 pipes  
Prinzipal 2 ft. 61 pipes  
Gemsquinte 1 1/2 ft. 61 pipes  
Trompette 8 ft. (prepared)  
Tremolo

**PEDAL**  
Subbass 16 ft. 44 pipes  
Prinzipal 8 ft. 44 pipes  
Flöte 8 ft.  
Oktav 4 ft.

## New Holy Cross Organ By Robert Roche

A new organ by Robert Roche, Taunton, Mass. was opened at Holy Cross RC Church, South Easton on Oct. 29, 1967. The instrument is located in the chancel on both sides of a window and faces directly toward the nave. Wind pressure of 3 inches is used, together with unification and variable scaling. Provision has been made for the addition of a swell division.

### GREAT

Contraviola 16 ft.  
Principal 8 ft.  
Rohrgedacht 8 ft.  
Gemshorn 8 ft.  
Octave 4 ft.  
Flute 4 ft.  
Nazard 2 2/3 ft.  
Doublette 2 ft.  
Tierce 1 1/2 ft.  
Fourniture 4 ranks  
Trompette 8 ft.

### POSITIV

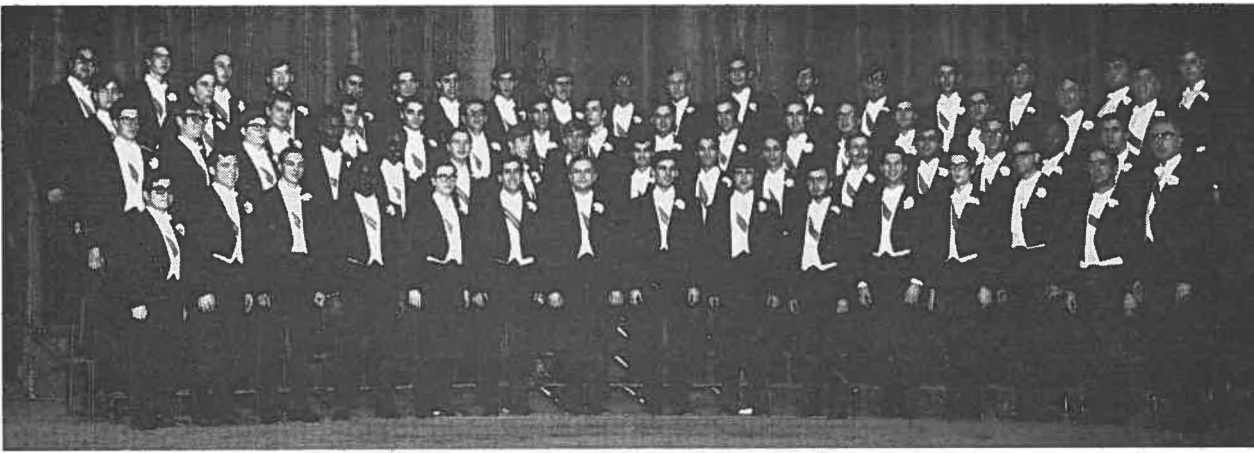
Rohrflöte 8 ft.  
Gemshorn 8 ft.  
Spitzflöte 4 ft.  
Flute 4 ft.  
Nazard 2 2/3 ft.  
Principal 2 ft.  
Larigot 1 1/2 ft.  
Trompette 8 ft.  
Clarion 4 ft.

### PEDAL

Subbass 16 ft.  
Principal 8 ft.  
Bassflute 8 ft.  
Gemshorn 8 ft.  
Quinte 5 1/3 ft.  
Choralbass 4 ft.  
Gemshorn 4 ft.  
Mixture 4 ranks  
Contraposaune 16 ft.  
Trompette 8 ft.  
Clarion 4 ft.

### ANALYSIS

Principal 16 ft. 85 pipes  
Rohrflöte 8 ft. 73 pipes  
Gemshorn 16 ft. 85 pipes  
Nazard 2 2/3 ft. 65 pipes  
Trompette 16 ft. 85 pipes  
Subbass 16 ft. 44 pipes  
Mixture 4 ranks 244 pipes



The Men's Glee Club of Wayne State University, Detroit, has won an international competition of which it can be very proud. It won top honors July 13 at the International Music Eisteddfod at Llangollen, North Wales. The 40-voice glee club, directed by Dr. Harry Langsford, won over 18 other top male choral groups from all over the world. In winning the choir scored the highest point total in the history of the competition. Groups from Wales and England won second and third places.

The July 13 festival was a highlight on the club's third European tour. The club left Detroit June 17 and on its seven-week tour performed in Norway, Sweden, Denmark, Germany, and finally at London's Westminster Abbey.

## Fritzsche Builds For Historic N.C. Church

The Paul Fritzsche Organ Co., Allentown, Pa. has been awarded a contract to build a two-manual organ for the Buffalo Presbyterian Church, Greensboro, N.C. The church, one of the oldest in the area, was organized in 1756. Installation is scheduled for the Fall of 1968.

### GREAT

Principal 8 ft. 61 pipes  
Octave 4 ft. 61 pipes  
Fifteenth 2 ft. 61 pipes  
Mixture 3 ranks 183 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler 4 ft. 12 pipes  
Sifflöte 2 ft. 12 pipes  
Nazard 2 2/3 ft.  
Tierce 1 1/2 ft.  
Rohr Flute 8 ft.  
Flute 4 ft.  
Trompette 8 ft.  
Chimes

### SWELL

Erzähler 8 ft.  
Rohr Flute 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Nachthorn 4 ft. 61 pipes  
Nasat 2 2/3 ft.  
Nachthorn 2 ft. 12 pipes  
Tierce 1 1/2 ft.  
Sifflöte 1 ft.  
Trompette 8 ft. 61 pipes  
Clarion 4 ft. 12 pipes  
Tremolo

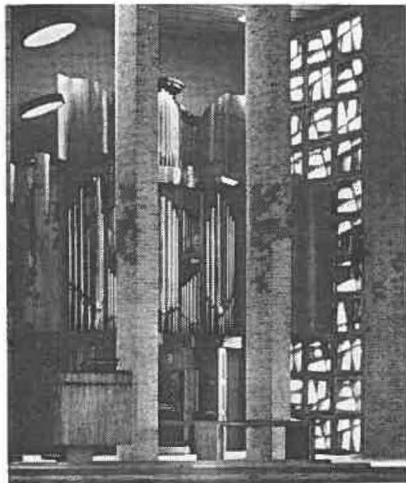
### PEDAL

Sub-Bass 16 ft. 32 pipes  
Lieblich Gedeckt 16 ft.  
Principal 8 ft.  
Bourdon 8 ft. 12 pipes  
Rohr Flute 8 ft.  
Choral Bass 4 ft. 32 pipes  
Nachthorn 4 ft.  
Super Octave 2 ft. 12 pipes  
Trumpet 16 ft.  
Trompette 8 ft.  
Clarion 4 ft.



## New Hammond X-66 At Calif. Auditorium

The city of South Gate, Calif. has purchased a Hammond model X-66 for the Municipal Auditorium. The installation was first heard on March 22 at the annual Azalea Festival Musicale. The X-66 has 61-note manuals and a 25-note pedalboard. Purchase of the X-66 was made possible through the efforts of the Auditorium Association, formed last year.



## Pels In s'Hertogenbosch Features Unusual Case

Pels Pipe Organs, Alkmaar, Holland has built a large two-manual organ for the Reformed Church of the Second Coming, s'Hertogenbosch. The instrument stands encased in the chancel; contoured case doors follow the shape of the façade. Principal and mixture pipes are all 75% tin. Low wind pressure and open toe voicing are used.

### HAUPTWERK

Prestant 8 ft. 56 pipes  
Rohrflute 8 ft. 56 pipes  
Octave 4 ft. 56 pipes  
Superoctave 2 ft. 56 pipes  
Sesquialtera 2 ranks 112 pipes  
Mixture 4 ranks 224 pipes  
Schalmei 8 ft. 56 pipes

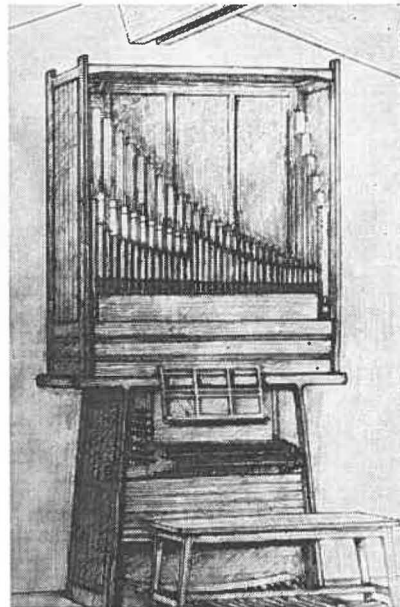
### OBERWERK

Salicet 8 ft. 56 pipes  
Hohlquintadena 8 ft. 56 pipes  
Prestant 4 ft. 56 pipes  
Rohrflute 4 ft. 56 pipes  
Nachthorn 2 ft. 56 pipes  
Quint 1 1/2 ft. 56 pipes  
Scharff 4 ranks 224 pipes  
Dulzian 8 ft. 56 pipes  
Tremulant

### PEDAL

Subbass 16 ft. 30 pipes  
Baarpipe 8 ft. 30 pipes  
Fagot 16 ft. 30 pipes  
Clarion 4 ft. 30 pipes

HENRY GLASS, JR., Emmanuel Episcopal Church, Webster Groves, Mo. will conduct the choir of that church in four consecutive appearances on The Protestant Hour, appearing first Sept. 22.



## Wolff Builds New Residence Tracker

Bernard and Mireille Legacé, Montreal, Que. have commissioned Hellmuth Wolff, Montreal organ builder, to construct a new two-manual tracker organ for their home. Mr. Wolff is originally from Switzerland and is a former pupil of Metzler.

The instrument in its tonal resources will be closer to the Renaissance ideal than to that of the Baroque. That is, a rich variety of colors is emphasized rather than a perfectly blended pleno.

### GRAND ORGUE

Flute à cheminée 8 ft. 56 pipes  
Prestant (wood) 4 ft. 56 pipes  
Petit bourdon 2 ft. 56 pipes  
Nazard 2 2/3 ft. 56 pipes  
Tierce 1 1/2 ft. 56 pipes

### POSITIV

Viole de gambe 8 ft. 56 pipes  
Bourdon (wood) 8 ft. 56 pipes  
Flute à fuseau 4 ft. 56 pipes  
Larigot 1 1/2 ft. 56 pipes  
Cymbale en flutes 2 ranks 112 pipes  
Regal 8 ft. 56 pipes  
Tremblant  
Zimbelstern

### PEDALE (prepared)

Bourdon 16 ft. 32 pipes  
Flute 8 ft. 32 pipes  
Prestant 4 ft. 32 pipes

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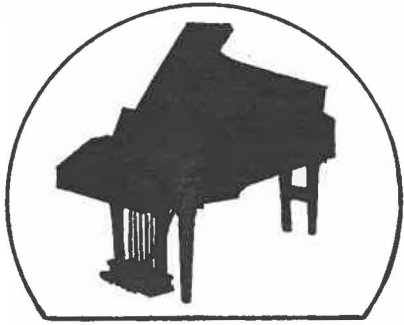
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## Harpsichord News

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.

(continued from last month)

When Rudolf Drescher found that I would not be able to attend Valenti's Carnegie Hall concert in which an amplified harpsichord was to be introduced, he very kindly arranged for me to hear and play a similar instrument at my convenience. The harpsichord was located near Carnegie Hall in a church basement hall that was large enough for the demonstration. It was played by Diane L. Fentules of Cleveland, who is a pupil of Valenti.

Mr. Drescher is an energetic man, with marked opinions about harpsichords and harpsichord playing. The following excerpt is his part of a conversation we had at the time:

"The moment you have a microphone and loudspeaker system there is first of all a certain distortion that can be only partially offset by the placement of the microphone, which is a very critical matter. Also, more importantly, with a microphone you amplify and take over all the extraneous noises in the instrument. It is after all the intent of the builder to minimize the action noise of any instrument. The aim is to produce tone, not tone mixed with noise.

"When one surveys the history of harpsichord building, one may observe the drive to create tone of clarity, with a rich structure of overtones that are as long lasting as possible. Of course there were limitations in the treble range. Even in the most marvelous copies of old instruments one finds the same fault — extremely short trebles. The short treble string was not the result of any inabilities on the part of the harpsichord maker, but rather of the poorer quality of steel available to them in those centuries. They needed very thin wire which was not available. This lack of appropriate steel material was largely responsible for the short trebles.

"To get back to our original consideration of microphone amplification, let me say that we wished to devise a method of pick-up which would amplify tone only and not the noise. We built a system which would take over an electro-magnetic wave. The real, singing tone of some 15 strings in a single unit. The energy goes through a magnetic coil positioned over each 15 strings. That energy then goes to a small pre-amplifier of the latest and finest transistor design where it is filtered and sent to a power amplifier built into the instrument. There are about four magnetic coils for each set of strings.

"From the power amplifier the ener-

gy goes directly to the speaker system which is of the finest quality hi-fi type. They are mounted in the instrument, parallel with the soundboard, and in that area of the board which does not normally sound.

"The marvel occurs in the mixture of sounds coming from the wooden soundboard and the hi-fi speakers. This mixture of tonal source is sent by the raised lid directly into the hall. Like a child's swing, the two sources impel each other in regular oscillation.

"As you know, all high frequencies, especially over 10,000 cycles, tend to be cut down by air resistance. So it seemed a good idea to push (amplify) the higher frequencies so that the sparkle of the instrument might be heard clearly in the rear of the hall.

"Although I was not there myself, friends have told me that a most outstanding American harpsichordist, playing on a marvelous American instrument, gave a concert in Philharmonic Hall. I understand some 2,000 people attended. They told me later that it was the usual grand playing but that they could not hear it at all well. They could see the man, and they had the memory of his playing from his recordings. However, as a live musical experience it was inadequate. What is the use of having the most wonderful musical instrument on the stage if one cannot hear it sufficiently to respond to the music? A rather schizophrenic situation to my mind.

"Also, what is the use of playing a harpsichord with modern instruments? What is the use, really? The harpsichord is covered by the modern instruments and is simply not heard. This is an old problem which can be traced all through history; read Quantz. Even Handel had to place four of these instruments, side by side, just to get the rhythmic orientation for the other instruments and singers.

"While I never care to discuss the comparative qualities of modern instruments, it does irk me much to see great harpsichordists, sitting before huge instruments, in large halls, and not be able to hear the music.

"In most of the baroque halls — not in cathedrals of course — but the baroque halls of the old castles, the rooms had a high frequency response. The overtones were rich. When the performing chamber groups were placed in the center of these halls the acoustical response was brilliant. But even in this very alive musical situation the tone was not loud enough. From old etchings and drawings we may see that it was the custom for listeners to gather quite closely around the players. Of course the instruments could be heard clearly under this circumstance.

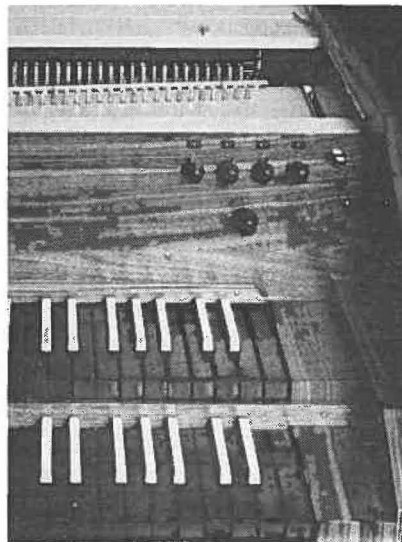
"Today, the opportunity for such an intimate setting is rare. Concerts must be paid for, and the cost must be met partially by large audiences. No longer will 30 or 40 in the audience be enough to support the concert. This means that chamber music must be performed in large auditoriums.

"Also, we live in the 20th century. At one time it could be said that only those who could afford to give a large sum could expect to be invited to a concert. Today, we have come to expect that everyone is entitled to listen to chamber music without the need of spending up to a hundred dollars for a ticket. As a result we are expanding our audiences through the music education of our young people, and building larger and larger concert halls to accommodate them.

"There is no need to discuss whether you use the amplifier all the time. If the hall is large, use it. If not, don't use it. But, in any case have it, and be prepared. Use it with discretion and always with taste. If you don't want to concertize in large halls . . . this is all very well. But don't do this and cheat the listeners.

"There are many who make squeamish remarks about the possibility of tonal distortion and the unreal volume level. These same people fail to realize that every great player today made his or her reputation through electronic amplification via broadcasting and recording.

"We must hope that at some time in the future, the great orchestras will engage harpsichordists as soloists with the orchestra, much as they engage pianists, violinists, cellists and singers today. This will make the economic life of the harpsichordist much more attractive. It will make it worthwhile for a young musician to specialize as a harpsichordist. A breath of fresh air is needed in the harpsichord world!"



Control knobs are located to the right of the keyboard.

### OFF THE SOUNDBOARD

Word has come that Reuel Lahmer, composer-in-residence at the American College in Switzerland, will remain there for another season. Mr. Lahmer has performed recitals of harpsichord music in the college library. He indicates that a summer music school for 1969 is in the planning stage.

A very useful booklet has come to my attention. It is *Harpsichord Regulating and Repairing* by Frank Hubbard (Lyman St., Waltham, Mass. 02154). The book is illustrated with line drawings by William Post Ross.

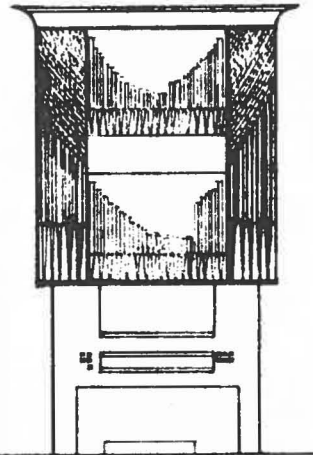
While the emphasis is on antique-style instruments, consideration is also given to modern ones. Tuning, repairing a soundboard crack, or replacing a string are all typical of the book's informative character. A valuable glossary is also included.

Maurice de Angeli, harpsichord builder in Pennsylvania, Pa. has developed a type of concealed, metal tubular framing which contributes to the stability of an instrument. Mr. de Angeli was formerly a cabinet maker and has been able to use to good advantage his experience in that field for the joining and finishing of harpsichords.

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The concept of the two-manual organ is connected irrevocably in my memory with the work of Professor Fritz Heitmann, the internationally known Berlin Cathedral organist. This man, who gave concerts on the great organs of Germany and abroad, left behind for us his musical last will and testimony in the form of recordings—most of them on two-manual organs. Concerning his experience with the Schnitger organ in the Eosander Chapel of the Charlottenburg Palace, he wrote: "During long years of playing the instrument and constant study of the works of classical organ music, the realization has become stronger and stronger that we organists are, with such an instrument, the curators and proclaimers of the most noble artistic values which the musical culture of our people and that of the entire western world has to offer."

In addition to a recording of the third part of the Bach Clavierübung made in 1938 on this historic organ, Heitmann played the works of the old and modern masters, including the first organ sonata of Hindemith, on the two-manual organ at the Ernst Moritz Arndt Church in his home community of Berlin-Zehlendorf. This organ, built in 1935, unites in its construction my own experiences with historic organs and the efforts toward renewal of organ reform under Hans Henny Jahnn and Albert Schweitzer. Although almost 90% of all the organs in Berlin were destroyed by 1945, this instrument survived.

And it was Professor Heitmann who reported in his memoirs of 1946 that the two-manual organ in the Gruftkirche of the Berlin Cathedral was the first new organ to be dedicated after the war: "The limited means available forced us to reduce the organ to its most essential; every stop in this organ has its basic required function and meaning, both by itself and in conjunction with the mixtures. This is an advantage over many great works in which doubling and amassing of the stops in unison hinders the clear effect of the organ music. And so is necessity the mother of invention. . ."

I have taken the liberty of quoting one of the most influential organists of recent times, because I am convinced that the discussion of organists and organ builders can in no way be absent from creative organ building without taking away from one of the partners in conversation his mission as curator of his art. Since I can assume the role of speaking for German organ building within the limits of the present subject, I would like to point out that the period of considering the two-manual organ was the time of need after the war. This applied not only to the city of Berlin, but also to Hamburg, Magdeburg, Düsseldorf, Dresden, Frankfurt and Munich. After the destruction there was everywhere the possibility of a new beginning and the realization of the ideals which had been proclaimed in the realm of organ manufacture decades ago.

Let us take Berlin as an example. There were only a few instruments—mostly heavily damaged—which could be repaired even with great financial burdens. Was it worth it to take on these financial burdens or would it not be better to construct something entirely new on an essentially more modest scale? Today it is very difficult to imagine what it was like during that period of fateful decisions concerning the little bit which had been saved.

What did it mean to many a congregation that their organ, having survived the war in a moribund state, was now to be torn down because any added investment would be meaningless? And what confidence must the organ builder have had in the technical permanency and musical expres-

# SOME TWO-MANUAL SOLUTIONS

by Karl Schuke, Berlin

siveness of his instrument if he had the courage to go ahead and construct a two-manual organ, like the one described below in the Hochmeister Church, with only 22 stops instead of the old organ considered so great by the congregation, with perhaps three manuals and 40 stops.

(Mechanical key and stop-action)

## HAUPTWERK (C-g<sup>'''</sup>)

Principal 8 ft.  
Koppelflöte 8 ft.  
Oktave 4 ft.  
Spitzgambe 4 ft.  
Quarte 1-2 ranks  
Mixture 4-6 ranks  
Dulcian 16 ft.  
Trompete 8 ft.

## BRUSTWERK (C-g<sup>'''</sup>)

Gedackt 8 ft.  
Rohrflöte 4 ft.  
Principal 2 ft.  
Sesquialtera 2 ranks  
Sifflöte 1 ft.  
Cymbel 3 ranks  
Vox humana 8 ft.  
Tremulant

## PEDAL (C-f)

Untersatz 16 ft.  
Gemshorn 8 ft.  
Hohflöte 4 ft.  
Nachthorn 2 ft.  
Rauschpfeife 3 ranks  
Bass sesquialtera 3 ranks  
Posaune 8 ft.

I believe that I am justified in saying that the period of time during the 50's was in many cases a time of breakthrough for the two-manual organ. These "small" undertakings made during the lean years have survived the years of plenty and riches without subsequent additions or touching-up.

This brings us to the last decade. It was then again shown that not only questions of musicality come into consideration in forming an organ. If there is an ample supply of money, one tends to become unfaithful to many good old resolutions. It was often the duty of the organ builder to discourage the persons placing the order from all too extravagant plans. This was often a difficult task for the organ builder who wished to be not only a business man but also a curator of his art. During the lean years he had learned to make thrifty specifications. For this reason it was his duty to say: this organ is too large for this room, it would be better to invest the money in the most expensive construction materials.

I remember well one instance where we were building an organ and at the same time a church nearby was to get an organ with three manuals. It was of the utmost difficulty to convince the persons placing the order that three manuals in their church would be meaningless and that an organ with two manuals is also quite valuable.

There is no set rule for deciding whether an organ must have one or two, two or three, or finally three or four manuals. In this question organists and organ builders often disagree. Let us assume, for example, that sufficient room is available on an inside balcony. A certain amount of money is available with which a small organ with two manuals and pedal can be

built; however, with a Principal 4' in the manual as a basis. As a builder of organs the most important thing in my mind is the most intensive musical deployment possible of the space. For this reason I would suggest in this case that the plan be discussed of building an organ with one manual and pedal. An open diapason (Principal 8') in the manual would then be the basis, however. Of course trios cannot be played on one manual and pedal, but the voicing can be done flexibly within this one manual, so that the inner voices will stand out well. The stops of the pedal should be more than just representatives of the bass; they must be characteristic solo voices of an independent nature. Naturally, these organs require a lot from the artist in concert. However, the greater number of musical colors and the over all sound of the work will tend to compensate for the artist. Consider these two possible specifications:

### Number 1

#### MANUAL 1 (C-g<sup>'''</sup>)

Rohrflöte 8 ft.  
Principal 4 ft.  
Sesquialtera 2 ranks  
Waldflöte 2 ft.  
Mixture 3 ranks

#### MANUAL 2 (C-g<sup>'''</sup>)

Gedackt 8 ft.  
Spitzflöte 4 ft.  
Oktave 2 ft.

#### PEDAL (C-f)

Subbass 16 ft.  
Hohflöte 4 ft.

### Number 2

#### MANUAL (C-g<sup>'''</sup>)

Principal 8 ft.  
Gedackt 8 ft.  
Oktave 4 ft.  
Flöte 4 ft.  
Nasat 2 $\frac{3}{4}$  ft.  
Oktave 2 ft.  
Sesquialtera 2 ranks  
Mixture 3 ranks  
Trompete 8 ft.

#### PEDAL (C-f)

Subbass 16 ft.  
Oktavbass 8 ft.  
Hohflöte 4 ft.

This problem confronts us again when comparing organs with two and three manuals: the two manuals have a richer tone, more color and a fuller body in connection with a somewhat more limited instrumental technique. On the other hand, the three manuals offer a more finely membered tone with the help of an elegant technique.

An example of this is the organ in the Petri Church in Hamburg-Altona. Although 31 stops could have been divided among three manuals, plans were instead made to construct an organ with two completely full manuals and an absolutely independent pedal. Since several combination-pistons have been provided for, a quick change of tone colors is possible within the two manuals.

(Mechanical key-action, electric stop-action; four free combination-pistons)

#### HAUPTWERK (C-g<sup>'''</sup>)

Gedacktpommer 16 ft.  
Principal 8 ft.  
Spießflöte 8 ft.

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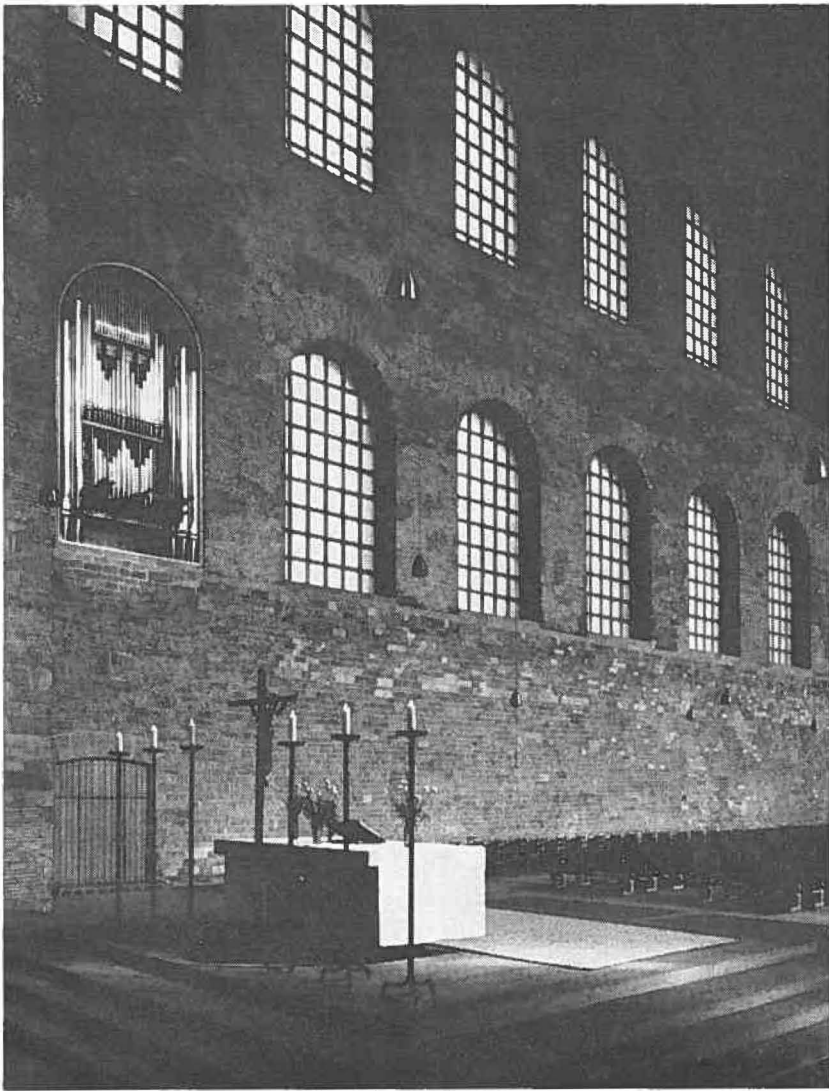
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Konstantin Basilica, Trier

Rohrflöte 8 ft.  
Oktave 4 ft.  
Koppelflöte 4 ft.  
Nasat 2 3/4 ft.  
Oktave 2 ft.  
Mixture 5-6 ranks  
Trompete 8 ft.  
Schalmel 8 ft.  
Tremulant

**OBERWERK (C-g''')**

Metallgedackt 8 ft.  
Quintadena 8 ft.  
Principal 4 ft.  
Rohrflöte 4 ft.  
Waldflöte 2 ft.  
Sesquialtera 2 ranks  
Siffelöte 1 1/2 ft.  
Scharff 4-5 ranks  
Rankett 16 ft.  
Krummhorn 8 ft.  
Tremulant

**PEDAL (C-f')**

Principal 16 ft.  
Subbass 16 ft.  
Oktave 8 ft.  
Gemshorn 8 ft.  
Oktave 4 ft.  
Nachthorn 2 ft.

Mixture 5 ranks  
Posaune 16 ft.  
Trompete 8 ft.  
Cornett 4 ft.

Another organ which could be considered on the border between two and three manuals is the one in the Konstantin Basilica in Trier. Before we can begin to speak about the problematics of organ construction, I must try to give a rough idea of the expanse of this piece of architecture which dates back to Roman times. The interior space, 225 ft. long, 100 ft. high and 85 ft. wide, was closed in again by means of a horizontal beamed ceiling, after it had been burned out during the war. When later the basilica was to be used for Protestant religious services, plans were made to build an organ. An instrument with approximately 30 to 40 stops, located next to the altar, would have seemed like a choir organ in a space of such dimensions. Moreover, the cube of the organ

casings would have impaired the solemnity of this room. Realizing the great expanse of the space, I never had the intention of entirely supplying this building with music. In addition, my prime resolve was to leave undisturbed the uniqueness of this monumental building. It was therefore decided to place the organ in a window niche.

The organist sits behind a stone railing; the instrument extends 26 ft. above. To the right and to the left on the railing are located the pipes of the pedal Principal 16'. They frame the central flats, formed above by the Positiv, in the center by the Great, and below by the small pipes of the Pedal. The bells or shanks of the Spanish Trompete belong to the additional rack boards of the Great, which are coupled mechanically to this division. The specification of the organ in the Petri Church in Hamburg-Altona was planned with the main idea of providing an special richness of tone color. Here it was essentially a question of a fundamental perfection of the chorus in the choir of diapasons and reeds without, at the same time, limiting the selection of the solo stops. Both aims were more easily accomplished on a two-manual organ than on a three-manual.

(Mechanical key action, electric stop-action; two free combination-pistons)

**HAUPTWERK (C-g''')**

Principal 8 ft.  
Rohrflöte 8 ft.  
Oktave 4 ft.  
Gemshorn 4 ft.  
Nasat 2 3/4 ft.  
Oktave 2 ft.  
Mixture 6-8 ranks  
Scharff 4-6 ranks  
Trompete 16 ft.  
Spanische Trompete 8 ft.  
Spanische Trompete 4 ft.

**OBERPOSITIV (C-g''')**

Gedackt 8 ft.  
Praestant 4 ft.  
Gedacktflöte 4 ft.  
Feldpfeife 2 ft.  
Sesquialtera 2 ranks  
Quinte 1 1/2 ft.  
Mixture 5-7 ranks  
Cymbel 4 ranks  
Fagott 16 ft.  
Oboe 8 ft.

**PEDAL (C-f')**

Principal 16 ft.  
Oktave 8 ft.  
Hohlflöte 4 ft.  
Nachthorn 2 ft.  
Bassaliquot 3 ranks  
Hintersatz 5 ranks  
Posaune 16 ft.  
Trompete 8 ft.  
Clairon 4 ft.

I have limited myself essentially to the two-manual organ whose Great is based on the open diapason (Principal). This should not be taken to mean that I am not equally interested in the so-called "small" organs. In this respect, I have not gone into the question of the two-manual organs which are in use in great variety as home organs and practice-instruments. Unfortunately, one must always think of

mass production in view of the price of these organs. However, one should limit oneself in this respect to the technical substance of the organs and treat the musicality as far as possible on an individual basis.

Finally, I would like to mention two examples from among some organs which were realized without exceptional difficulties. In Essen-Ruttenscheid there is an organ which has its Great on the railing, in front of the Pedal. The player sits under the Positiv which is placed in a swell box. Right next to the organist is the church choir, a happy architectural solution for the side balcony of a room which in itself is quiet.

(Mechanical key and stop-action)

**HAUPTWERK (C-g''')**

Principal 8 ft.  
Pommer 8 ft.  
Oktave 4 ft.  
Nachthorn 2 ft.  
Sesquialtera 2 ranks  
Quarte 1 1/2 ft.  
Mixture 4 ranks  
Krummhorn 8 ft.  
Tremulant

**POSITIV (C-g''')**

Rohrflöte 8 ft.  
Spitzgedackt 4 ft.  
Principal 2 ft.  
Quinte 1 1/2 ft.  
Scharff 3 ranks

**PEDAL (C-f')**

Subbass 16 ft.  
Principal 8 ft.  
Gedackt 8 ft.  
Hohlflöte 4 ft.  
Hintersatz 5 ranks  
Posaune 16 ft.  
Trompete 4 ft.

In Traisa, the organ was placed asymmetrically on the side of the balcony. The Great, with the Principal 4' as the facade, is located directly behind the organist as a sort of "rear Positiv." The second manual division is located over the keyboard area; the Pedal is placed parallel to the wall. Had the organ been given a central position, the balcony would have been divided into two unusable halves.

(Mechanical key and stop-action)

**HAUPTWERK (C-g''')**

Rohrflöte 8 ft.  
Principal 4 ft.  
Sesquialtera 2 ranks  
Mixture 4-5 ranks  
Dulcian 8 ft.

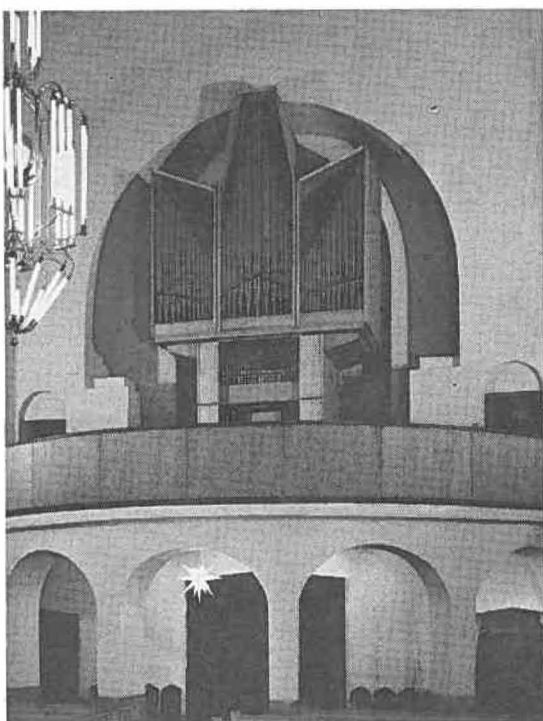
**HINTERWERK (C-g''')**

Gedackt 8 ft.  
Spitzgedackt 4 ft.  
Principal 2 ft.  
Scharff 3 ranks  
Tremulant

**PEDAL (C-f')**

Subbass 16 ft.  
Principal 8 ft.  
Hohlflöte 4 ft.

In closing, I feel that I am speaking in accord with the opinion of Professor Heitmann if I say from my own experience as an organ builder: it is possible to recognize the superior curators of organ culture in their evaluation of the organ with two manuals.



Hochmeister Kirche, Berlin

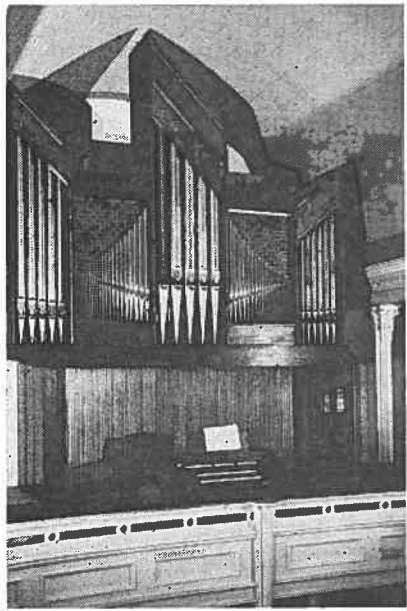


Petrikirche, Hamburg-Altona



Traisa, West Germany





### McManis Builds For 106-year-old Church

The McManis Organ Co., Kansas City, Kans. has installed a five voice, seven rank instrument at Zion Ev. Lutheran Church, Bensenville, Ill. Zion's 106-year-old building has a barrel vault and galleries on three sides. The organ, located in the rear gallery, will have a façade of Principal pipes.

#### GREAT

- Gemshorn 16 ft.
- Principal 8 ft.
- Rohrflöte 8 ft.
- Gemshorn 8 ft.
- Octave 4 ft.
- Rohrflöte 4 ft.
- Quinte 2 3/4 ft.
- Octave 2 ft.
- Mixture 3 ranks
- Scharf 3 ranks
- Trumpet 8 ft.

#### SWELL

- Rohrflöte 8 ft.
- Gemshorn 8 ft.
- Principal 4 ft.
- Gemshorn 4 ft.
- Rohrflöte 4 ft.
- Gemshorn 2 ft.
- Quinte 1 1/2 ft.
- Gemshorn 1 ft.
- Scharf 3 ranks
- Trumpet 8 ft.
- Clarion 4 ft.
- Tremolo

#### PEDAL

- Cornet 32 ft.
- Subbass 16 ft.
- Principal 8 ft.
- Gedeckt 8 ft.
- Gemshorn 8 ft.
- Octave 4 ft.
- Rohrflöte 4 ft.
- Gemshorn 4 ft.
- Rohrflöte 2 ft.
- Mixture 3 ranks
- Posaune 16 ft.
- Trumpet 8 ft.
- Clarion 4 ft.

#### ANALYSIS

- Subbass-Rohrflöte 16 ft. 85 pipes
- Principal 8 ft. 85 pipes
- Gemshorn 8 ft. 85 pipes
- Mixture 3 ranks 183 pipes
- Posaune 16 ft. 85 pipes

### New Balcom & Vaughan 25-Rank Organ in Seattle

Balcom & Vaughan Organs, Seattle, Wash. completed the installation of a new two-manual, 25-rank organ at Ballard First Lutheran church, Seattle, in the Spring of 1968. The Great and Pedal pipework is exposed on each side of the altar; the Swell is placed in the former chamber of the old organ. A Choral division is located in the rear gallery for accompaniment purposes and is playable both from the main console and from its own movable keyboard.

Thorild C. Swanson is organist of the church. The new instrument was dedicated on May 12 in a recital by Edward A. Hansen.

#### GREAT

- Principal 8 ft. 61 pipes
- Bordun 8 ft. 61 pipes
- Erzähler 8 ft. 61 pipes
- Octave 4 ft. 61 pipes
- Bordun 4 ft. 12 pipes
- Flach Flöte 2 ft. 61 pipes
- Fourniture 3-4 ranks 232 pipes
- Fagott 8 ft.
- Chimes

#### SWELL

- Rohrflöte 8 ft. 68 pipes
- Viola 8 ft. 68 pipes
- Viola Celeste 8 ft. 56 pipes

- Italian Principal 4 ft. 68 pipes
- Nachthorn 4 ft. 68 pipes
- Nasat 2 3/4 ft. 61 pipes
- Blockflöte 2 ft. 61 pipes
- Larigot 1 1/2 ft. 12 pipes
- Plein Jeu 3 ranks 183 pipes
- Basson 16 ft. 12 pipes
- Fagott 8 ft. 68 pipes
- Tremulant

#### CHORAL

- Gedackflöte 8 ft. 61 pipes
- Spitz Prinzipal 4 ft. 61 pipes



#### PEDAL

- Subbass 16 ft. 32 pipes
- Rohrbordun 16 ft.
- Hartenprinzipal 8 ft. 32 pipes
- Rohrflöte 8 ft.
- Viola 8 ft.
- Koralbass 4 ft. 12 pipes
- Bordun 4 ft.
- Rauschpfeife 3 ranks 32 pipes
- Basson 16 ft.
- Fagott 4 ft.

### Greenwood Builds Unified Chapel Installation

A two-manual organ has been built by the Greenwood Organ Co., Charlotte, N.C. in the new chapel of the First Presbyterian Church, Asheville. The chapel seats 140 and was completed in July. A new educational addition was built along with the chapel, and the church spent \$750,000 on an expansion program. The entire organ is exposed.

#### GREAT

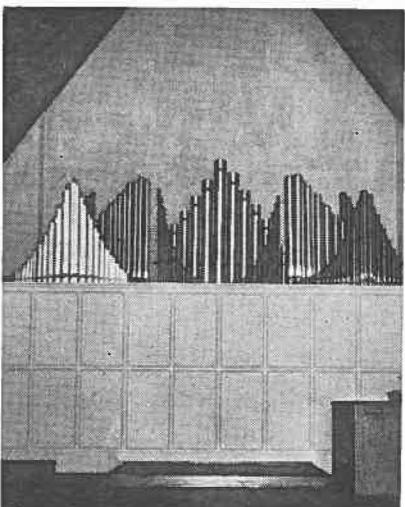
- Principal 8 ft.
- Bourdon 8 ft.
- Dulciana 8 ft.
- Prestant 4 ft.
- Bourdon 4 ft.
- Dulcet 4 ft.
- Twelfth 2 3/4 ft.
- Fifteenth 2 ft.
- Nineteenth 1 1/2 ft.

#### POSITIV

- Bourdon 8 ft.
- Dulciana 8 ft.
- Voix Aeolienne 8 ft. (prepared)
- Prestant 4 ft.
- Bourdon 4 ft.
- Dulcet 4 ft.
- Nasard 2 3/4 ft.
- Flageolet 2 ft.
- Larigot 1 1/2 ft.
- Krummhorn 8 ft.
- Krummhorn 4 ft.

#### PEDAL

- Bourdon 16 ft.
- Contra Dulciana 16 ft.
- Principal 8 ft.
- Bourdon 8 ft.
- Dulciana 8 ft.
- Quint 5 1/2 ft.
- Prestant 4 ft.
- Bourdon 4 ft.
- Dulcet 4 ft.
- Mixture 3 ranks
- Krummhorn 8 ft.
- Krummhorn 4 ft.



### Berkshire Builds Residence Unit Organ

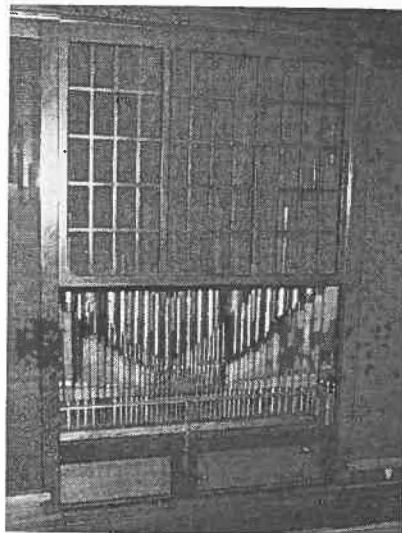
The Berkshire Organ Co., West Springfield, Mass. has completed a two-manual four rank unit organ for the Charles E. Page residence, Springfield. The instrument can be taken apart and put together in a few hours, making it easily transportable. Wind pressure is 2 inches; classic scaling is used.

#### MANUAL 1

- Bordun 16 ft.
- Prinzipal 8 ft.
- Rohrgedeckt 8 ft.
- Quintadena 8 ft.
- Prinzipal 4 ft.
- Rohrgedeckt 4 ft.
- Quintadena 4 ft.
- Nasat 2 3/4 ft.
- Prinzipal 2 ft.
- Quintflöte 1 1/2 ft.

#### MANUAL 2

- Quintade 16 ft.
- Prinzipal 8 ft.
- Rohrgedeckt 8 ft.
- Quintadena 8 ft.
- Quint 5 1/2 ft.
- Rohrgedeckt 4 ft.
- Quintadena 4 ft.
- Nasat 2 3/4 ft.
- Flöte 2 ft.
- Quintadena 2 ft.
- Quintflöte 1 1/2 ft.



#### PEDAL

- Resultant 16 ft.
- Bordun 16 ft.
- Prinzipal 8 ft.
- Bordun 8 ft.
- Quintadena 8 ft.
- Prinzipal 4 ft.
- Flöte 4 ft.
- Quintadena 4 ft.
- Nasat 2 3/4 ft.
- Quintflöte 1 1/2 ft.

#### ANALYSIS

- Bordun-Rohrgedeckt 16 ft. 97 pipes
- Prinzipal 8 ft. 73 pipes
- Quintadena 8 ft. 73 pipes
- Nasat-Quintflöte 2 3/4 ft. 73 pipes

### Hook & Hastings Op. 906 Rebuilt in Alpine, N.J.

Wilson Barry, Andover, Mass. completed last Fall the rebuilding of the E. & G. G. Hook & Hastings Op. 906, 1878, in the Alpine Community Methodist Church, Alpine, N.J. Originally built as a residence organ, the casework is richly carved in solid cherry with insets of imported ceramic tile. All parts of the instrument were cleaned and replaced, as necessary, in the rebuilding. A new façade was arranged from the 90% tin pipes of the Pedal principal. Of the 381 original pipes, 129 were discarded and 252 were revoiced; 323 new pipes were added.

Mrs. Lucius W. Metz is the organist at the church. The organ was rededicated in a recital by Alan Sever on Oct. 22, 1967.

#### (1878 stop list)

##### GREAT

- Open Diapason 8 ft. 61 pipes
- Unison Bass (dulciana) 8 ft. 12 pipes
- Dulciana 8 ft. 49 pipes
- Octave 4 ft. 61 pipes

##### SWELL

- Stopped Diapason 8 ft. 49 pipes
- Unison Bass 8 ft. 12 pipes
- Viola 8 ft. 49 pipes
- Flute 4 ft. 61 pipes
- Tremolo

##### PEDAL

- Sub Bass 16 ft. 27 pipes

#### (1967 stop list)

##### GREAT

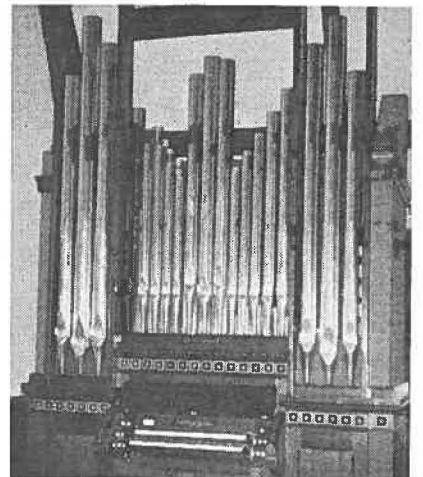
- Open Diapason 8 ft. 42 pipes
- Unison Bass 8 ft. 12 pipes
- Dulciana 8 ft. 49 pipes
- Octave 4 ft. 61 pipes

##### SWELL

- Stopped Diapason 8 ft. 61 pipes
- Fugara 4 ft. 61 pipes
- Gemshorn 2 ft. 61 pipes
- Cymbel 2-3 ranks 171 pipes
- Tremolo

##### PEDAL

- Sub Bass 16 ft. 27 pipes
- Principal 8 ft. 30 pipes



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# Nuremberg Organ Week 1968

The 17th annual International Organ Week at Nuremberg was held in the historic German city from June 23 through July 1. Pierre Cochereau made his first appearance at the festival. Other organists this year included: Dennis Townhill, organist of St. Mary's Cathedral in Edinburgh, Scotland, and teacher in the Royal Scottish Academy of Music there; Hans Heintze, Bremen; Luigi Fernando Tagliavini, Bologna, Italy; Rune Engso, Stockholm, Sweden; Gisbert Schneider, Essen; Konrad Voppel, Duisberg; Wolfgang Dallman, Heidelberg; and Rudolph Zartner, leading Nuremberg organist. The individual recitals were listed in the August issue.

As usual there were many choral events, some with full orchestra. A festival service at the great St. Lorenz Church had Oskar Söhngen of Berlin conducting. Visitors heard the chorus of the Nuremberg Teachers Singing Society sing with the Nuremberg Symphony under the baton of Hans Stadlmair of Munich in works of Fortner, David and Bruckner. A program of the choral and organ music of Hugo Distler featured the Kassel vocal ensemble directed by Klaus Martin Ziegler with Hermann Harrassowitz at the organ.

The Windsbach Boy Choir directed by Hans Thamm sang July 29 at the St. Lorenz Church and a Catholic festival mass was sung the next morning at the beautiful Liebfrauenkirche on the square.

The young organist competition was held this year at St. Egidian Church. Winner of the first prize for organ literature playing was 20-year-old Martha Schuster, student of Helmut Walcha; she played Introduction and Passacaglia, Reger and Sonata 1, Hindemith. Guy Bovet, 26, from Geneva, pupil of Pierre Segond and Marie-Claire Alain, was first prize winner for improvisation; he added to the given theme another by Pachelbel, who composed most of his music in Nuremberg. There were eight contestants in the organ competition for prizes of 2,500 DM, 1,500 DM and 750 DM.



Young Martha Schuster looks highly pleased as she poses with Guy Bovet. She won the playing, he the improvisation contests

A special feature this year was a recital for two organs at the Klosterkirche in Ebrach by Gisbert Schneider on the Epistle organ and Konrad Voppel on the Evangel organ. The program included Soler concertos 4, 5, and 6 and four Duets by C.P.E. Bach. Each organist also played individual numbers.

Visitors as usual included citizens of many countries on both sides of the Atlantic.

(report based on materials received from Klaus Deininger of Nuremberg)



Dennis Townhill poses with Rune Engso and his wife



The two organs at the Ebrach Cloister Church used for the two organ recital were built by Johann Christian Köbler, Frankfurt/Main in 1759-60.

## EVANGEL ORGAN HAUPTWERK

Principal 8 ft.  
Rohrflöte 8 ft.  
Viola da Gamba 8 ft.  
Salicional 8 ft.  
Oktav 4 ft.  
Flaut d'Amour 4 ft.  
Super Oktav 2 ft.  
Mixture 4 ranks  
Cornett 4 ranks  
Sesquialter 2 ranks  
Trompete 8 ft.

## POSITIV

Hohlflöte 8 ft.  
Flauto travers 8 ft.  
Hohlflöte 4 ft.  
Fugara 4 ft.  
Flaciduet 2 ft.  
Krummhorn 8 ft.  
Tremulant

## PEDAL

Subbass 16 ft.  
Violonbass 8 ft.  
Oktavbass 4 ft.

## EPISTLE ORGAN MANUAL

Prinzipal 8 ft.  
Italien. Flaut 8 ft.  
Salicional 8 ft.  
Oktav 4 ft.  
Dolce Flaut 4 ft.  
Quinta 3 ft.  
Superoktav 2 ft.  
Mixture 5 ranks  
Fagott 16 ft.  
Chalumeau 8 ft.

## PEDAL

Subbass 16 ft.  
Oktav 8 ft.

**PEDAL**  
Gedeckt 16 ft. 32 pipes  
Holzprincipal 8 ft. 32 pipes  
Choralbass 4 ft. 32 pipes

## Hill, Norman & Beard Builds At Exeter College

Hill, Norman & Beard, Ltd., London has completed a two-manual instrument in the Exeter College Chapel, Oxford. The chapel is one of the best known works of Sir Gilbert Scott and is of a neo-Gothic style based on St. Chappelle, Paris. The organ is situated at the west end.

William Hill installed a two-manual organ in 1859; it was enlarged in 1892 by the addition of a Choir division. The latest work was completed in 1967. The present specification was drawn up by Dr. F. Sternfeld, Fellow of Exeter College, and Edward Olleson, Christ Church, Oxford; the new case was designed by Herbert Norman and incorporates Victorian details from the former case and a tribune supporting the new console.

Stops labelled with asterisks are entirely new.

**GREAT**  
Quintaten 16 ft. 56 pipes  
Open Diapason 8 ft. 56 pipes  
Rohr Flute 8 ft. 56 pipes  
Oktave 4 ft. 56 pipes  
Clear Flute 4 ft. 56 pipes  
\*Quint 2 2/3 ft. 56 pipes  
Fifteenth 2 ft. 56 pipes  
\*Tierce 1 1/2 ft. 56 pipes  
\*Mixture 3 ranks 168 pipes  
\*Mounted Cornet 5 ranks 160 pipes (from Middle C)

**SWELL**  
Gedeckt 8 ft. 56 pipes  
Salicional 8 ft. 56 pipes  
Voix Celeste 8 ft. 56 pipes

Principal 4 ft. 56 pipes  
Nason Flute 4 ft. 56 pipes  
Octave 2 ft. 56 pipes  
\*Block Flute 2 ft. 56 pipes  
\*Larigot 1 1/2 ft. 56 pipes  
\*Scharf 3-4 ranks 204 pipes  
Schalmey 8 ft. 56 pipes  
Tremulant

**PEDAL**  
Principal 16 ft. 32 pipes  
Bourdon 16 ft. 32 pipes  
\*Oktave 8 ft. 32 pipes  
Bass Flute 8 ft. 32 pipes  
\*Spitz Flute 4 ft. 32 pipes  
\*Nachthorn 2 ft. 32 pipes  
Mixture 3 ranks 96 pipes  
Trumpet 8 ft. 32 pipes

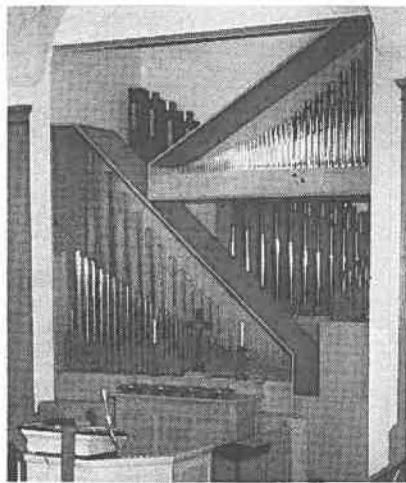
## New Rear Gallery Installation By Austin

St. Michael's RC Church, Brookville, Ind. has contracted with Austin Organs, Hartford, Conn. for the installation of a new two-manual instrument. It will be located in the rear gallery. The Great and Pedal principal choruses will be unenclosed. Negotiations were handled by Burton A. Yeager, area representative.

**GREAT**  
Principal 8 ft. 61 pipes  
Bourdon 8 ft. 61 pipes  
Erzähler 8 ft. 61 pipes  
Erzähler Celeste 8 ft. 49 pipes  
Oktave 4 ft. 61 pipes  
Koppelflöte 4 ft. 49 pipes  
Fifteenth 2 ft. 61 pipes  
Forniture 4 ranks 244 pipes  
Krummhorn 8 ft. 49 pipes

**SWELL**  
Hohlflöte 8 ft. 68 pipes  
Viola 8 ft. 68 pipes  
Principal 4 ft. 68 pipes  
Rohrflöte 4 ft. 68 pipes  
Blockflöte 2 ft. 61 pipes  
Quint 1 1/2 ft. 61 pipes  
Cymbal 2 ranks 122 pipes  
Trompette 8 ft. 68 pipes

**PEDAL**  
Principal 16 ft. 32 pipes  
Gedeckt 16 ft. 12 pipes  
Oktave 8 ft. 12 pipes  
Rohrflöte 8 ft. 12 pipes  
Super Oktave 4 ft. 12 pipes  
Mixture 2 ranks 64 pipes  
Trompette 16 ft. 12 pipes  
Krummhorn 4 ft.

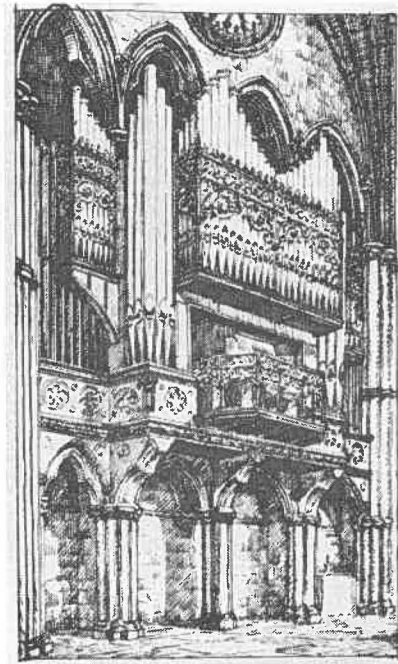


## New Steiner Inaugurated At Evans City, Pa.

A new two-manual organ built by Steiner Organs, Louisville, Ky. was inaugurated on May 5 by E. Alan Wood at Westminster United Presbyterian Church, Evans City, Pa. The instrument is located directly behind the altar and has separate case shelves for Great and Positiv. Phares L. Steiner and Mr. Wood collaborated on the design.

Direct electric action and open toe voicing are used throughout. The wind pressure is 2 1/4 inches.

**GREAT**  
Rohr Gedeckt 8 ft. 56 pipes  
Gemshorn 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Waldflöte 2 ft. 56 pipes  
Mixture 3-4 ranks 188 pipes  
**POSITIV**  
Kleingedackt 8 ft. 56 pipes  
Koppelflöte 4 ft. 56 pipes  
Principal 2 ft. 56 pipes  
Quint 1 1/2 ft. 56 pipes  
Sesquialtera 2 ranks 88 pipes



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American organs of the 19th century have at last begun to be recognized as works of historic and artistic importance. Due to the efforts of individuals and organizations such as the Organ Historical Society, the Boston Organ Club, and the Organ Clearing House, many old organs have been found and restored. The large majority of these is in New England. Old mid-western organs are more rare; due to the more recent settlement of the area, fewer churches were in positions to buy important organs before 1900. This rarity has made rediscovery of old and beautiful organs more difficult in the midwest; even today they are only occasionally given the attention they deserve.

Approximately 35 19th century organs are presently known to survive in and around Chicago. Of these, many are in calamitous states of neglect and many are too small to be of any extraordinary significance. However, a few are moderately large, relatively well-maintained, and in near-original condition. One of these few has been synthetically rebuilt so that it now perfectly demonstrates the art of American organ building in the 1880's. It is Steere & Turner #170, built in 1882 for the Pullman Palace Car Co. Church, Pullman, Ill. The church is now the Pullman Methodist Church, Chicago. The organ is representative of the very best in late 19th century American work, and reflects the excellence of workmanship and tone-quality then achieved by the greatest builders. Luckily this organ has a history of competent and consistent maintenance, and so survives virtually unaltered. Thus it provides an excellent record for students of organ design.

In May, 1968, Kurt Roderer of Evanston, Ill., rebuilt the organ, performing repairs necessary for returning it to perfect playing condition. This was the organ's only major overhauling. Original parts were left wherever possible, replacing only those which were broken or totally worn out. The work consisted of: a new blower, a new tremolo, new aluminum trackers and plastic squares throughout, cleaning of all pipes, replacement of a few broken pipes, rebuilding of the pedalboard, and regulation and tuning.

The writer has had opportunity to play the organ on several occasions before and after the rebuild, and to examine it in considerable detail. The account that follows is the result of this experience. It is presented both as documentation of an organ which deserves to be widely known and as demonstration and clarification of some of the principles which guided earlier American organ-building but which were lost in the early 1900's.

The Pullman Church was designed in 1880 by Solon Spencer Beman, who was

# The Steere & Turner Organ of Pullman Methodist Church, Chicago

by JAMES WYLY

## PART I

employed by George M. Pullman as architect for his company town — an early and remarkable planned community which survives as one of Chicago's most charming old neighborhoods. The neo-gothic building is of exceptional merit, both architecturally and acoustically. The organ is in a spacious gallery at the front, behind and above the altar and pulpit. No proscenium-like arch impedes its sound, as happens in many old midwestern churches. The tone can thus project itself in an ideal situation. The disposition follows:

There are three couplers: Swell-Great (labelled "Manual Coupler"), Great-Pedal, and Swell-Pedal. The Great-Pedal can be operated by a reversible foot-lever as well as a draw-knob; the other two work by draw-knobs only. There are five composition pedals drawing the following combinations, which there is no reason to think were set up later than 1882:

The "piano" composition pedals are single-acting; that is, they will not add stops which are not drawn in advance, but will retire drawn stops. Thus, they can only be used to reduce larger combinations. The Swell "forte" is also single-acting in that it only needs to add stops. The other two pedals are double-acting.

The Great "mezzo" combination seems intended to give a 16' bass effect for amateur organists who were unsure of their feet. As long as the lowest voice being played stayed between C and e it alone sounded with the 16' Bourdon. (Another common use for the divided stops was with pedal couplers. Thus the Bourdon Bass could sound on the Pedal without throwing the Great entirely out of use, or an Oboe combination could be accompanied by a low Pedal including enclosed stops.)

There are two swell pedals, one in the usual position just right of center, and the other at the extreme right of the toeboard. They are hooked together, and seem to be intended to accommodate both old and new-fashioned organists.

There is a slot for a water-motor's starting handle, though the water-motor itself has disappeared. The centrifugal blower which replaced it was in the church basement. A new silent blower was put inside the organ case in 1968.

The interior layout of the organ is typical of its time. The Great windchest stands in front at impost level. Its Open Diapason basses are tubed off and serve as front pipes (naturally, they are painted gold); other long bass pipes are tubed off at either side of the chest. The swellbox is above and behind the Great, and the pedal pipes are ranged on long chests near the floor of the gallery across the back of the organ. The enormous reservoir with old feeders still in place is beneath the Swell chest.

The Great reeds are placed in the swellbox. This was a common feature in Steere & Turner organs. It necessitated an extra windchest for these two stops, which stand immediately behind the shades. (Behind them is a walkboard, and then the Swell chest with Oboe in front.) The pallets of this small chest are worked by extensions from the Great trackers. The mechanism involved adds no significant weight to the Great key action.

The pipework is preserved in an excellent state. This is at least partly due to the fact that the small metal pipes of Steere & Turner were commonly equipped with tuning slides. Thus, their organs survived through that period when American organ servicemen seem to have thought the appropriate tool for cone-tuning to be a hatchet.

It is not possible to describe the sound of an organ in other than the most general terms. Here, then, it should suffice to say that the ensemble is balanced, full, brilliant, and of a size in proper proportion to its acoustical environment. It is somewhat heavier and somewhat less "sharp" than is currently fashionable, but this in no way

makes it more or less beautiful than organs of other times. One of the remarkable effects of cleaning the pipes was the increased brilliance of sound. It may be that the popular conception of 19th-century ensembles would change substantially if the dirt were removed from all the extant 19th-century pipes' mouths!

Again, all stops except wood bases are nicked enough to abolish any noticeably percussive attack noises. The principals and flutes speak promptly but never sharply. The strings speak rather slowly. This is the kind of attack the 19th century preferred — not necessarily better or worse than any other. The organ is of a piece; all its stops were designed and voiced to blend with one another and form a satisfying whole, varied but harmonious in its parts, in accord with the tastes of its time. This happens successfully.

We can better understand how this kind of ensemble — familiar enough to those who have heard well-preserved and maintained organs of the 1870's and 1880's — was achieved if we examine the pipework in detail. The scales of the Great principals will be considered first. They are graphed in Fig. 1. (The reader should note that scales are here discussed in terms of the system described by the writer in the Dec. 1967 issue of THE DIAPASON ["A Method for Comparing Pipe-Scales", pp. 16-17], in which the line G<sub>5</sub> is a "Grundskala" in which c<sup>1</sup> has a circumference of 161 millimeters, reducing to 7:11 in each successive octave.) The mouth-proportions of the Great principal chorus appear in Table 1.

These kinds of pipe-dimensions, coupled with moderate windpressures (usually 3" to 4½"), toehole regulation of wind-quantity, many slotted pipes (at Pullman the 8' is slotted throughout; the 4' is slotted to 2' c<sup>1</sup> and the other principal ranks are slotted to 1' c<sup>2</sup>), and nicking enough to suppress much attack noise, largely accounted for the distinctive characteristics of late 19th-century American diapasons. In the dimensions we can see several distinguishing features. Most mouths were cup up 2/7 of their widths — a bit more than the 1/4 we might expect. This can be expected to result in a slightly heavier (the 19th century would have said "grander") sound, which would in turn need generous wind at the foothole to develop properly. It is interesting that this cutup falls off only in three places on our table; and these (Open Diapason, Twelfth, and quint ranks of the Mixture) are ranks which are treated irregularly in other respects.

The quint-sounding ranks are intentionally somewhat weaker than the others. This is not usual today; indeed, it is an influential factor in determining this organ's characteristic ensemble. The builder used three ways to achieve this. First, there is the matter of the low mouths in the quint trebles. Second, Fig. 1 demonstrates that the quint ranks are two or more pipes narrower than any of the octaves, while we would expect the 2 2/3' to approximate the scale of the 2' and the Mixture's quints to be the same as its octaves. Third, the quint ranks have footholes of smaller diameter than the octaves, as can be seen in Table 2.

The 8' Open Diapason also diverges from the expected in several ways. The mouth height diminishes to 1/4 for its highest ten notes; but a corresponding increase in scale will be noted through this last octave. Thus a strong sound is maintained which involves some color change. One will also note that the 8' Open is much larger in scale than any of the other members of the chorus. We would expect it to be only one or two pipes larger than the Octave (except in the basses, where 8' principal scales normally increase considerably); instead, the distance is four to six pipes through most of the compass.

Small wonder, then, that the *plenum* sounds fuller than modern examples. Yet the balanced proportions within the family of upperwork assure that the sound will be rich, complex, brilliant, and transparent.

The main chorus of the Swell is quite another matter, for a glance at the disposition will reveal that it only contains one stop-name reminiscent of the principal family. Thus, it is difficult to know from the disposition alone exactly which stops are to be considered essential to the main chorus. A rather direct approach to the problem is taken by the "forte" composition pedal; indeed, it draws a possible sound, all the stops together resulting in a full, rich, and well-blended ensemble dominated by the Oboe and Bassoon, of only moderate brilliance and perhaps 75% as loud as the Great *plenum*. In playing the organ, one observes that it is possible to exclude the three narrow-scaled stops without altering the Swell chorus more than a trifle (except in the basses, where the 4' Violina adds considerable definition). Exclusion of the Stop'd Diapason results in a moderate lightening of its color, while exclusion of either Open Diapason, Flute Harmonic, Flautino, or Oboe and Bassoon alters its character significantly. On this basis, these four last-named stops may be considered as basic to the Full Swell. Fig. 2 and Table 3 give the scales and mouth proportions of the three main Swell flue-stops. Their foothole diameters are found in Table 4.

The Open Diapason can be seen to differ from its companion on the Great rather less than one might expect from the wide difference in sound observable between them, for it is only 2 to 2½ pipes narrower, and the mouth width is the same. It is more sparingly blown, however, and the contrast between its location at the very back of the swellbox and the Great Open Diapason's forward position probably makes up the rest of the difference. The varying mouth heights observed in the Swell Diapason may have been made necessary by acoustical irregularities resulting from its remote placement.

It is surprising to find in the disposition that the main 4' and 2' registers of the Swell chorus are designated as flutes. However, their sound is far more forceful than their names lead a modern reader to believe they will be, and study of their pipes' construction reveals why this is true. The Flautino is given a remarkably wide scale — only two to three pipes narrower than the 8' Diapason. But its narrow mouths keep it from developing a full diapason-like quality, while the low cutup employed insures that it will be bright and incisive. The amount of wind used for this is greater than that needed by the Great Fifteenth, as a comparison of foothole diameters reveals. The stop is hardly a flute at all, but rather a principal with extraordinarily narrow mouths.

The Flute Harmonic achieves its forceful character by other means. From the middle c key it uses pipes which are overblown to their first overtone. Such pipes allow the use of extraordinarily wide scales, as a glance at Fig. 2 will show. The tone produced becomes penetrating and somewhat hard without excessive volume or diapason-like harmonic development. (It is interesting that the traverse flute possesses this same penetrating hardness of tone, and so replaced the recorder as instrumental ensembles grew larger during the 18th century.) Thus it is an appropriate sound to fit between the 8' Open Diapason's color and that of the Flautino. The two lower octaves of the Flute Harmonic are made of open wood pipes speaking their fundamentals. These pipes match the basic quality of the overblown metal trebles, but lack their curious hardness of tone. It may well be that the 4' Violina was intended to add needed definition to the lower parts of the 4' flute; this is

### STOPLIST OF ORGAN IN PULLMAN CHURCH

#### GREAT

Bourdon Bass 16 ft. 17 pipes (C-e)  
Bourdon 16 ft. 41 pipes (f-a<sup>3</sup>)  
Open Diapason 8 ft. 58 pipes  
Melodia 8 ft. 58 pipes  
Dulciana 8 ft. 58 pipes  
Octave 4 ft. 53 pipes  
Flute d'Amore 4 ft. 58 pipes  
Twelfth 2 2/3' ft. 58 pipes  
Fifteenth 2 ft. 58 pipes  
Mixture 3 ranks 174 pipes  
Trumpet 8 ft. 58 pipes  
Clarinet 8 ft. 46 pipes (c-a<sup>3</sup>)

#### SWELL

Open Diapason 8 ft. 58 pipes  
Stopped Diapason 8 ft. 58 pipes  
Salicional 8 ft. 58 pipes  
Aeoline 8 ft. 58 pipes  
Flute Harmonic 4 ft. 58 pipes  
Violina 4 ft. 58 pipes  
Flautino 2 ft. 58 pipes  
Bassoon 8 ft. 12 pipes (C-B)  
Oboe 8 ft. 46 pipes (c-a<sup>3</sup>)  
Tremolo

#### PEDAL

Open Diapason 16 ft. 27 pipes  
Bourdon 16 ft. 27 pipes

Great forte: all stops except Trumpet.  
Great mezzo: Bourdon Bass, all 8 ft. flues, 4 ft. flute.  
Great piano: cancels all stops except Melodia and Dulciana.  
Swell forte: all stops.  
Swell piano: cancels all stops except Stop'd Diapason, Salicional, and Aeoline.

The Mixture's composition is:  
C-b 2' - 2' - 1 1/3' - 1'  
c1-b1 2 2/3' - 2' - 1 1/3'  
c2-a3 4' - 2 2/3' - 2'



certainly the effect its addition has on the total ensemble.

While modern opinion would have it that one of the two Swell 4' stops should be a principal, and while a principal would doubtless serve somewhat better above the 8' Diapason than do the actual 4' stops, it is possible to understand the late 19th century choice if we consider the importance old organists placed on strings. If the two 4' stops are Violina and Flute Harmonic, there is a possible 4' sound for each of three 8' stops: Salicional and Violina, Stop'd Diapason and Flute Harmonic, and Open Diapason and Flute Harmonic with or without Violina. If a principal replaces the Violina, the Salicional stands alone; and if instead it replaces the Flute Harmonic, the Stop'd Diapason lacks a suitable octave. To 19th-century organists both these combinations (Salicional-Violina and Stop'd Diapason-Flute Harmonic) must have seemed more necessary than our present-day one of 8' stopped with 4' principal. It is worth noting that the 4' principal typically appears in late 19th-century Swell divisions only as a third 4' stop in very large organs already containing 4' Swell flutes and strings.

The above discussion of the Stop'd Diapason leads to consideration of the wooden pipes. Dimensions of these are given in Fig. 3 and Table 5.

The manuals' open wood pipes have inverted upper lips. The relationship of the Swell's pair of flutes — stopped 8' and open 4' — is reversed in the Great, where the 8' is open wood (above 4' c) and the 4' is stopped. The scales of the stopped ranks give a clue to their characters. The Great Bourdon is the lightest, with pronounced second and fourth overtones; the Great 4' is also quite light and colorful; the Swell Stop'd Diapason and Great Melodia basses are of more weight, though still bright; and the Pedal Bourdon is quite foundational, though quite soft — thus making a bass for combinations of varying loudness. The Melodia is of rather wide scale for wooden pipes; thus, since it cannot be overloud, its tone must be somewhat on the hollow, foundational side. This is in accord with the tastes of the time; modern taste would probably prefer a narrower stop or a wide chimneyed one, which could be more colorful at an acceptable level of volume. Nevertheless, it blends well and can serve as a foundation for high-pitched principals, though one doubts that the builder envisioned such uses for it.

The Pedal open wood is of a really heroic scale, and produces a ponderous rumble indeed. While it speaks promptly enough and is of fairly definite pitch, it is not what one would call agile. Because of its weighty, foundational character it is more flexible than would be a stop of more harmonic development and equal loudness; thus it fits under *mezzo* combinations as well as loud ones. An interesting insight into 19th-century organists' tastes comes with the realization that the disposition and scaling of the Pedal stops make it all but impossible to use the Pedal division uncoupled.

It is difficult for an observer of pipe-dimensions to entirely account for the differences among the narrow stops. Small differences in proportion seem to make great differences in sound here, and so small variations from pipe to pipe tend to obscure general trends. Nevertheless, the proportions given in Fig. 4 and Tables 6 and 7 seem to emerge from the measurements.

The Dulciana and the Salicional are of almost the same scale, except that the Salicional trebles expand — probably to counter the effect of the Swell-box. The sole significant difference between them, then, is the mouth width. Before the pipes were cleaned the two stops sounded nearly identical to each other, and neither seemed to possess any real character. After cleaning, the Salicional emerged as a considerably edgier stop than the Dulciana, while the Dulciana gained in fullness. Both remained of equal volume. One is led to believe that this difference in sound is due to subtly different nicking techniques and lip and languid adjustments. The Violina is clearly intended as an octave to the Salicional, for the mouth proportions are the same in both. Its tone stands between the Salicional and the Dulciana as far as "edge" is concerned. The more generous scaling of its bass and middle registers makes it

somewhat more significant in the ensemble, as was noted above. The Aeoline resembles a miniature Dulciana. It is incredibly soft, doubtless due to delicate regulation of the footholes. The footholes for all these stops are so small, and regulation of them is so critical, that significant differences among them do not seem to show up with normal measuring techniques. All of the strings are closely and finely nicked. Their sounds are colorful and pleasant without being "broad" in the sense that newer and older strings are. Even so, they blend well in the organ. The combination of Swell Stop'd Diapason 8' with Violina 4' is surprisingly beautiful, giving an effect reminiscent of a very small Cymbel.

The renovation of the organ has had a remarkable effect on the reed stops. There is nothing fat or close about their sound; rather, they are narrow, brilliant, and extremely beautiful. Detailed proportions of the pipes are not given here, for there is no "Grundskala" or other basis of comparison for reeds. We can say, however, that the Trumpet and

Oboe-Bassoon resonators are full-length, conical, and slotted. The Oboe-Bassoon resonators have conical bells of 1/3 of their total lengths, increasing to about 4/9 in the trebles. The tops of the bells are three times the diameters of their bottoms.

The Clarinet has half-length tubular resonators with short conical sections at the blocks and adjustable bells of about 1/8 of their total lengths in the basses, increasing to 1/4 in the trebles. The bells' tops are twice the diameter of their bottoms. All shallots are of brass with open faces and have flat bottoms; all tongues are of brass.

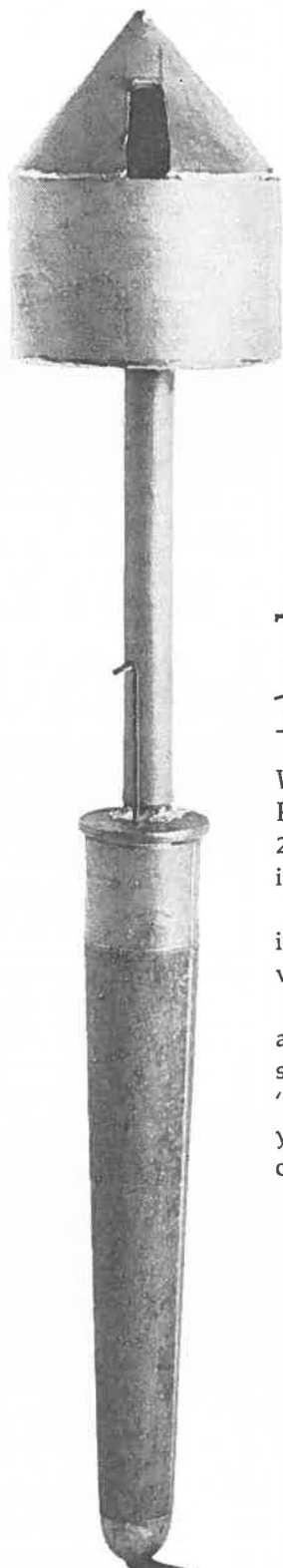
The Trumpet is about as loud as the Great Open Diapason, and the Oboe and Bassoon is about as loud as the Swell Open Diapason. Both stops stand in the same proportion to their manuals' flue-ensembles, giving a dominant reed-color without obliterating anything. The enclosed Trumpet gives the possibility of a French Romantic *crescendo* on the Great. The Clarinet is about the same volume as the Oboe-Bassoon. It seems intended as a solo stop, for it lacks a bottom octave. Nev-

ertheless its sound is narrow and bright rather than imitative.

The chests and action exhibit the same high quality of workmanship observable in the pipework. The wind system thus remains perfectly tight, the pressure steady, and the key, and stop-actions smooth and light. With normal maintenance the organ will serve its church excellently for as long as the church chooses to keep it.

It is now clear that this organ represents an integrated whole, scaled and voiced to produce certain mutually complementary and varied kinds of sound. Many of the techniques employed to achieve this can be discovered by studying the relationships of pipe-measurements to one another; and the result is deeper understanding of a successful and musical school of organ-building. Such knowledge applies to present-day organ-building as well; for in knowing how old organ builders achieved their effects, we can learn to imitate some of them and to improve upon others. It is through such study that organ-building progresses.

(To be concluded)



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Kenneth Gilbert, Montreal, Que. — Colorado State University, Boulder July 6, 7: Toccata 5, Book 2, Frescobaldi; Variations on Mein Junges Leben, Sweelinck; Prelude, Fugue and Chaconne, Partita on Auf meinen lieben Gott, Buxtehude; Dialogue, Tierce en taille, Offertoire sur les Grands Jeux, Couperin; Prelude and Fugue in E flat, Chaconne in C sharp, Raymond Daveluy; Andante in F major, K. 616, Mozart; Passacaglia and Fugue in C minor, Bach.

Sr. Mary Arnold Staudt, Iowa City, Ia. — Gloria Dei Lutheran Church July 28: Prelude and Fugue in G minor, Buxtehude; Toccata, Kyrie-Christe-Kyrie, Canzona, Missa Orbis Factor, Frescobaldi; Voluntary in C major, Stanley; Herzlich tut mich erfreuen, O wie selig, O Gott, du frommer Gott, Brahms; Noel 9, Daquin; Partita on Maria durch ein Dornwald ging, Kropffreiter; Prelude and Fugue in C major, Bach.

Carolyn Day Skelton, Andover, Mass. — Methuen Music Hall June 26: Point d'orgue sur les grands jeux, de Grigny; Prelude and Fugue in E minor, Buxtehude; Variations on Saint-Saëns; Sonata 3, Hindemith; Intermezzo, Unter der Linden grüne, Sweelinck; Fantaisie, Symphony 6, Widor; Fantaisie and Fugue on B-A-C-H, Liszt. Mary Louise Graves, soprano, shared the program.

Davis Folkerts, Pella, Ia. — Gloria Dei Lutheran Church, Iowa City July 29: Prelude and Fugue in C major, Wo soll ich fliehen hin, Wer nur den lieben Gott, Kommst du nun, Jesu, Bach; Adagio, Allegro, Adagio K. 594, Mozart; Litanies, Alain; Fugue in A flat minor, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Abigail Oesch, St. Louis, Mo. — Concordia Lutheran Seminary July 17: Partita on Freu dich sehr, O meine Seele, Böhm; Jesu, meine Zuversicht, Reger; Alles ist an Gottes Segen, Pepping; Partita on Nun komm, Distler; Ich ruf zu dir, Ein feste Burg, Credo, Bach.

George L. Scott, Pullman, Wash. — Cathedral of St. John, Spokane July 27: Prelude Funebre, Ropartz; Aria in F, Toccata in D minor, Bach; A Gothic Prelude, DeLamarter; Allegro Cantabile, Symphony 5, Allegro, Gothic Symphony, Widor.

Philip Gehring, Valparaiso, Ind. — Valparaiso Memorial Chapel July 12: Prelude and Fugue in E major, Lübeck; Variations on Sei gegrüßet, Bach; Concertante for organ, celesta, and percussion, Pinkham; Three Fugues on BACH, Schumann. Betty Gehring, Jeffrey Daehn, and Thomas Springmann assisted.

John Upham, New York City — St. Paul's Chapel Aug. 14: Dialogue in C major, Marchand; Voluntary for Double Organ, Purcell; Two Preludes, J. C. Kittel; In dich hab' ich gehoffet, Herr, Toccata in F major, Bach. Aug. 21: Chaconne in D minor, Ein feste Burg, Buxtehude; Capriccio in D major, Ach wie nichtig, Böhm; Toccata and Fugue on Mitten wir im Leben sind, Pepping. Aug. 28: Concerto 13 in F major, Handel; Variations on Mein junges Leben, Sweelinck; Sonata 2, Arnell.

Edna Parks, Norton, Mass. — Newton College of the Sacred Heart Sept. 8: Vom Himmel hoch, Pachelbel; Gelobet seist du, Jesu Christ, Jesu, meine Freude, Sonata 4, Fugue in G minor, Bach; Benedictus, Couperin; A Tune for the Flutes, Stanley; Prelude and Fugue in E minor, Bruhns; Chorale in A minor, Franck; Le Jardin Suspendu, Alain; Finale, Symphony 1, Vienne.

Robert Chapman, Wilmington, N.C. — Sacred Heart RC Church, Newburgh, N.Y. July 14: Prelude and Fugue in G major, Hail this brightest day of days, O man bewail, Bach; A Lesson, Selby; Sonata 3, Mendelssohn; Ave Maria, Ave Maris Stella, Langlais; Piece for bells, Purvis; Giga, Bossi; Carillon de Westminster, Vienne.

Edward G. Mead, Cincinnati, Ohio — Church of the Holy Sepulchre, London, England July 10: Suite from the "Water Music," Handel-McKinley; Pavane, Byrd; Songe d'Enfant, Romance sans Paroles, Bonnet; Meditation on Germany, Federal Street, Fantaisie on Hanover, Mead.

Paul J. Sifler, Hollywood, Cal. — St. Thomas Episcopal July 21: Prelude and Fugue on B-A-C-H, Liszt; Passacaglia, Buxtehude; Chorale in A minor, Franck; Fantaisie in G major, Bach. Polly Jo Baker, soprano, and Arne K. Molstad, reader, shared the program.

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# Recitals of the Month

Mary Crowley Vivian, Boston, Mass. — Methuen Music Hall Aug. 14: Prelude, Fugue and Chaconne, Buxtehude; Benedictus, Elevation, Offertoire, Convent Mass, Couperin; By the waters of Babylon, Soul, adorn thyself, From God I will not turn, Toccata in D minor (Dorian), Bach; Chorale in A minor, Franck; Five Short Pieces, Ervin Henning; Fugue on B-A-C-H, Schumann.

David J. Hurd, Jr., Hollis, N.Y. — Lutheran Church of the Good Shepherd, Queens Village, L.I. July 14: Prelude and Fugue in G major, Bruhns; Schmücke dich, Toccata, Adagio and Fugue in C major, Bach; Sonata 1, Hindemith; Fantasie on Komm, heiliger Geist, Herr Gott, Bach. St. Paul's Chapel, NYC Aug. 7: Sonata 1, Hindemith; Concerto in A minor, Vivaldi-Bach.

Prince E. Marshall, Chicago, Ill. — First Congregational Church July 21: Chaconne, Couperin; Prelude and Fugue in E minor (Cathedral), Bach; Before the Image of a Saint, Karg-Elert; Allegro Maestoso, Adagio, Sonata 3, Guilman; Romance sans paroles, Bonnet; Pièce Héroïque, Franck; Elfin Dance, Edmundson; Fountain Reverie, Festival Toccata, Fletcher.

Diane Scanlan, Spokane, Wash. — Cathedral of St. John July 20: Te Deum, Buxtehude; Trio on Herr Jesu Christ, Fugue in G minor, Jesu, Joy of Man's Desiring, Bach; Jig Fugue, Buxtehude; Prelude on St. Dunstan's, Sowerby; March, Elegy, Scherzetto, Walton; Trompette in Dialogue, Clerambault; Schönster Herr Jesu, Schroeder; Suite Gothique, Boëllmann.

Robert Town, Wichita, Kans. — Methuen Music Hall, Methuen, Mass. Aug. 7: Chaconne in D minor, Pachelbel; Prelude and Fugue in D major, Buxtehude; Passacaglia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Trois Danses, Alain; Prelude and Fugue in G minor, Dupré.

Paula A. Fendler, Tacoma, Wash. — Cathedral of St. John, Spokane July 13: Offertoire sur les Grands Jeux, Couperin; Elevations, Couperin, Benoit; Ruhig bewegt, Lebhaft, Sonata 2, Hindemith; Allegro Vivace, Symphony 1, Vierne; Prière du Christ, Messiaen; Prelude and Fugue in G minor, Bach.

George Black, London, Ont. — Cathedral of the Holy Trinity, Quebec, Que. July 16: Schmücke dich, O wie selig, O Gott, du frommer Gott, Brahms; Fantasie on three rhythms, Manfred Kluge; Fantasie and Fugue in G minor, Bach. July 18: Four preludes on Jesus Christus, unser Heiland, Bach; Prière, Franck; Five chorale preludes, Ahrens.

Douglas Rafter, Boston, Mass. — Hammond Museum, Gloucester July 17: Trumpet Tune and Air, Clarke; Where'er You Walk, Handel; Le Coucou, Daquin; Rondo in G, Bull-Ellsasser; Adagio in C, K. 356, Mozart; Sleepers, Wake! Bach; March on a Theme by Handel, Guilman; Sketches in D flat, F minor, Op. 58, Schumann; To Spring, Grieg; The Swan, Saint-Saëns; The Lost Chord, Sullivan; Caprice Héroïque, Bonnet; Three Mystical Moments, Young; To the Setting Sun, Edmundson; Toccata in B, Gigout.

Interstake Center, Oakland, Calif. Sept. 1: Mein Jesu, der du mich, Brahms; Toccata and Ricercare, Frescobaldi; Preludio, Martini; Prelude in A minor, Bach — Myla Austin. Come, Holy Ghost, Peeters; Fantasie in G major, Bach — Frances Nix Mahoney. Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; Concert Piece, Peeters — Roberta Hunter.

Gratian M. Nugent, Cleveland, Ohio — Olmsted Community Church, Olmsted Falls June 16: Fantasia Chromatica, Sweelinck; Capriccio cucu, Kerll; Voluntary 5, Stanley; Partita on Christ, Who Art the Light of Day, Toccata and Fugue in D minor, Bach; Four Offertories, Charpentier; Cortège, Klaus Roy; In Memoriam, Roberts; Toccata, Symphony 5, Widor.

Sybil Schoenstein, Honolulu, Hawaii — Kawaiahao Church July 14: Fugue on the Kyrie, Couperin; Da Jesus an dem Kreuze standt, Scheidt; Forest Green, Purvis; Wie schön leuchtet der Morgenstern, Buxtehude; Entrata Festiva, Peeters. Barbara Nagata, soprano, and brass shared the program.

Alvin Gustin, Falls Church, Va. — Washington Cathedral Aug. 11: Prelude, Fugue and Chaconne, Pachelbel; Sonata 6, Bach; Cantabile, Clement Loret; Variations on Lucis Creator, Postlude for Compline, Alain; Alleluys, Preston.

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Larry Palmer, Norfolk, Va. — Trinity Lutheran Church June 16: Processional, Mathias; Concerto in G major, Ernst-Bach; Sonatas in G, C major, D. Scarlatti; Pastorale, Roger-Ducasse; Variations on Veni Creator, Duruflé. July 14: Prelude and Fugue in E major, Buxtehude; Impromptu, Vierne; Pageant, Jackson. Charles Ford, baritone, shared the program.

Kay Wood Haley, Selma, Ala. — First Presbyterian Church July 14: Prelude, Fugue and Chaconne, Buxtehude; O Sacred Head, Bach, Brahms; Toccata and Fugue in D minor, Bach; Prelude on Brother James' Air, Wright; Adagio for Strings, Barber; Roulade, Bingham; Toccata on Ye Sons and Daughters, Farnam. Elvira McCrory, soprano, shared the program.

Arthur P. Lawrence, Stanford, Calif. — Dinkelspiel Auditorium July 15: Fantasie in C minor, Bach; Fantasie on Ich hab mein Sach Gott heimgestellt, Strungk; Ciacona in E minor, Buxtehude; Three Canzonas, Taegge; Ricercare, A. Gabrieli; Les Anges, Desseins Eternels, Les Bergers, Messiaen; Kyrie, Messe des Pauvres, Satie; Fantasie in G major, Bach.

Daniel Taylor, Rome, N.Y. — Zion Episcopal Church, Rome June 11, First Baptist Church, Hendersonville, N.C. July 14: Allegro, Stanley; Concerto in G minor, Handel; Voluntary in D, Croft; Saraband, Howells; Prelude, Fugue and Variation, Franck; Dialogue sur les Mixtures, Chant de Paix, Langlais; Finale, Symphony 4, Widor.

Miriam Bellville, Alma, Mich. — All SS. Cathedral, Milwaukee, Wis. July 21: Nun bitten wir, Buxtehude; Variations on Puer Nobis, Sweelinck; O Mensch, Bach; Canzona, Frescobaldi; Prelude and Fugue in E minor, Bruhns; Duo, de Grigny; Marche Triomphale, Karg-Elert; Prelude 1 (1952), Badings; Fantasie and Fugue in G minor, Bach.

Klaus Speer, Rochester, N.Y. — Eastman School of Music July 17: Toccata 2, Froberger; Fantasie, Ricercare, Frescobaldi; Canzona, John Verrall; Sonata, Elisabeth Clark Speer; Trio on Herr Jesu Christ, Allein Gott in der Höh', Prelude and Fugue in G major, Bach.

George Butler, Braintree, Mass. — Methuen Music Hall July 24: Laudation, Dello Joio; Sonata 2, Schroeder; Toccata in F major, Bach; Aria, Symphony 6, Scherzo, Vierne; Musette, Ibert; Resurrection, Passion Symphony, Dupré.

Charles Ford, Norfolk, Va. — Trinity Lutheran Church June 30: Agincourt Hymn, Dunstable; Offertoire sur les grands jeux, F. Couperin. Barbara Morse, soprano, shared the program.

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Lewis Bruun, Hagerstown, Md. — Methuen Music Hall, Methuen, Mass. July 10: Veni Creator, Duruflé; Fantasie in F minor, Mozart; Erbarm dich mein, Bach; Sketch in D flat, Schumann; A Lamentation of Jeremiah, Purvis; Dieu Parmi Nous, Messiaen.

David Pizarro, Cambridge, Mass. — Dreifaltigkeitskirche, Kaufbeuren, Germany July 11: Two Versets on Ave Maris Stella, Titelouze; Fantasie and Fugue in G minor, Pachelbel; Toccata and Fugue in F major, Bach; Liebest Jesu, Andante, Krebs; Wer nur den lieben Gott, Homilius; Four Versets on Ave Maris Stella, Dupré. Bertha Flebbe, soprano, shared the program.

Basilica, Trier, Germany July 18: Concerto 15 in D minor, Handel; Partita on the Folia, Pasquini; Variations on the Folia, Van Slyck; Voluntary in D major, Stanley; Andante in D major, Krebs; Rhosymedre, Vaughan Williams; Prelude, Andante and Fugue in G major, Bach; St. John's College Chapel, Cambridge, England July 24: Toccata and Fugue in D minor, Op. 129, Reger; Diferencias sobre el canto llano del Caballero, Cabezon; Prelude and Fugue in A minor, An Wasserflüssen Babylon, Bach; Trio in D major, Adagio and Trio in C minor, Krebs; Voluntary 4, Walond; Extracts from Fugue Cycle, Nicholas Van Slyck; Four Versets on Ave Maris Stella, Dupré. Trondheim Cathedral, Trondheim, Norway July 26: Voluntary, Stanley; Movements, Telemann; Concerto 15, Handel; Rhosymedre, Vaughan Williams; Jesu bleibet meine Freude, Toccata in F major, Bach. July 27: Two Versets on Ave Maris Stella, Titelouze; Suite in C minor, Krebs; Voluntary 4, Walond; Variations on the Folia, Van Slyck; Dupré as above.

Lawrence Robinson, Evanston, Ill. — Northwestern University doctoral recital July 23: All Bach: Prelude in E flat major, Kommst du nun, Jesu, Canzona in D minor, Wachet auf, Little Harmonic Labyrinth, Trio in D minor, Fantasy and Imitation in B minor, Trio in G major, Fugue in E flat major. Julie Idoine, alto, and strings assisted.

Roger Sethmann, Virginia Beach, Va. — Trinity Lutheran Church, Norfolk June 23: Toccata in D minor, Bach; Trio in E flat major, Rheinberger; All Men Are Mortal, Bach; Prelude and Fugue in E minor, Krebs; Chorale in E major, Franck.

Avis Murphy, Logansport, Ind. — First Congregational Church, Kokomo Aug. 14: Improvisation on the 8th Psalm Tone, Titcomb; Adagio, Symphony 5, Widor; Three chorale preludes, Drischner; Prelude and Fugue in B minor, Bach.

Brenda Atkinson de Priest, Jackson, Tenn. — First Methodist Church July 21: Prelude and Fugue in E flat major, Bach; Chorale in E major, Franck; Sonata 2, Genzmer; Suite Medievale, Langlais.

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# Recitals of the month

Orpha Ochse, Pasadena, Cal. — Christ Episcopal, Reading, Pa. Aug. 11: Offertoire sur les Grands jeux, Elevation, Tierce en Taille, Couperin; Toccata 1, Book 2, Frescobaldi; Sonata in B flat major, CPE Bach, Sonata 3, Mendelssohn; Prelude and Fugue in C major, Bach; Variations on a Ground, Ochse; Obbligato for Flutes, Mader; Chorale in A minor, Franck.

Barbara Top Rockwood, Spokane, Wash. — Cathedral of St. John July 6: Prelude, Clér-ambault; From God I Ne'er Will Turn, Fugue in E flat major, Bach; Cantabile in B major, Franck; Rondelet, McKay; Herzlich thut mich verlangen, Brahms; Psalm 19, Marcello; Song of Peace, Langlais; On the Even of the Ascension of Our Lord, Benoit; Chanson, Young.

Christopher King, Topsfield, Mass. — Methuen Music Hall, July 3: Chorale Fantasia on Wenn Ich Ihn nur habe, Seyerlen; Toccata, Adagio and Fugue in C major, Bach; Cantabile, Pièce Héroïque, Franck; Air with Variations, Suite for Organ, Sowerby; Introduction, Passacaglia and Fugue, Searle Wright. Christopher Gates, tenor, and Jonathan Ridpath, treble, shared the program.

Charles Lutz, Reading, Pa. — Christ Episcopal Aug. 25: Rigaudon, Campra; Sonata, Pergolesi; Toccata per l'Elevazione, Frescobaldi; Das alte Jahr, Bach; Es ist ein Ros', Brahms; Nun komm, der Heiden Heiland, Buxtehude; Voluntary in C, Stanley; Prelude and Fugue in A major, Prelude and Fugue in G major, Bach; Sonata 18, Raynor Brown; Sonata 2, Mendelssohn.

Warren Schmidt, Waverly, Ia. — Concordia Teachers College, River Forest, Ill. July 25: Preludio, Corelli; Partita on Abide, O Dearest Jesus, Pachelbel; Sonata 1, Bach; Toccata, Monnikendam; Variation on Wondrous Love, Barber; Fanfare for Organ, Cook; Fantaisie and Fughetta, Schmidt; Variations on an American Hymn Tune, Young.

Carl Haywood, Norfolk, Va. — Trinity Lutheran Church July 7: Fantasia in G major, Bach; In dich hab ich gehofft, O Herr, David; Two Antophons, Op. 18, Dupré; Chorale in A minor, Franck.

Hampton Z. Barker, Atlanta, Ga. — Ebenezer Baptist Church July 10: Improvisation on three Afro-American Songs; Suite Gothique, Böellmann; Fugue in D major, Bach.

Ivar Sjöström, Newton, Mass. — Methuen Music Hall July 17: Sonata 1, Mendelssohn; Grande Pièce Symphonique, Franck. Kate Friskin, pianist, shared the program.

Eileen Coggin, Berkeley, Calif. — Stanford University, Palo Alto June 28: Complete Organ Works, Brahms.

Jack Fisher, Boston, Mass. — Methuen Music Hall July 31: Fantasia and Fugue in G minor, Bach; Deuxième Fantaisie, Alain; Fantasia and Fugue in C minor, Bach; Chorale in B minor, Pastorale, Franck; Allegro, Symphony 6, Widor.

Klaus-Christhart Kratzenstein and Marilou DeWall Kratzenstein, Houston, Tex. — University of Freiburg, Freiburg, Germany July 10: Canzona, Merulo; Kyrie-Christe-Kyrie, Fasolo; Variations on Mein junges Leben, Sweelinck; Passacaglia in G minor, Muffat — Mrs. Kratzenstein; Prelude in G minor, Tunder; A solis ortus, M. Praetorius; Bergamasca, Frescobaldi; Allein Gott in der Höh, Scheidt; Prelude and Fugue in A minor, Buxtehude. Freiburg Cathedral July 16: Sinfonia, M. Praetorius; Vater unser, Scheidt; Prelude and Fugue in F sharp minor, Buxtehude; Prelude and Fugue in B minor, Bach; Dialogue sur les Trompettes, Tierce en taille, Couperin; Prelude and Fugue in D minor, Mendelssohn; Prelude and Fugue on a Theme of Vittoria, Britten; Christe, du Lamm Gottes, Christ ist erstanden, Lenel — Mr. Kratzenstein. Lutherkirche, Freiburg July 19: Prelude and Fugue in E minor, Bach; Plein jeu, Recit de Cornet, Tierce en taille, Convents Mass, Couperin; Andante in F major, Mozart; Chorale in B minor, Franck; Partita on Singet, preiset Gott mit Freuden, Schilling — Mrs. Kratzenstein. Stiftskirche, Stuttgart July 19: Britten, Lenel as above; Chorale in A minor, Franck; Improvisation — Mr. Kratzenstein. Constance Cathedral July 31: Prelude and Fugue in F sharp minor, Buxtehude; Dialogue, Cromorne sur la taille, Couperin; Trio in C minor, Toccata, Adagio and Fugue in G major, Bach; Chorale in A minor, Franck; Prelude au Kyrie, Fantaisie, Langlais — Mr. Kratzenstein.

William Albright, Ann Arbor, Mich. — Hill Auditorium July 20: Sounds and Changes II, Richard Toensing; Orgel (organ & tape), Phil Winsor; Organbook, Albright; Black Host, William Bolcom; Organasm: a Scenario, Sydney Hodkinson; Variations on America, Ives.

Gary Ramer, Logansport, Ind. — First Congregational Church, Kokomo Aug. 21: Toccata and Fugue in F major, Buxtehude; Fugue on BACH, Schumann; Air with Variations, Sowerby; Trio in G minor, Krebs; Concerto in D minor, Vivaldi-Bach.

John Doney, West Hartford, Conn. — St. Joseph College, Connor Chapel July 24: Prelude and Fugue in G minor, Buxtehude; Benedictus, Parish mass, F. Couperin; Chorale in B minor, Franck; Dialogue on the Mixtures, Langlais.

Roger Petrich, Iowa City, Ia. — Gloria Dei Lutheran Church July 14: Messe pour les convents (complete), F. Couperin; Es ist ein Schnitter, heisst der Tod, David. Four tenors assisted in the Couperin.

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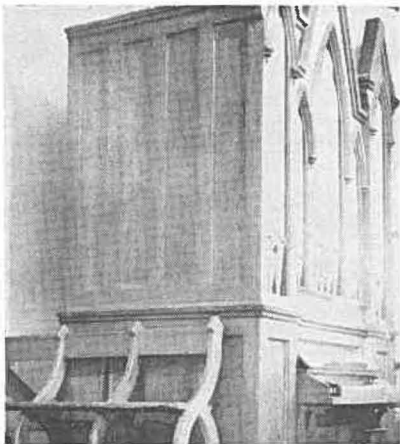
It is often assumed that "in the beginning" was the two-manual organ. That this is hardly the case has been demonstrated by the arrival this summer of a fascinating group of stories on new one-manual organs. The Diapason has for a long time received occasional news of the restoration or relocation of old one-manual organs. (See the March, 1968 issue, p. 20: "Historic Organ Moves to New Location" by Edwin A. Ohl.)

In 1962, for instance, the 1862 E. & G.G. Hook instrument at St. Paul's Episcopal Church, Vergennes, Vt. was restored by Robert K. Hale, Short Falls, N.H. Cleaning of the pipework was the only major work needed; the action was in almost perfect condition, even after 100 years of steady use.

At some point the original 2' Flageoletle had been replaced by a 4' flute. Mr. Hale located a fine 19th century set of 2' pipes and brought the organ back to its original specification. The mild 19th century style of articulation was also preserved.

**MANUAL** (56 notes)  
Open Diapason 8 ft. 44 pipes  
Stopped Diapason 8 ft. 44 pipes  
Stopped Diapason Bass 8 ft. 12 pipes  
Dulciana 8 ft. 44 pipes  
Principal Treble 4 ft. 39 pipes  
Principal Bass 4 ft. 17 pipes  
Flageoletle 2 ft. 56 pipes  
Hautboy 8 ft. 44 pipes  
Tremulant

**PEDAL** (13 notes)  
Sub Bass 16 ft. 13 pipes  
Manual to Pedal

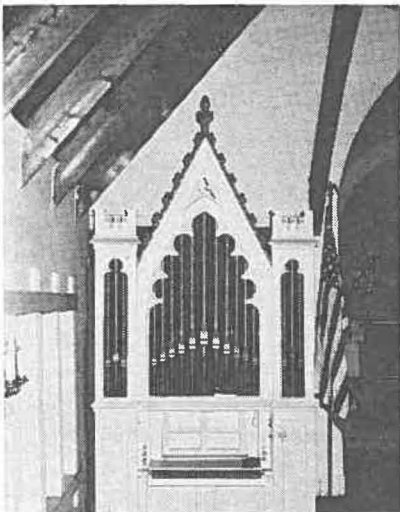


HOOK

Malcolm Lomax, Stony Brook, N.Y. restored an old one-manual at All Souls' Episcopal Church, Stony Brook in 1963. The origin and date of this organ are unknown, but it is thought to be at least 120 years old.

**MANUAL** (56 notes)  
Open Diapason 8 ft. 39 pipes  
Diapason Bass 8 ft. 17 pipes  
Dulciana 8 ft. 39 pipes  
Chimney Flute 8 ft. 39 pipes  
Principal 4 ft. 56 pipes

**PEDAL** (18 notes)  
Sub Bass 16 ft. 18 pipes  
Manual to Pedal

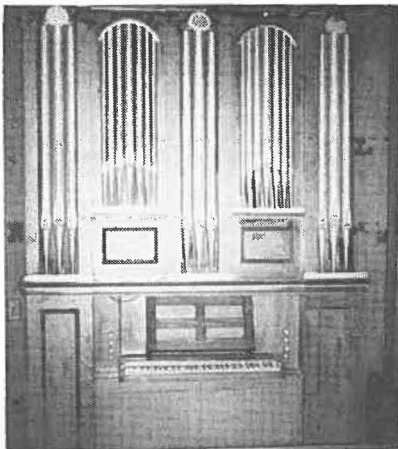


ALL SOUL'S EPISCOPAL  
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The use of "divided stops" in these instruments (Tenor C or Tenor F) is common in 19th century American one-manuals. Divided stops greatly increase the versatility of a one-manual organ. Builders today tend to divide the keyboard in half (between Tenor B and Middle C), thus making possible solos in one register with accompaniment in the other, "dialogue" improvisations, etc.

An even older American one-manual organ is the Henry Erben in Grace Episcopal Church, Galena, Ill. This instrument was shipped from Philadelphia down the Atlantic coast to New Orleans, then up the Mississippi River to Galena in 1838. There is no pedal; wind pressure is 3 1/2". The frame behind the organ has many carved names and initials, probably made by boys who pumped the organ by hand. It now has an electric blower, however. The organ was cleaned this summer and remains in excellent condition.

**MANUAL**  
Open Diapason 8 ft.  
Viola Di Gamba 8 ft.  
Stopped Diapason 8 ft.  
Stopped Diapason Bass 8 ft.  
Aeoline 8 ft.  
Flute 4 ft.  
Fifteenth 2 ft.



ERBEN

The style of one-manual building today differs considerably from that of the 19th century, although some ideas — such as the divided keyboard — are still current. There seems to be general agreement today on the following points: 1) 8', 4', and 2' pitches should be represented if at all possible. 2) either the 4' or 2' stop should be of Principal scale and quality. 3) the 8' stop should be a flute, unless there are two 8' stops, in which case the second one is often a reed. 4) a permanently coupled, "pull down" pedalboard is very useful. Beyond these basic points there is the question of mutations and mixtures, independent pedal stops, and divided keyboard, to say nothing of variety in manual compass and case design.

Three new "8-4-2" organs, each by a builder of a different country, illustrate several of these points. St. John's Lutheran Church, Summit, N.J. has a one-manual built by G. Steinmann, Wehrendorf, Germany. The manual is 54 notes; there is no division. The three stops are controlled by toe studs, thus leaving the hands free at all times. St. John's chapel, where the instrument is usually placed, seats 35 people.

An unusual feature of this organ is the building of the blower mechanism inside the bench. This arrangement — and the folding doors which help to control volume — are shown in the two photos. W. Thomas Smith is the organist.

**MANUAL** (54 notes)  
Gedacht 8 ft.  
Rohrflöte 4 ft.  
Prinzpal 2 ft.

Richard C. Hamar, New Hartford, Conn. has built a similar one-manual for Charles Kletzsch, composer-in-residence and librarian at Dunster House Library, Harvard University. This instrument is also 8-4-2 and is also portable on casters. The doors here, however, are on the front of the instrument, and the keyboard is divided at B-Middle C.

**MANUAL** (56 notes, divided)  
Holzgedackt 8 ft. 56 pipes  
Rohrflöte 4 ft. 56 pipes  
Principal 2 ft. 56 pipes

A one-manual organ has been built by Noel Mander, Ltd., London for exhibition purposes. All pipes are of 80% tin. The keyboard divides at Middle C. The basic Principal stop is, in this instance, the 4'.

**MANUAL** (56 notes, divided)  
Rohr Flute 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Fifteenth 2 ft. 56 pipes

The transition from an 8-4-2 one-manual to an 8-8-4-2 is strikingly shown in an instrument built by the Andover Organ Co., Methuen, Mass. for the music department of Dalhousie University, Halifax, Nova Scotia. Essentially a three

a

# One-Manual Sampler

rank organ, an 8' Regal and an extra toe board are provided so that the specification at any one time may be either 8-4-2, or 8-8 (Regal)-4. The two ranks can be interchanged in about a minute.

This is especially significant in that the organ was designed specifically for use with chorus. It is literally a "portative" (note the handles in the photo), and can be easily taken apart to fit in a station wagon or small truck. The two alternate ranks add versatility, while at the same time keeping the total weight of the instrument within manageable limits. Special trays are provided for each set of pipes, so that they can be secured against damage in transit.

**MANUAL** (51 notes)  
Gedeckt 8 ft. 51 pipes  
Rohrflute 4 ft. 51 pipes  
Principal 2 ft. 51 pipes  
(Regal 8 ft. 51 pipes)

With the addition of a mixture a one-manual organ is capable of giving substantial support to larger congregations and instrumental ensembles. Olympic Organ Builders, Seattle, Wash. has built a four stop, seven rank instrument for St. Bernadette's Church, Seattle. It has successfully accompanied 900 parishioners at each of three Sunday services for more than a year, besides being used in conjunction with the choir and clergy. The pedal is permanently coupled to the manual.

**MANUAL** (56 notes)  
Gedeckt 8 ft. 56 pipes  
Principal 4 ft. 56 pipes  
Flachflöte 2 ft. 56 pipes  
Mixture 4 ranks 224 pipes

**PEDAL** (32 notes)

An even more ambitiously designed one-manual will be installed this Fall at Hope College, Holland, Mich. by the Pels Pipe Organ Co., Alkmaar, The Netherlands. Besides including both a mixture and an independent pedal 16', the duplication of 4' stops adds a great deal of flexibility. The Kegelflute is scaled in such a way that it has a strong mutation coloring.

Principal and Mixture stops are 75% tin; voicing is on low wind pressure without nicking. The manual is divided at B-Middle C.

**MANUAL** (56 notes, divided)  
Rohrflute 8 ft. 56 pipes  
Prestant 4 ft. 56 pipes  
Gedeckt 4 ft. 56 pipes  
Kegelflute 2 ft. 56 pipes  
Mixture 4 ranks 224 pipes

**PEDAL** (30 notes)  
Subbass 16 ft. 30 pipes  
Manual to Pedal

Possibly the most interesting one-manual specification received to date is that of St. Luke's Episcopal Church, Stephenville, Tex. built by Joseph E. Blanton, Albany, Tex. This instrument was completed and installed in 1966 in the rear gallery. It has a reversed console; that is, the key- and pedalboard are behind the organ. A mirror enables the organist to see the chancel area of the church.

The manual is divided at B-Middle C; a 32 note, standard pedalboard is permanently coupled to the manual. Wind pressure is about 1 3/4". There is an electrically controlled pneumatic stop action, with nine general combinations which can be set up by a setter board. Each combination is operated both by key and pedal pistons.

The bronze bells of the Zimbelstern were cast in Germany, and the revolving brass star was made in Mexico. It is worth noting that the specification of this organ permits the drawing of a cornet (8-4-2 2/3-2-1 3/5) in the treble.

**MANUAL** (61 notes, divided)  
Stopped Flute 8 ft. 61 pipes  
Prestant 4 ft. 61 pipes  
Chimney Flute 4 ft. 61 pipes  
Quint (treble) 2 2/3 ft. 37 pipes  
Recorder 2 ft. 61 pipes  
Tierce (treble) 1 1/2 ft. 37 pipes  
Quint (bass) 1 1/2 ft. 24 pipes  
Mixture 3 ranks 183 pipes  
Tremulant  
Zimbelstern 4 bells

**PEDAL** (32 notes)

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**Marshall Stone & Co., Alexandria, Va.** has built a four rank one-manual organ for the parish hall of All Saints' Church, Chevy Chase, Md. Perhaps the most interesting feature of this instrument is the fact that there is no Principal stop. All four stops are permanently affixed in the organ. Richard Roecklein is the organist at All Saints'.

MANUAL (54 notes)  
 Gedeckt 8 ft. 54 pipes  
 Spitzflöte 4 ft. 54 pipes  
 Waldflöte 2 ft. 54 pipes  
 Cembalo-Regal 8 ft. 54 pipes

Still another direction in the expansion from the 8-4-2 idea has been taken by **Jeremy Cooper, Middletown, Ohio.** He is in the process of building a one-manual for his own use, with an 8-4-2-1 plan. Over all size of the instrument will be 8' x 3' x 1½' deep, exclusive of keydesk. The 4' Principal is polished tin; the 1' Principal is spotted metal.

MANUAL (49 notes)  
 Bourdon 8 ft. 49 pipes  
 Prästant 4 ft. 49 pipes  
 Quintaten 2 ft. 49 pipes  
 Principal 1 ft. 49 pipes

Thus far, the one-manual designs listed have relied on fundamental pitch (no mutations or mixtures) and have been without pedal. **Charles Fisk, Inc., Gloucester, Mass.** has expanded the 8-4-2 concept with the addition of a pedalboard and an independent 16' stop in a one-manual organ built for St. Paul's RC Church, Greencastle, Ind. The organ is designed to stand permanently against a wall; all tuning and maintenance can be done from the front. The blower is enclosed within the case. Installation was completed early in 1968.

MANUAL (56 notes)  
 Spitzprincipal 8 ft. 56 pipes  
 Chimney Flute 4 ft. 56 pipes  
 Fifteenth 2 ft. 56 pipes  
 PEDAL (32 notes)  
 Bourdon 16 ft. 32 pipes  
 Manual to Pedal

The **Schlicker Organ Co., Buffalo, N.Y.** includes both an independent pedal stop and a mutation in an instrument installed in Sept., 1967 at the chapel of Plymouth Congregational Church, Seattle, Wash. All manual stops are divided.

MANUAL (56 notes)  
 Gedeckt 8 ft. 56 pipes  
 Rohrflöte 4 ft. 56 pipes  
 Principal 2 ft. 56 pipes  
 Quint 1½ ft. 56 pipes

FEDAL (30 notes)  
 Trompetenregal 16 ft. 30 pipes  
 Manual to Pedal

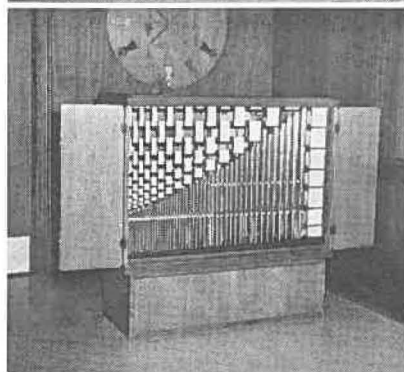
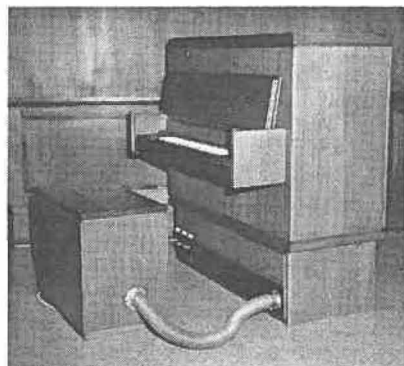
It goes without saying that all of the instruments listed above are constructed with mechanical key action. This is not an absolute necessity in one-manuals, however. In 1965, **Hubert H. Groenewegen** built a unified one-manual organ for the residence of James L. Kappin, Baltimore, Md. There are three ranks with a total of 168 pipes.

Division of the keyboard is at B-Middle C. Key action is electric. The bottom octave has a "prolongment" device, governed by a drawknob, which allows the player to sustain a note without holding down the key. Touching the next note releases the first and sustains the second. Also, a "floating division" device, operated by two foot pistons, extends the treble registration downward to Tenor G or the bass registration upward to Middle F.

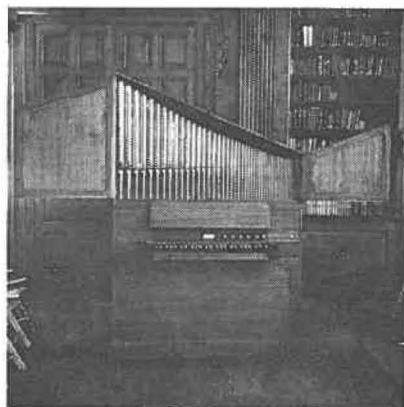
MANUAL (56 notes, divided)  
 Prästant 8 ft.  
 Roerfluit 8 ft.  
 Octaaf 4 ft.  
 Fluit 4 ft.  
 Prästant 2 ft.  
 Larigot (treble) 1½ ft.

ANALYSIS  
 Fluit 8 ft. 68 pipes  
 Prästant 4 ft. 68 pipes  
 (uses Fluit for lowest octave)  
 Larigot 1½ ft. 32 pipes

While a one-manual design such as this may not be acceptable to some, it is a possibility that cannot be ignored. The interest evident in one-manual organs has prompted **The Diapason** to arrange for a series of articles on this subject. Next month's issue will have the first part of this series.



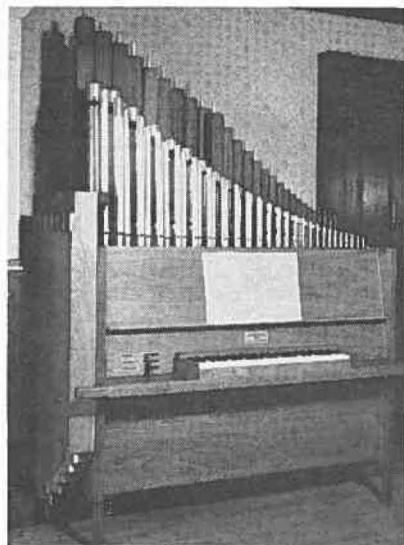
STEINMANN  
(front & back)



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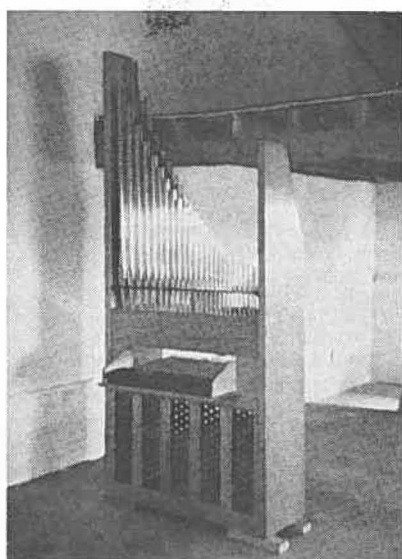
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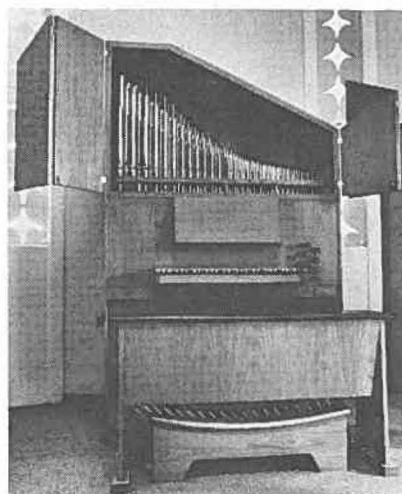
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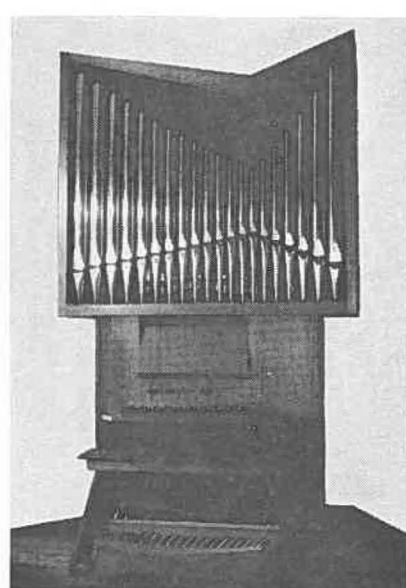
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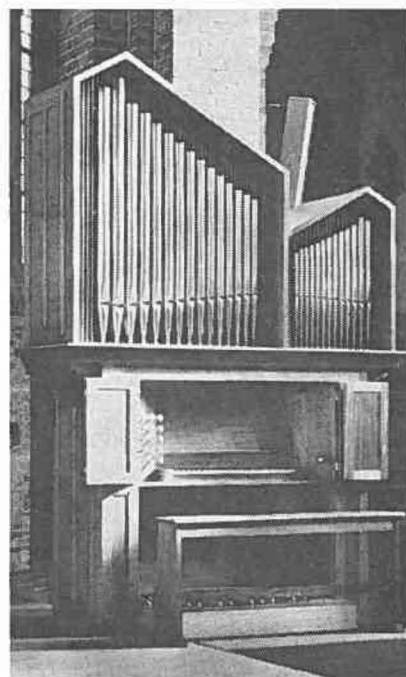
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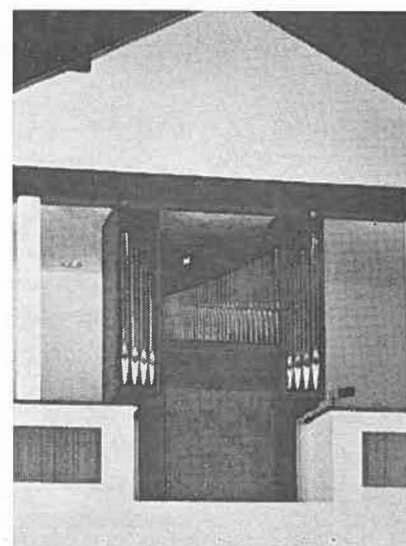
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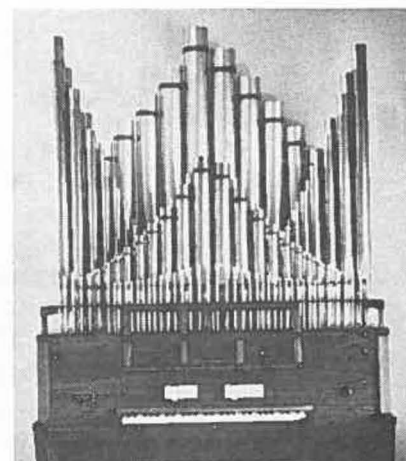
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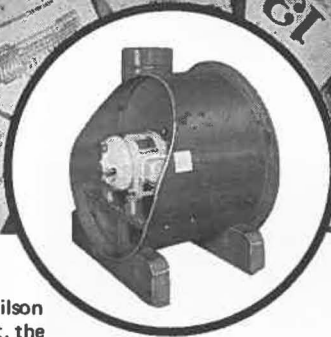


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A great deal has happened since 1917. Wilson was elected to a second term as President, the first United States Savings Bonds were established, Jascha Heifitz made his American debut, the United States purchased the Virgin Islands from Denmark and a 2 H.P. Spencer Orgoblo was installed to supply air power to the organ in the Ravenswood Presbyterian Church in Chicago.

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