

THE DIAPASON

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

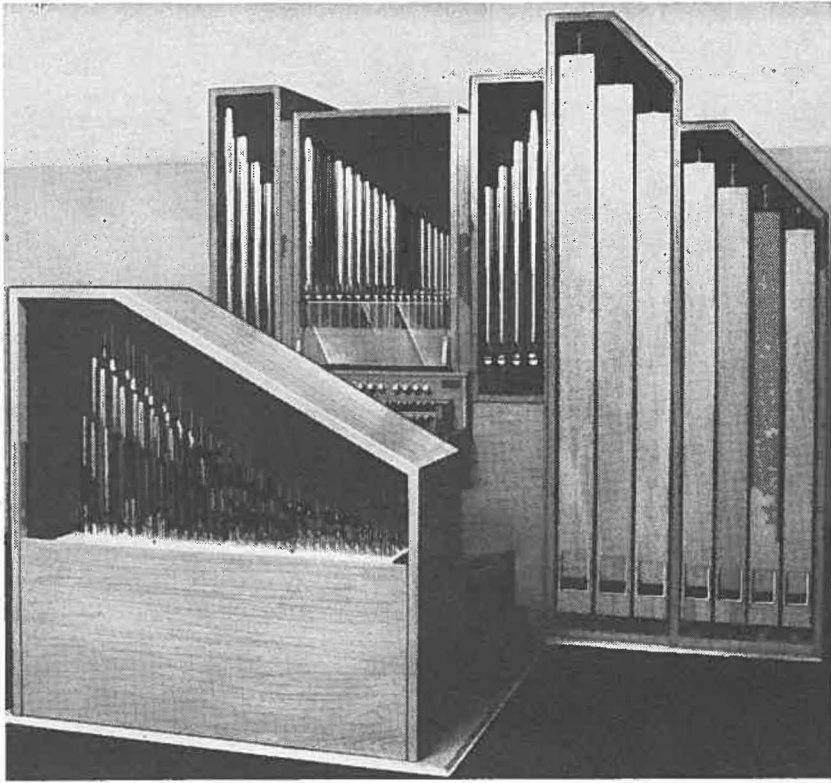
Sixtieth Year, No. 10 — Whole No. 718

SEPTEMBER, 1969

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*Two
manual
issue*



Kney Builds Two Trackers for College in Alabama

Gabriel Kney & Co., London, Ont., Canada, has built two tracker instruments for Huntingdon College, Montgomery, Ala. The larger of the two, with Rückpositiv as its second manual is shown and described here. The tonal designs of the two instruments differ considerably. Harold Rohlig is college organist and head of the music department.

HAUPTWERK

Holzgedeckt 8 ft.
Principal 4 ft.
Blockflöte 2 ft.
Mixture 3 ranks

RÜCKPOSITIV

Holzregal 8 ft.
Rohrflöte 4 ft.
Principal 2 ft.
Quint 1 1/2 ft.
Terzcimbel 2 ranks

PEDAL

Subbass 16 ft.
Gedeckflöte 8 ft.
Choralbass 4 ft.

WILMA JENSEN KEPT BUSY WITH LATE SUMMER EVENTS

Wilma Jensen was on the faculty of the Presbyterian Conference on Church Music, sponsored by the Presbyterian Church in the U.S. and held at Montreat, N.C. July 24-30. She taught two daily classes and played an organ recital July 25 at the First Presbyterian Church, Gastonia, N.C.

She then participated in the National Fellowship of Methodist Musicians (NAFOMM) conference in Sioux City, Iowa, accompanying choral sessions directed by Thomas Dunn and playing an organ recital Aug. 8 at Morningside College. She was accompanied on the trip by her husband, Donald Jensen, who lectured at the NAFOMM convention, and their two children.

Mrs. Jensen then traveled to Vancouver, B.C., where she was the only American recitalist at the RCCO Diamond Jubilee Convention and where she also acted as adjudicator in the young organists' competition.

Ninth Annual Conference on Organ Music

The University of Michigan

Ann Arbor

October 12, 13, 14, 1969

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Gress-Miles Organ Goes to Monroe, Mich.

A new Gress-Miles organ of two manuals, 26 ranks, 1492 pipes is under construction for Grace Lutheran Church, Monroe, Mich. It will be located in its own casework across the back wall of the chancel, with great and pedal principal basses and the 16 ft. quintation appearing in the facade. The chancel is being rearranged so that the choir will be seated in front of the organ with the console in front of the choir stalls, placing the organist in optimum position to hear balance.

The design is based on the requirements of the Lutheran liturgy. The flexibility of the Gress-Miles action provides for versatility without unnecessary size. Classic open-toe, low-pressure voicing is used throughout. The reeds have special wide tongues and lead-faced shallots in the North German tradition.

GREAT

Quintaton 16 ft. 58 pipes
Principal 8 ft. 46 pipes
Rohrflöte 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Spitzflöte 4 ft. 58 pipes
Superoctave 2 ft. 58 pipes
Waldflöte 2 ft. 12 pipes
Sesquialtera 2 ranks 78 pipes
Mixture 4-5 ranks 266 pipes
Trumpet 8 ft. 58 pipes

SWELL

Holzgedeckt 8 ft. 58 pipes
Gemshorn 8 ft.
Spitzprincipal 4 ft. 68 pipes
Rohrflöte 4 ft. 58 pipes
Nasat 2 2/3 ft. 46 pipes
Octave 2 ft. 58 pipes
Terz 1 3/4 ft. 46 pipes
Quintflöte 1 1/2 ft. 12 pipes
Superoctave 1 ft. 12 pipes
Scharf 3-4 ranks 220 pipes
Dulzian 8 ft. 58 pipes
Tremulant

PEDAL

Subbass 16 ft. 12 pipes
Quintaton 16 ft.
Principal 8 ft. 32 pipes
Rohrgedeckt 8 ft.
Octave 4 ft. 12 pipes
Schweigel 2 ft. 12 pipes
Mixture 3-4 ranks 36 pipes
Posaune 16 ft. 12 pipes
Trumpet 8 ft.
Dulzian 4 ft.



Cyrus Daniel has retired as professor emeritus at Vanderbilt University, Nashville, Tenn., and as organist and director of music at the First Presbyterian Church, after serving in both capacities since 1944.

He was honored at the regular morning service at the church June 22. He sat in the congregation as the choir sang three of his anthems and the assistant organist played three of his organ pieces; then he directed the final anthem himself. At the close of the service he received a large gold-framed citation and a check in appreciation of his 25 years of service.

Mr. Daniel holds a bachelor degree in music from Northwestern University and a master's from Yale. His organ teachers were Stanley Martin in Evanston and Joseph Bonnet in Paris. He taught a score of years at Lawrence College, Appleton, Wis. before going to Nashville. He won his FAGO in 1927.

Mr. and Mrs. Daniel are to spend their retirement years in Boca Raton, Fla.

A MUSIC SERIES on the new Gress-Miles organ, played Tuesday evenings in October and November in St. John's Church, Lafayette Square, Washington, D.C., will include recitals by Albert Russell, Robert Noehren, Paul Callaway and a performance of the Duruffé Requiem. Dates will appear in the calendar pages.

THE DIAPASON

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SEPTEMBER, 1969

FEATURES

How a 19th Century Builder Designed Two Manual Organs by George Lee Hamrick	12
The Organ's Breath of Life by Charles Fisk	18-19
Jeremiah Clarke's Music for Harpsichord by Thomas F. Taylor	24-25
Some One-Manual Organs	33

EDITORIALS

LETTER TO THE EDITOR 20

NUNC DIMMITIS 21

HARPSICHORD PAGES 24-25

RECITALS 28-31

CALENDAR 37

CLASSIFIED ADVERTISEMENTS 38-39

REVIEWS

Choral Music 35

Records 35

Cover: INSIDE INFORMATION. Above: Fred Lake, Bay City, Mich., raises the languid of spitzflöte pipe in new two-manual Casavant at St. Paul's Lutheran Church, Davenport, Iowa. Below: Richard Daggelt holds up the walk board over stop action of organ in his West Bend, Wis., home, which E. H. Holloway company has helped him assemble and rebuild.

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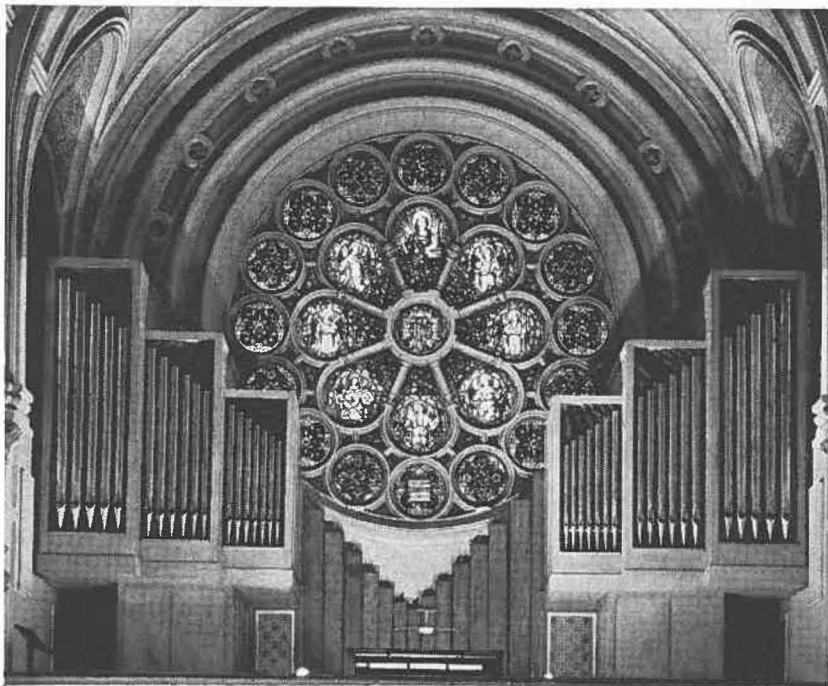
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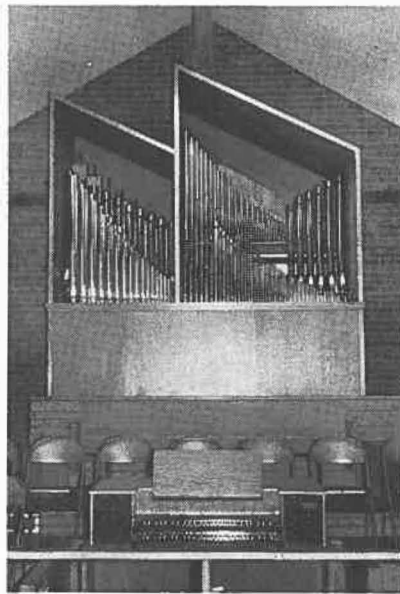
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MR. NOEL MANDER, having successfully completed the installation of the new 2 manual tracker organ which has been given to Westminster College, Fulton, Missouri in memory of Sir Winston Churchill, would like to hear from those interested in acquiring all tracker organs of moderate proportions. He will be in the U S A during the Fall. Preliminary communications should be addressed to him at St. Peter's Organ Works, London E 2 or from September 24 to 30 at Westminster College, Fulton, Missouri.



Zimmer Builds Tracker for Church in Knoxville, Tenn.

W. Zimmer and Sons, Charlotte, N.C. has built a two-manual organ with mechanical key and stop action for Lake Hills Presbyterian Church, Knoxville, Tenn. The instrument is placed to speak directly into the nave of the church. It is further enhanced by the reverberant acoustics of the church and its complete encasement.

HAUPTWERK

Holzgedeckt 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Blockflöte 2 ft. 56 pipes
Mixture 2-3 ranks 156 pipes

POSITIV

Quintade 8 ft. 56 pipes
Rohrflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Nasat 1½ ft. 56 pipes
Krummhorn 8 ft. 56 pipes

PEDAL

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



Lima Company Builds Organ for Greenville, Ohio Church

The Lima Pipe Organ Company, Elida, Ohio, has installed the first phase of a planned 14-rank instrument for the new Christ Evangelical Lutheran Church, Greenville, Ohio. Located in the balcony immediately behind and above the choir, all pipework is unenclosed and exposed. The initial six ranks are unified. As additions are made in the future, unification will be reduced accordingly. Chestwork is of aluminum and construction. Action is electro-pneumatic. All pipework is voiced on 2½-inch wind. The organist is Dorothea Hunt.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Twelfth 2½ ft. 12 pipes
Super Octave 2 ft. 12 pipes

SWELL

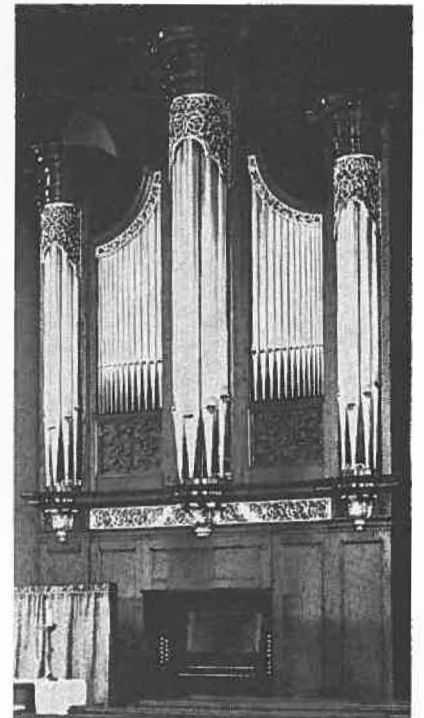
Gemshorn 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Gedeckt 4 ft. 12 pipes
Gemshorn 2 ft. 12 pipes
Larigot 1½ ft. 61 pipes
Tremolo

PEDAL

Rohrbourdon 16 ft. 12 pipes
Principal 8 ft.
Gedeckt 8 ft.
Principal 4 ft.
Gedeckt 4 ft.

CCWO GRUENSTEIN CONTEST IS ANNOUNCED FOR 1970

The annual Gruenstein Memorial of Women Organists will be held May Contest sponsored by the Chicago Club 17, 1970 at First Baptist Church, Oak Park, Ill. Women organists not reaching 30 before May 17, 1970 are eligible. The award is \$100. Contestants will play the Toccata of Bach's Toccata, Adagio and Fugue in C major and a Romantic or modern work of their own choice. For information and application blanks write Hazel Quinney, 1518 E. 59th St., Chicago, Ill. 60637.



Mander Tracker for Historic Winston Churchill Chapel

In the latter months of 1965 and throughout 1966, the Church of St. Mary Aldermanbury, in the City of London, was transported stone by stone to Westminster College, Fulton, Mo. and reconstructed as the memorial chapel and library to Sir Winston Churchill, whose links with the college stem from his famous "Iron Curtain" speech there.

N. P. Mander, Ltd. was awarded the contract for the organ and Trans-World jet left London Airport Heathrow with the nine-ton instrument and a four-man team headed by Noel Mander.

The Memorial Chapel by Sir Christopher Wren was originally completed in 1677. The organ, built new in 18th century style, incorporates sumptuous carving and detail from that era in the case. The final scheme is a logical development of the smaller 17th century English organ. Tracker action is used throughout. Manual compass is 58 notes, pedal 32. There are four composition panels. Wind pressure is 2½ and 2¾ inches. Front pipes are 95% tin.

GREAT

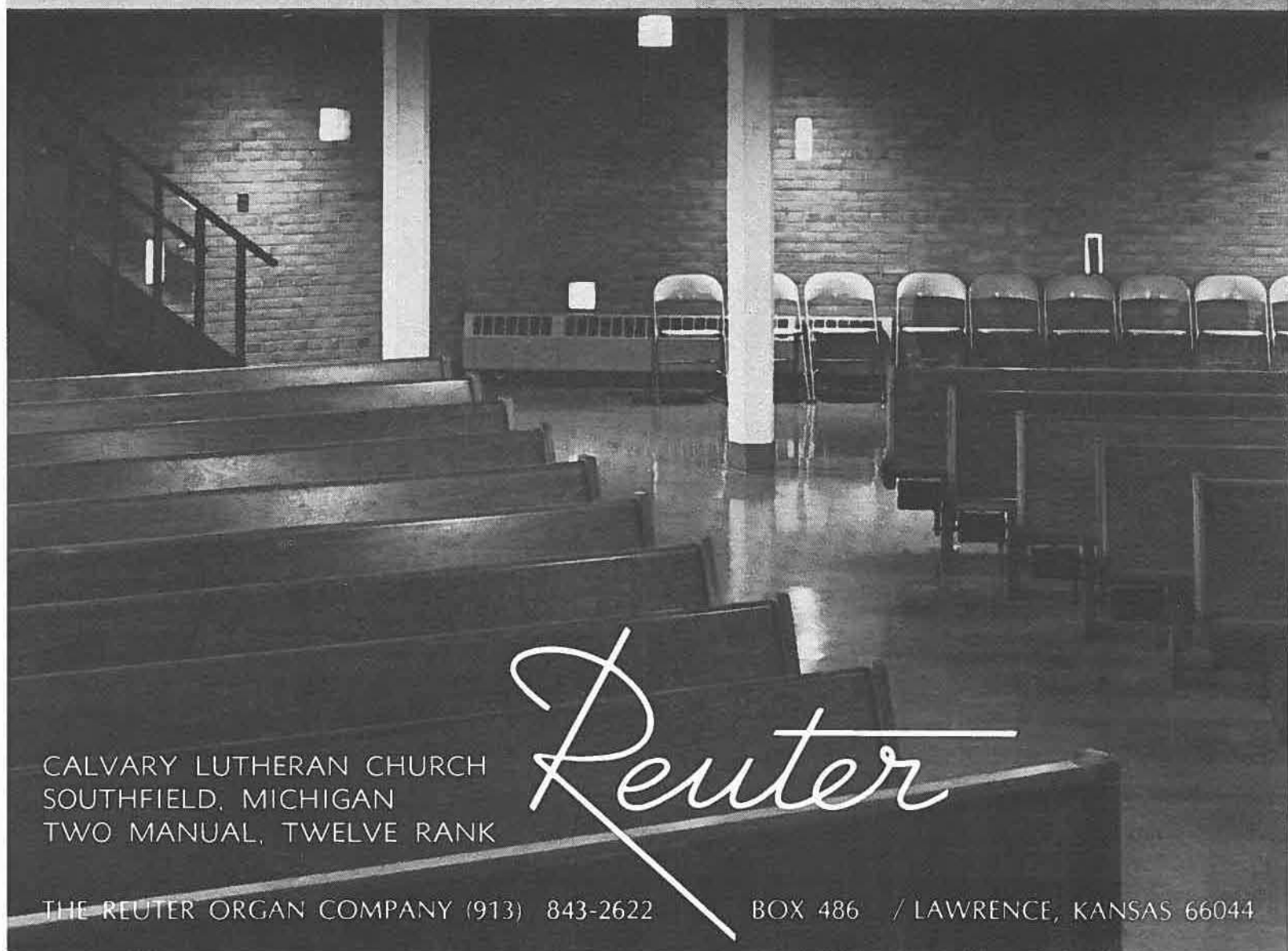
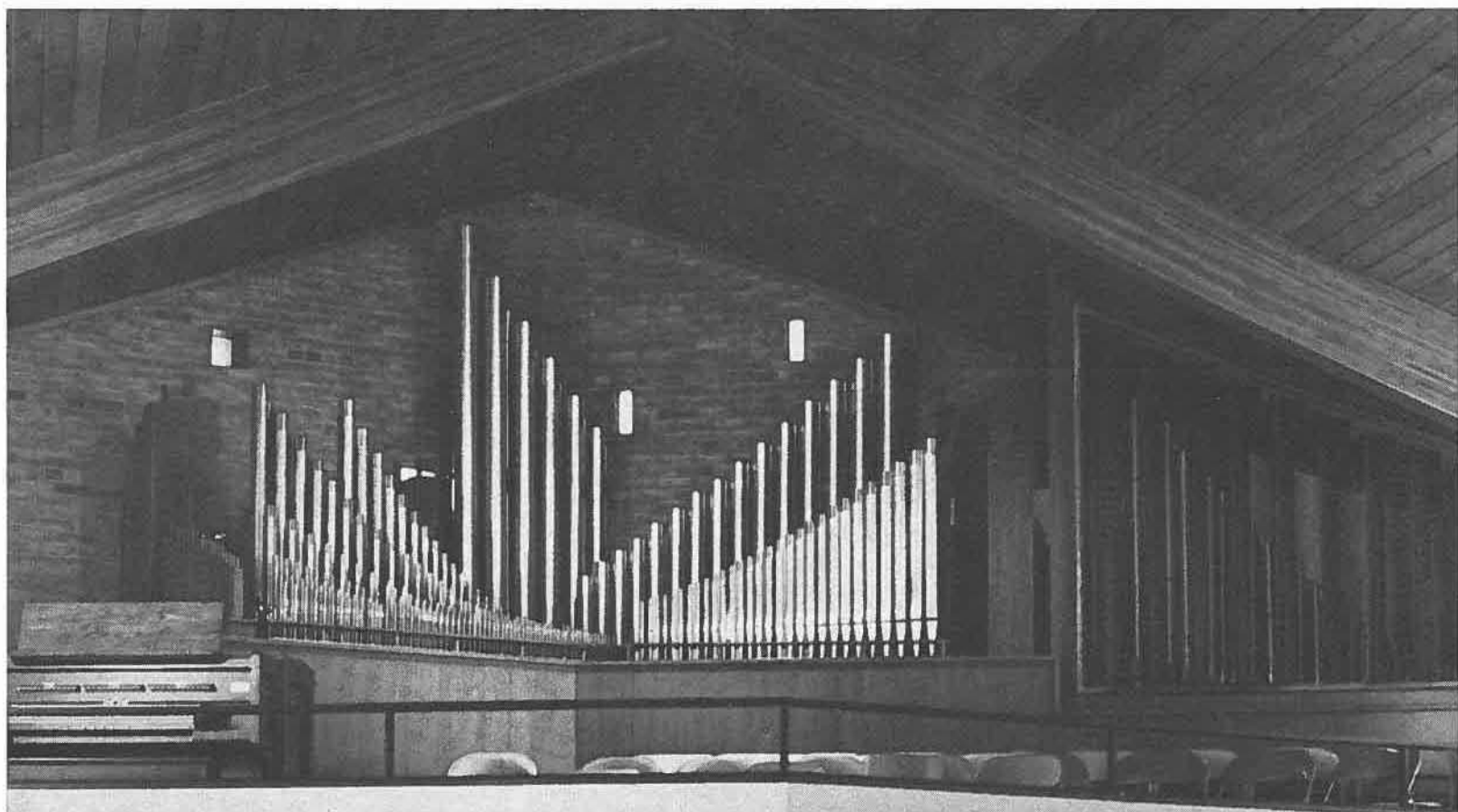
Open Diapason 8 ft.
Stopt Diapason 8 ft.
Principal 4 ft.
Nason Flute 4 ft.
Twelfth 2½ ft.
Fifteenth 2 ft.
Tierce 1½ ft.
Fourniture 4 ranks
Mounted Cornet 5 ranks

SWELL

Gedeckt 8 ft.
Salicional 8 ft.
Celeste 8 ft.
Principal 4 ft.
Chimney Flute 4 ft.
Octave 2 ft.
Larigot 1½ ft.
Cymbale 4 ranks
Cromorne 16 ft.
Trumpet 8 ft.
Clarion 4 ft.
Tremulant

PEDAL

Subbas 16 ft.
Bass Flute 8 ft.
Principal 8 ft.
Gemshorn 4 ft.
Mixture 3 ranks
Fagott 16 ft.



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Pictured above is a church service in Pilgrim times. Note that the men are seated on one side of the aisle, the women on the other. This practice persisted until the late 18th century. The man with the feather is a "ZLOCK" or nose tickler employed by the parish to keep the faithful awake throughout the service.

If your congregation needs a ZLOCK on Sunday morning, it may be the music that's lulling them to sleep. Let the Hope Catalog "ZLOCK IT TO 'EM"

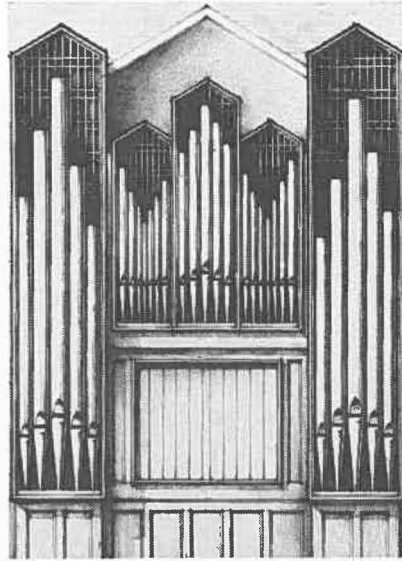
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City _____ struments or multiple choir.
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College in Nashville Will Have New Casavant Organ

A new organ, built by Casavant Frères, will be installed in December, 1969 in Wightman Chapel, Scarritt College, Nashville, Tenn. The completely encased instrument will stand at the front of the chapel partially inside the old organ chamber which has been extensively reconstructed to accommodate the new organ.

The instrument of 26 stops, 37 ranks, will have mechanical key and electric stop action and was designed for the chapel by Lawrence I. Phelps, vice-president and tonal director of Casavant Frères.

HAUPTWERK

Quintaden 16 ft. 56 pipes
Prinzipal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Oktav 4 ft. 56 pipes
Spitzflöte 4 ft. 56 pipes
Flachflöte 2 ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Mixture 5 ranks 280 pipes
Trompete 8 ft. 56 pipes

SCHWELLWERK

Salizional 8 ft. 56 pipes
Gedackt 8 ft. 56 pipes
Prinzipal 4 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Oktav 2 ft. 56 pipes
Quinte 1 1/3 ft. 56 pipes
Scharf 4 ranks 224 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL

Prinzipal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Oktav 8 ft. 32 pipes
Gedacktlöte 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Trompete 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

Schoenberger Builds Uncased Organ for College

Schoenberger Pipe Organs, New Orleans, La. has completed an uncased contemporary organ in Our Lady of Holy Cross College in New Orleans. It utilizes electric slider chests and to avoid local pollution and humidity problems, avoids use of all pneumatics except in reservoirs and tremolos.

The organ at our Lady of Holy Cross College is near the altar and in direct line of sight of almost the entire congregation. Architect Donald Seghers worked closely with Arthur Schoenberger, the builder, to achieve a good acoustical result. Elise Cambon was consultant.

GREAT

Röhrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 61 pipes
Tremolo

POSITIVE

Nasonflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Quintilute 1 1/3 ft. 61 pipes
Tremolo

PEDAL

Quintadena 16 ft. 32 pipes
Quintadena 8 ft. 12 pipes
Quintadena 4 ft. 12 pipes
Dulzian 16 ft. 32 pipes
Regal 4 ft. 32 pipes

Seattle Catholic Church Gets Balcom & Vaughan

Balcom & Vaughan Pipe Organs, Inc., Seattle, Wash., will install a two-manual organ late this fall in Our Lady of Fatima Catholic Church, Seattle. The pipes of the great and pedal are to be exposed in functional design to the right of the altar and over the choir loft in the northeast wall; the swell and enclosed erzähler will be located directly behind the exposed pipework.

GREAT

Erzähler 16 ft.
Prinzipal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Superoktave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

SWELL

Viola 16 ft. 68 pipes
Rohrgedackt 8 ft. 68 pipes
Viola 8 ft. 12 pipes
Viola Celeste 8 ft. 61 pipes
Italian Principal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Gemsterz 1 1/2 ft. 61 pipes
Quintflöte 1 1/2 ft. 12 pipes
Siffelöte 1 ft. 61 pipes
Scharf 3 ranks 183 pipes
Basson 16 ft. 68 pipes
Trompete 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Tremulant

PEDAL

Kontra Bass 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Viola 16 ft.
Rohrbordun 16 ft.
Oktavbass 8 ft. 32 pipes
Viola 8 ft.
Rohrflöte 8 ft.
Koralbass 4 ft. 56 pipes
Bordun 4 ft.
Erzähler 4 ft.
Mixture 4 ranks 76 pipes
Basson 16 ft.
Trompete 8 ft.
Clairon 4 ft.
Krummhorn 4 ft.



West German Builder Installs Organ in Hawangen

Gerhard Schmid, Kaufbeuren, Germany has installed a small two-manual organ of 16 stops, 20 ranks, in the Catholic Church of Hawangen, Germany. Both key and stop action are mechanical.

HAUPTWERK

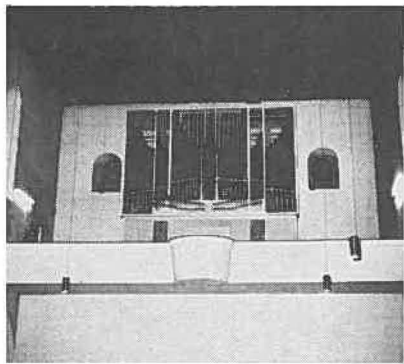
Prinzipal 8 ft.
Spitzflöte 8 ft.
Weidenpfeife 8 ft.
Oktave 4 ft.
Nasat 2 1/2 ft.
Kleinpommer 2 ft.
Mixture 3-4 ranks

RÜCKPOSITIV

Holzgedeckt 8 ft.
Rohrflöte 4 ft.
Prinzipal 2 ft.
Siffelöte 1 1/3 ft.
Cymbel 2 ranks
Tremulant

PEDAL

Subbass 16 ft.
Gedacktbass 8 ft.
Choralbass 4 ft.
Gemshorn 2 ft.



Austin Builds Two-Manual for Meriden, Conn. Church

Austin Organs, Inc. has completed installation of a large two-manual organ in the First Methodist Church, Meriden, Conn. The colonial style building designed by Arland Dirlam of Boston is of birch and the interior is largely of hard plaster, providing a good acoustical environment.

The organ is located on one side of the chancel with the console opposite on the chancel floor. Very open grille work was employed, backed by plastic grille cloth. The stoplist was drawn up by Austin Organs in collaboration with Aubrey Thompson-Allen acting as consultant for the church.

Retzbach Builder Builds for German Catholic Church

Norbert Krieger, Retzbach bei Würzburg, Germany has installed a 26-stop, 35-rank two-manual organ in the Catholic Church of Würzburg-Zell, Germany. The key action is mechanical, the stop action electric with three general combinations.

HAUPTWERK

Principal 8 ft.
Bleigedeckt 8 ft.
Harfpfeife 8 ft.
Oktave 4 ft.
Holzflöte 4 ft.
Nasat 2 3/4 ft.
Spitzflöte 2 ft.
Mixture 4 ranks
Zymbel 2 ranks
Trompete 8 ft. (horizontal)
Trompete 4 ft. (horizontal)

SCHWELLWERK

Rohrgedeckt 8 ft.
Weitprinzipal 4 ft.
Blockflöte 4 ft.
Oktave 2 ft.
Nachthorn 1 ft.
Sesquialtera 2 ranks
Scharf 3 ranks
Trompetenregal 16 ft.
Oboe 8 ft.

PEDAL

Prinzipalbass 16 ft.
Subbass 16 ft.
Oktavbass 8 ft.
Choralbass 4 ft.
Larigot 3 ranks
Fagott 16 ft.

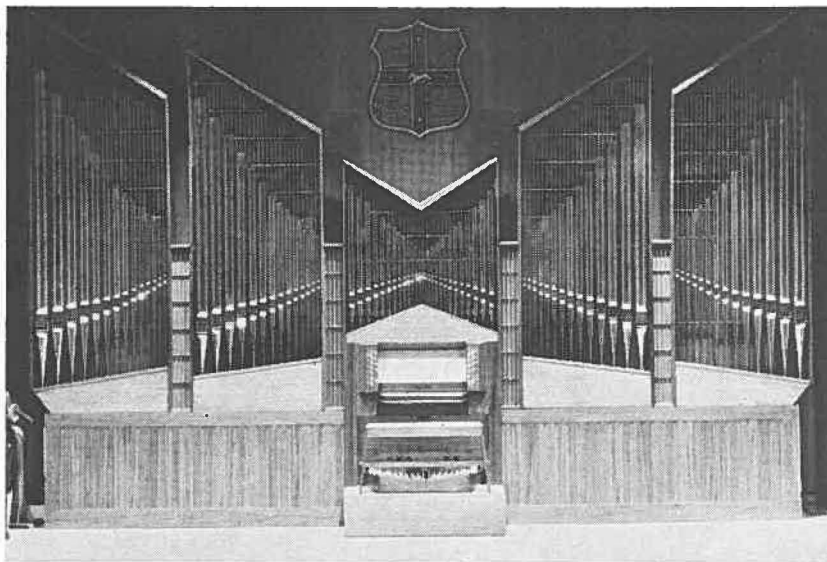
GREAT
Erzähler 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Spitz Fiftenth 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes
Chimes
Tremulant

SWELL

Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Waldflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Plein Jeu 2 ranks 183 pipes
Trompette 8 ft. 61 pipes
Hautbois 4 ft. 61 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Erzähler 11 ft.
Gedeckt 16 ft. 12 pipes
Oktave 8 ft. 32 pipes
Erzähler 8 ft.
Rohrflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Krummhorn 4 ft.



Australian Builder Completes Town Hall Organ

Ronald Sharp, pipe organ builder of Mortdale, New South Wales, Australia, has built a two-manual organ of contemporary design for the Town Hall of Wollongong, near Sydney. Donald Hollier played the opening recital. The instrument is cased in a space 28 ft. wide, 18 feet high and 3 ft. deep.

HAUPTWERK

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Nasat 2 3/4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Tompete 8 ft. 61 pipes
Tremulant

POSITIV

Gedackt 8 ft. 61 pipes
Prinzipal 4 ft. 61 pipes
Rohrpfeife 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quint 1 1/2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Scharf 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes

PEDAL

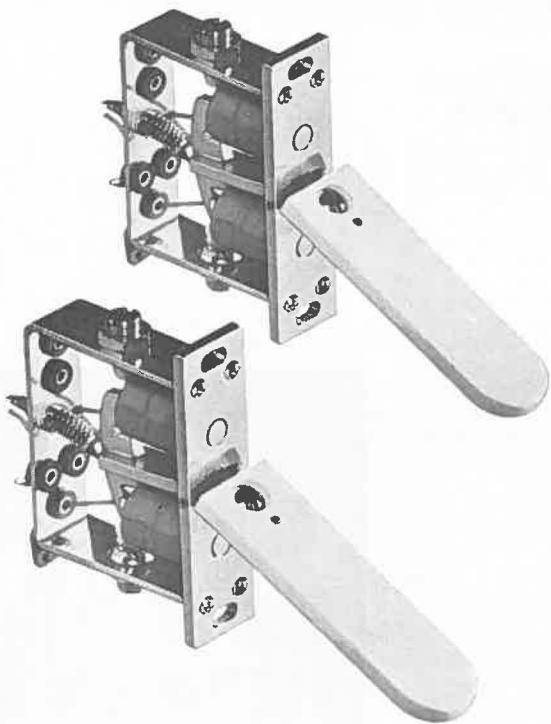
Subbass 16 ft. 32 pipes
Prinzipal 8 ft. 32 pipes
Oktav 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes

CHOIR DAY CAMP AT LAWTON ATTRACTS 70 CHORISTERS

More than 70 young choristers and adult leaders met daily for two weeks in June for a Day Choir Camp under the direction of the Rev. Richard M. Babcock, curate and organist of St. Andrew's Church, Lawton, Okla. A morning rehearsal was followed by recreation and arts and crafts periods. Twice each week the Holy Eucharist was celebrated at noon. The afternoon program consisted of musica appreciation, another rehearsal and a swimming period at the home of a parishoner.

DAVID N. JOHNSON, Arizona State U, Wilbur Held, Ohio State U, and John Erickson, Dallas, Tex., will be the faculty for the 14th church music workshop Oct. 12 and 13 at Westminster Presbyterian Church, Dayton, Ohio.

Which stop action magnet is made by Reisner?*



*Actually, both magnets pictured are Reisner C3's, but it takes a sharp eye to detect the differences between a C3 and a cheaper copy. Constructed of heavy-gauge nickle-plated steel, the C3 is available in 28 and 40-ohm coils (special resistances to order), or without coils for manual operation. Bracket angles are 15°, 19°, 32°, or straight armature for tilting tablets.

WHEN COMPETITORS pay us the compliment of copying one of our products, it often confuses our customers. They find it difficult to decide which is better, the original or the cheaper copy. Here, then, are some questions you can ask the competition when you specify a stop-action magnet.

- Are contacts *solid* silver alloy, or just plating that wears off in time to cause poor electrical connections?
- Is the hinge pin *solid* to take a beating without falling out, or is it only tubular?
- Are all parts and sub-assemblies American-made, or will you have to tolerate delays in service and delivery?
- Is there a special plastic sleeve on the armature to eliminate noise?
- Is a wiring guide supplied, or must you resort to "trial-and-error" installation?
- Is the magnet available *with* or *without* engraved keys, or must they be purchased elsewhere?

Answers to these questions should enable you to make an intelligent buying decision. But, in case someone tells you that those features make no difference in performance, ask them this very simple question:

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Cannarsa Builds Organ for New Church-in-Round

Cannarsa Organs, Inc. has completed a 17-rank totally exposed pipe organ for the new Our Lady of Victory Church, a church-in-the-round at State College, Pa. The positiv division is on 2¾-inch pressure with the great on 3¼ and the horizontal pontifical trompet, located 30 feet above the altar on 4½ inches.

The seating arrangement of this ultra-modern church is designed with a smaller section for off-peak functions. The organ is tailored to aid this area as well as the larger area. Manual chests are direct-electric, pedal chests electric-pneumatic.

- GREAT
 - Prinzipal 8 ft. 61 pipes
 - Hohlflöe 8 ft. 61 pipes
 - Gemshorn 8 ft. 61 pipes
 - Octav 4 ft. 61 pipes
 - Offenflöte 4 ft. 12 pipes
 - Mixture 3 ranks 183 pipes
 - Pontifical trompet 8 ft. 61 pipes
- POSITIV
 - Copula 8 ft. 61 pipes
 - Gemshorn 8 ft. 61 pipes
 - Gemshorn Celeste 8 ft. (prepared)
 - Prinzipal 4 ft. 61 pipes
 - Flöte à Bec 4 ft. 61 pipes
 - Blockflöte 2 ft. 61 pipes
 - Octav 2 ft. 61 pipes
 - Larigot 1½ ft. 61 pipes
 - Zimbel 2 ranks (prepared)
 - Krummhorn 8 ft. (prepared)
- PEDAL
 - Untersatz 32 ft.
 - Bordon 16 ft. 32 pipes
 - Gedeckt 16 ft.
 - Octav 8 ft. 32 pipes
 - Flöte 8 ft. 12 pipes
 - Choral Bass 4 ft. 12 pipes
 - Posaune 16 ft. 32 pipes
 - Trompet 8 ft. 12 pipes
 - Clarion 4 ft. 12 pipes

Marshall Stone Builds Organ for Puerto Rican Seminary

El Seminario Episcopal del Caribe, Carolina, Puerto Rich, has installed the first stage of a three-stage project which, when completed, will result in a two-manual and pedal organ designed and built by Marshall Stone and Company, Alexandria, Va. The complete first stage comprises one playing division (manual 2) and the two-manual console constructed into the main organ case. When finished the instrument will have 12 ranks; it was designed by Mr. Stone and voiced by David Dyer. It speaks on two-inch pressure throughout.

- MANUAL 1
 - Rohrflöte 8 ft. 54 pipes
 - Prinzipal 4 ft. 54 pipes
 - Blockflöte 2 ft. 54 pipes
 - Mixture 2 ranks 108 pipes
- MANUAL 2
 - Gedeckt 8 ft. 54 pipes
 - Dulciana 8 ft. 54 pipes
 - Celeste 8 ft. 42 pipes
 - Koppelflöte 4 ft. 54 pipes
 - Prinzipal 2 ft. 54 pipes
- PEDAL
 - Subbass 16 ft. 32 pipes
 - Prinzipal 4 ft. 32 pipes

Greenwood Organ Goes to Kings Mountain, N.C.

The Greenwood Organ Company, Charlotte, N.C., has completed installation of a two manual organ in the new Central United Methodist Church, Kings Mountain, N.C. The organ chamber is placed across the front of the choir loft and speaks directly into the congregation. The new organ replaces an electronic in the old church. The organ console is placed in the center of the choir loft behind the altar metal screen. Wilson McCullough Sides Associates, Charlotte, designed the new church.

- GREAT
 - Principal 8 ft. A
 - Gedeckt 8 ft. B
 - Dulciana 8 ft. C
 - Prestant 4 ft. D
 - Gedeckt 4 ft. B
 - Dulcet 4 ft. C
 - Twelfth 2½ ft. D
 - Mixture 2 ranks E
 - Cathedral Chimes 21 tubes
- SWELL
 - Gedeckt 8 ft. B
 - Dulciana 8 ft. C
 - Voix Eolienne 8 ft. F
 - Prestant 4 ft. D
 - Gedeckt 4 ft. B
 - Dulcet 4 ft. C
 - Nasard 2½ ft. B
 - Flageolet 2 ft. B
 - Larigot 1½ ft. B
 - Trompette 8 ft. G
 - Clarion 4 ft. G
 - Tremolo
- PEDAL
 - Bourdon 16 ft. B
 - Contra Dulciana 16 ft. C
 - Principal 8 ft. A
 - Gedeckt 8 ft. B
 - Dulciana 8 ft. C
 - Quint 5½ ft. A
 - Prestant 4 ft. D
 - Gedeckt 4 ft. B
 - Dulcet 4 ft. C
 - Mixture 3 ranks D & E
 - Trompette 8 ft. G
 - Clarion 4 ft. G

- ANALYSIS OF STOPS:
 - A = Principal 8 ft. 61 pipes
 - B = Gedeckt 16 ft. 97 pipes
 - C = Contra Dulciana 16 ft. 85 pipes
 - D = Prestant 4 ft. 61 pipes
 - E = Mixture 2 ranks 122 pipes
 - F = Voix Eolienne 8 ft. 49 pipes
 - G = Trompette 8 ft. 73 pipes



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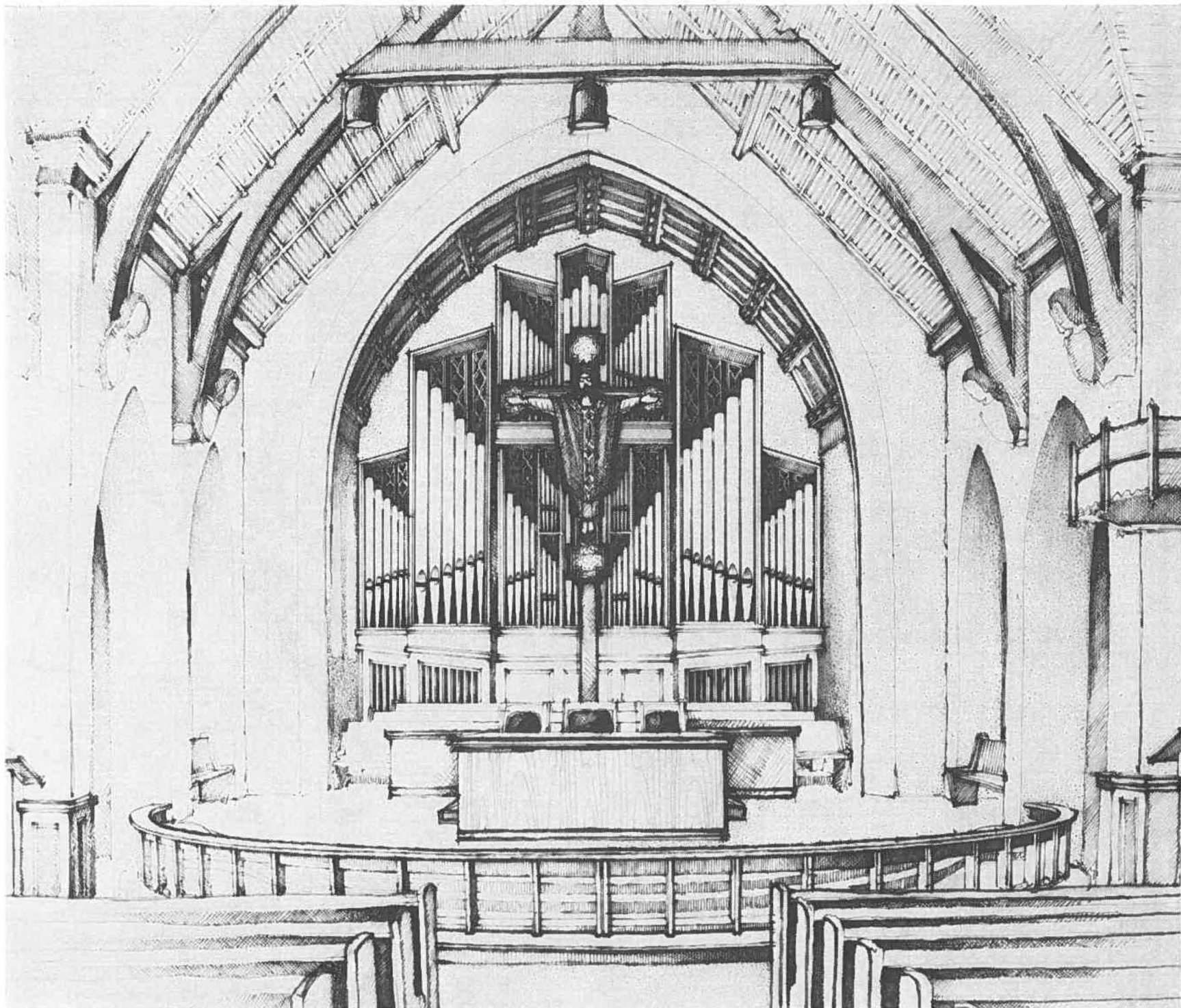
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1 Montre	8'	11 Bourdon	8'	21 Soubasse	16'
2 Flute à Cheminée	8'	12 Prestant	4'	22 Octave basse	8'
3 Prestant	4'	13 Flute à Fuseau	4'	23 Bourdon	8'
4 Flute conique	4'	14 Nasard	2 2/3'	24 Basse de Choral	4'
5 Doublette	2'	15 Quarte de Nasard	2'	25 Fourniture IV	2'
6 Flute	2'	16 Tierce	1 3/5'	26 Bombarde (L/2)	16'
7 Cornet V (TC - 37 notes)	8'	17 Larigot	1 1/3'	27 Basson	16'
8 Fourniture IV	1 1/3'	18 Fourniture IV	2/3'	28 Trompette	8'
9 Cymbale III	1/2'	19 Cymbale III	1/4'	29 Chalumeau	4'
10 Trompette	8'	20 Cromorne	8'		
		Trémolo			

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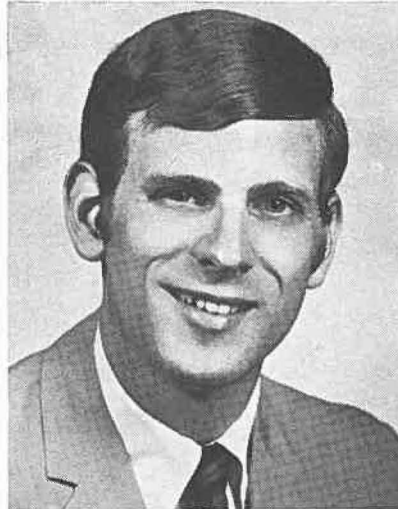
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John Conner has been appointed organist-choirmaster of St. Mary's Cathedral, Ogdensburg, N.Y. For three years he has held a similar post at Christ Church, Williamsport, Pa. He was also organ instructor at Lycoming College and a member of the liturgical commission for the Episcopal diocese of Harrisburg. He holds the BMus degree from the Catholic University of America and is a candidate for the MMus degree at Syracuse University where he is a student of Will Headlee. Previous organ study has been with William Watkins, William Teague and Marie Singleton. He has studied choral conducting with Margaret Hillis and is a former member of the Chicago Symphony Chorus. At the Cathedral, Mr. Conner will direct the cathedral choir of men and boys and inaugurate a monthly concert series.

TORTOLANO TO SPEND LEAVE IN STUDY AT CAMBRIDGE

Dr. William Tortolano, St. Michael's College, Winooski, Vt., has been granted a six-month sabbatical for study at King's College, Cambridge University. He will spend the Michaelmas term working and studying with David Willcocks and will do scholarly research. He had been invited to deliver a university lecture and has been appointed a member of the High Table at King's College. While on sabbatical, Dr. and Mrs. Tortolano will give concerts at St. Edmund of Canterbury Church, Whitten, England, and in Glasgow, Scotland.

Small Durham Organ Goes to Douglas, Ga.

Conrad Durham, Tallahassee, Fla., plans a fall installation of a nine-rank, two-manual organ in St. Andrew's Episcopal Church, Douglas, Ga. In the absence of a combination action the Plenum stop key is provided, engaging the full ensemble for greater facility in registration.

Limited space was a factor of the design, resulting in two pedal duplexes rather than independence in the pedal. The organist of St. Andrew's is Betty Lou Johnson.

GREAT

Gedeckt 8 ft. 61 pipes
Prinzpal 4 ft. 61 pipes
Mixture 3 ranks 183 pipes
Plenum

POSITIV

Holzgedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Holzbordon 16 ft. 12 pipes
Gedecktpommer 8 ft.

Union Temple, Brooklyn Installs New Saville

One of New York's oldest Reformed Jewish congregations, Union Temple, Brooklyn, is the home of a new Saville two-manual instrument. Union Temple, founded in 1848, has a current membership of more than 600 families.

The Temple, built in 1926, holds 1,100 people and, intended originally as an auditorium, posed some challenging acoustical problems. The 36-rank instrument, with white oak cabinet in contemporary style, is placed on the right side of the edifice. Its voicing is basically classic with 35 speaking tops. Design and tool work were carried out by Frank C. Wichlac in consultation with Joseph Hansen, organist at Union Temple.

GREAT

Principal 8 ft.
Bourdon 8 ft.
Octave 4 ft.
Spillflöte 4 ft.
Nazat 2 3/4 ft.
Super Octave 2 ft.
Blockflöte 2 ft.
Terz 1 3/4 ft.
Mixture 4 ranks
Trumpet 8 ft.
Bärpfeife 8 ft.

SWELL

Zingengedeckt 8 ft.
Gamba 8 ft.
Voix Celeste 8 ft.
Spitzflöte 8 ft.
Flute Celeste 8 ft.
Rohrpfeife 4 ft.
Nazard 2 3/4 ft.
Principal 2 ft.
Larigot 1 3/4 ft.
Trichter Regal 8 ft.
Schalmei 4 ft.

PEDAL

Untersatz 32 ft.
Sub Bass 16 ft.
Principal 16 ft.
Lieblichgedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Contra Fagott 32 ft.
Posaune 16 ft.
Dulzian 16 ft.
Trumpet 8 ft.
Clarion 4 ft.



John C. Campbell has been awarded a German government grant for a year of study with Michael Schneider in Cologne. He has been on leave of absence from Berea College, Kentucky, for two years while completing residence work for the DMA degree at the Eastman School of Music. He was a finalist in the 1969 Fort Wayne competition and holds the performer's certificate in organ from Eastman. He has studied with Mildred Andrews, Arthur Poister, and Russell Saunders.

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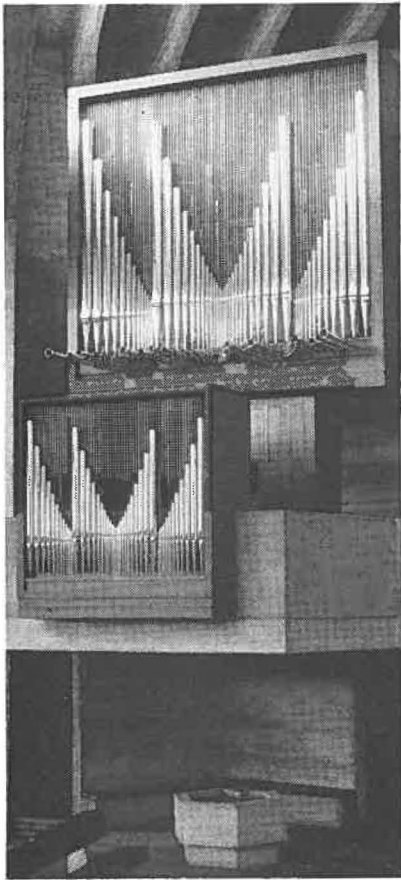
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Janke Builds Large 2-Manual for Helmstedt

Rudolf Janke, Gottingen, Germany, completed a sizable two-manual organ late in 1968 for St. Thomas Kirche, Helmstedt, Germany. The instrument has mechanical action. Manuals extend 56 notes, pedals 30 notes. Note the horizontal trumpets.

Christa Pohlitz is the organist.

HAUPTWERK

Gedackt 16 ft. 56 pipes
 Prinzipal 8 ft. 56 pipes
 Rohrflöte 8 ft. 56 pipes
 Oktave 4 ft. 56 pipes
 Koppelflöte 4 ft. 56 pipes
 Quinte 2 1/2 ft. 56 pipes
 Oktave 2 ft. 56 pipes
 Mixtur 4-5 ranks 241 pipes
 Trompete 8 ft. horizontal)

RÜCKPOSITIV

Gedackt 8 ft. 56 pipes
 Prinzipal 4 ft. 56 pipes
 Blockflöte 4 ft. 56 pipes
 Nasat 2 1/2 ft. 56 pipes
 Gemshorn 2 ft. 56 pipes
 Terz 1 1/2 ft. 56 pipes
 Quinte 1 1/2 ft. 56 pipes
 Septime 1 1/7 ft. 56 pipes
 Oktave 1 ft. 56 pipes
 Scharf 2 ranks 112 pipes
 Rankett 16 ft. 56 pipes
 Musette 8 ft. 56 pipes
 Tremulant

PEDAL

Subbass 16 ft. 30 pipes
 Prinzipal 8 ft. 30 pipes
 Rohrflöte 8 ft. 30 pipes
 Oktave 4 ft. 30 pipes
 Mixtur 3 ranks 90 pipes
 Posaune 16 ft. 30 pipes
 Trompete 8 ft.
 Schalmey 4 ft.

Fritzsche in Convent Chapel Completed in Autumn

The Paul Fritzsche Organ Company, Allentown, Pa., has been awarded the contact to build a two-manual pipe organ for the Bernardine Sisters Convent Chapel, Alvernia College, Mount Alvernia, Reading, Pa. The chapel has been redecorated and the balcony rebuilt to house the instrument which replaces an outdated electronic instrument. Completion and installation are scheduled for early fall.

The specification was designed by Paul Fritzsche and Robert Wuesthoff of the Fritzsche firm in consultation with Sister Rose Immaculate, music director of the college.

GREAT

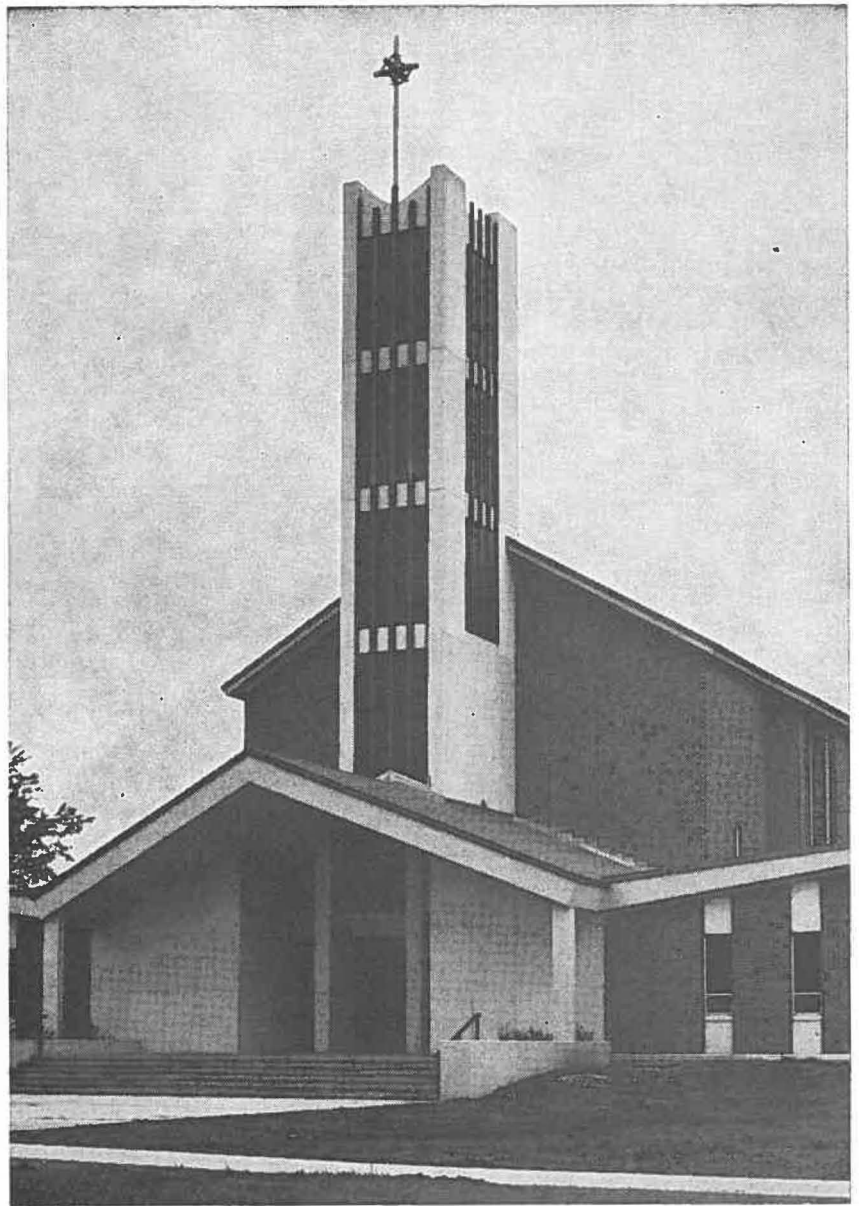
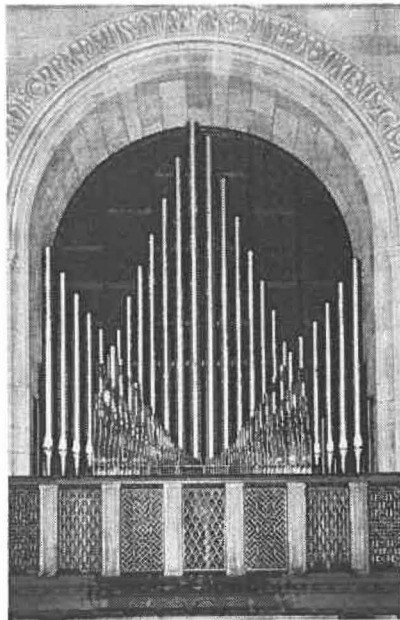
Principal 8 ft. 61 pipes
 Rohr Flute 8 ft.
 Kleiner Erzähler 8 ft. 61 pipes
 Oktave 4 ft. 61 pipes
 Erzähler 4 ft. 12 pipes
 Koppel Flute 4 ft. 61 pipes
 Twelfth 2 1/4 ft.
 Fifteenth 2 ft. 61 pipes
 Sifflöte 2 ft. 12 pipes
 Tierce 1 1/2 ft.
 Mixture 3 ranks 183 pipes
 Chimes

SWELL

Rohr Flute 8 ft. 61 pipes
 Salicional 8 ft. 61 pipes
 Vox Celeste 8 ft. 49 pipes
 Kleiner Erzähler 8 ft.
 Diapason 4 ft. 61 pipes
 Flute 4 ft. 12 pipes
 Erzähler 4 ft.
 Nazard 2 1/4 ft.
 Fifteenth 2 ft. 12 pipes
 Trompette 8 ft. 61 pipes
 Clarion 4 ft. 12 pipes

PEDAL

Bourdon 16 ft. 32 pipes
 Lieblich Gedeckt 16 ft.
 Prinzipal 8 ft. 32 pipes
 Flute 8 ft. 12 pipes
 Rohr Flute 8 ft.
 Erzähler 8 ft.
 Choral Bass 4 ft. 32 pipes
 Flute 4 ft.
 Super Oktave 2 ft. 12 pipes
 Trumpet 8 ft.
 Clarion 4 ft.



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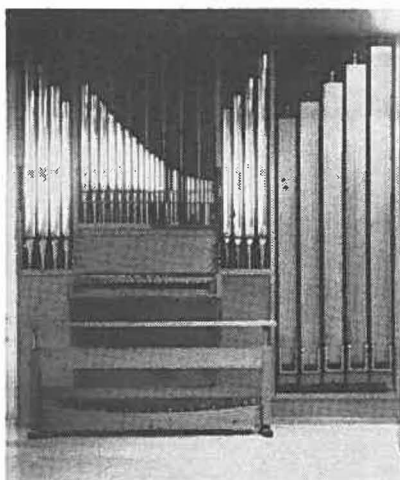
— *The Gramophone*

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How a 19th Century Builder Designed Two-Manual Organs

By GEORGE LEE HAMRICK

At the time that George H. Ryder & Co. were in their heyday, all organs were made with pipes and the action was mechanical. Pneumatic action was being used in connection with couplers of the great and infrequently with the pedal.

In a brochure, issued in 1896, some 20 stoplists are detailed ranging in size from two-manuals of six ranks of pipes to a three-manual of 35 ranks. None of these list a voix celeste or an unda maris, though a flute celeste is listed with several lists though a flute celeste of 61 pipes and at 4' pitch appears. In the smaller organs the pedal, compass is but 27 notes, but reaching 30 notes in the larger organs.

In the smaller organs where the pedal is served with the lone 16' bourdon, where there is a 16' gedeckt with the swell organ, it operates from two stops: the treble portion of 49 notes and the bass with 12 notes. In this way the organist could draw only the manual 16' bass and play it from the pedal through the action of the coupler and provide a balance with the softer stops of the manual.

Room was often at a premium and frequently the 12 bass notes of the gedeckt (stopped diapason) was required to not only serve with the treble portions of the register, but for the salicional pipes as well. Again the 16' voice of the swell, when present, would begin at Tenor C and have only 49 pipes.

The fourth stoplist consisted of 9 registers, as follows:

GREAT
8 ft. Diapason 61 pipes
8 ft. Dulciana 61 pipes
4 ft. Octave 61 pipes
SWELL
8 ft. Salicional 49 pipes
8 ft. St. Diapason treble 49 pipes
8 ft. St. Diapason bass 12 pipes
4 ft. Flute Celeste 61 pipes
4 ft. Violina 61 pipes
2 ft. Flautino 61 pipes
PEDAL

16 ft. Subbass 27 pipes
Sw. to Gt. Coupler
Gt. to Pd. Coupler
Sw. to Pd. Coupler
Swell Tremolo
Swell Pedal

There is a "blower signal," with which to call to action the worthy pumper but no mention of the use of any power for wind. On occasion, when desired a pump using water power was available. The dimensions listed for this organ were: 9'-6" x 8' x 15'.

In succession as the size increased, we find listed: Great: Melodia; Swell organ: Oboe. In all probability the oboe was of the "reedless" variety, i.e. a keen, over-blown string voice. Reed voicers

were scarce, as were traveling tuners, hence the reedless variety. The builder comments:

"The builder claims these organs are voiced to give them power, sweetness and variety . . . without being burdened with reed tones to burden the services of the builder or the tuner to keep in tune." Still, in the larger designs he lists a great trumpet, an oboe, a French horn and vox humana for the swell, and a clarinet for the choir — but none in the pedal.

As the schemes grow larger we find a 15th on the great, and soon, a 12th, a dolce cornet III on the swell, and finally a III-rank mixture for the great. A mechanical "Great to Pedal, Reversible" appears with all organs.

A typical two-manual design was said to be in great demand:

GREAT
8 ft. Open Diapason 61 pipes
8 ft. Melodia 61 pipes
8 ft. Dulciana 61 pipes
4 ft. Octave 61 pipes
2 3/4 ft. Twelfth 61 pipes
2 ft. Fifteenth 61 pipes
SWELL
16 ft. Bourdon bass 12 pipes
16 ft. Bourdon treble 49 pipes
8 ft. Violin Diapason 61 pipes
8 ft. Salicional 61 pipes
8 ft. Stop. Diapason 61 pipes
4 ft. Flute Harmonic 61 pipes
4 ft. Violina 61 pipes
8 ft. Oboe t.c. 49 pipes
8 ft. Bassoon 12 pipes
PEDAL

16 ft. Bourdon 27 pipes
8 ft. Violoncello 27 pipes
Swell to Great Coupler
Swell to Pedal Coupler
Great to Pedal Coupler
Gt. to Pd. Reversible

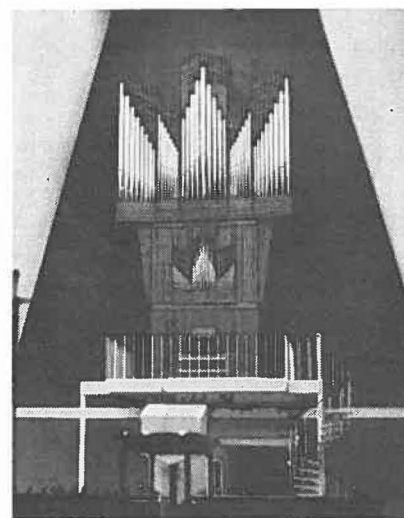
Swell Tremolo
Combinations by a Toe Stud (Mechanical)
Great Forte
Great Piano
Swell Expression

All organs were priced to include delivery and installation. Three to four months were required for delivery. Usually no down payment was required and terms for one-half of the purchase price could be obtained.

The brochure illustrated several installations: all in cases, none in chambers, and fitted with display pipes utilizing the larger diapason and dulciana pipes, together with some "dummies" to carry out the design.

The brochure listed over a hundred Ryder organs, installed mostly in the New England states. Mr. Ryder's partner was listed as John D. Brennan and they maintained a Boston office in a Music Hall building — which was equipped with an elevator at Winter Street and Hamilton Place.

Mr. Ryder's son, Charles, who spent his last years in Atlanta, Ga. supplied the information listed here.



Second Noack Installed in Chicago Area Chapel

A new two-manual, straight mechanical organ has been installed at Our Lady of Bethlehem Convent in La Grange Park, Ill. Prior to installation, a three-stop, one-manual organ, now in use as a practice instrument, served temporarily. Both organs were built by the Noack Organ Company, Inc., Andover, Mass. Because of early consultation before construction of the church began, an unusually fine environment was provided for the new organ, and the fact that there is no choir allowed the organ to be placed strikingly on a small balcony large enough only for the organ and one or two soloists. The stoplist was developed in consultation with the organist, Sister Mary Victoria, CSJ, Benn Gibson, consultant for the convent, and Fritz Noack, the builder.

GREAT
Principal 8 ft. 56 pipes
Chimney Flute 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Octave 4 ft. 56 pipes
Spielflöte 4 ft. 56 pipes
Nachthorn 2 ft. 56 pipes
Mixture 4-5 ranks 312 pipes
Trumpet 8 ft. 56 pipes

POSITIV
Gedeckt 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Sesquialtera 2 ranks 112 pipes
Cymbal 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes

PEDAL
Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Gedackt 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Bassoon 16 ft. 32 pipes

I MANUAL STOPLIST
Gedackt 8 ft. 56 pipes
Flute 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Pedal pulldowns

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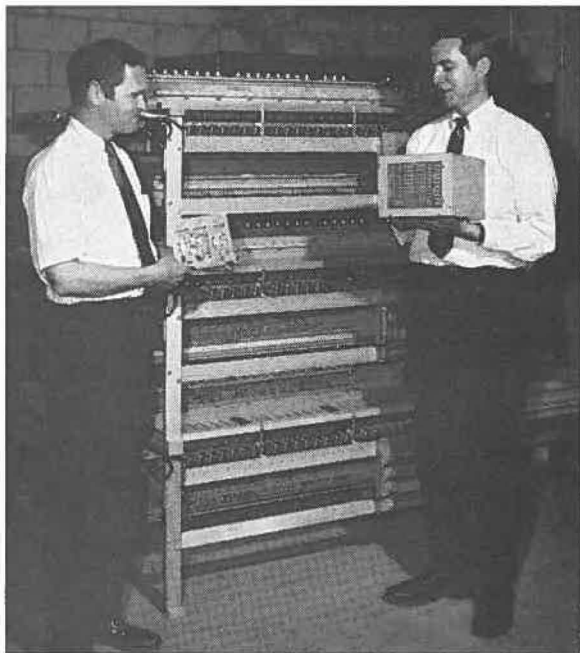
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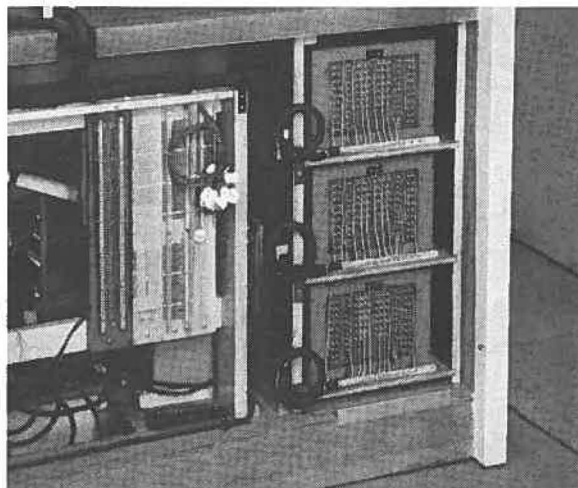
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NEW HORIZONS...



New versus old: Mr. Gillett, President, (left) holding a printed circuit. Mr. Kinzey of Engineering with a combination unit. Behind them stand electro-pneumatic remote machines used heretofore.

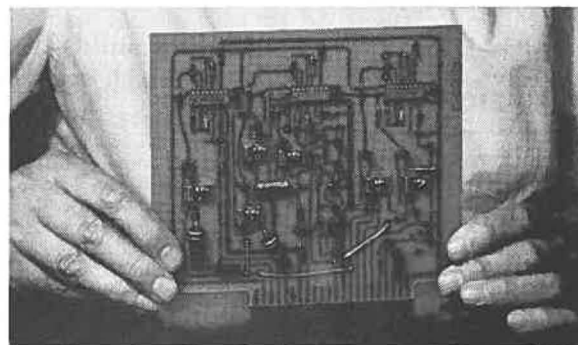


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Bosch Organ Installed In Illinois Church

A two-manual tracker organ with mechanical key action and electrical stop action, built by Werner Bosch, Kassel, Germany, has been installed in the rear choir gallery of the Zion Lutheran Church, Deerfield, Ill. The specification was drawn up by the builder, by Robert McGuire, music director and organist, and by John Bently, chairman of the organ committee. The console is detached about seven feet from the organ case to allow room for the choirs. Pipes in the case on the left are the pedal octavbass and on the right the twelve lower notes of the great principal.

GREAT
Principal 8 ft. 56 pipes
Gedacktfloete 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Rohrfloete 4 ft. 56 pipes
Nachthorn 2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trompete 8 ft. 56 pipes

SWELL
Pommer 8 ft. 56 pipes
Spitzgamba 8 ft. 56 pipes
Spitzgamba Celeste 8 ft. 44 pipes
Weitprincipal 4 ft. 56 pipes
Octave 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Scharf 3 ranks 168 pipes
Schalmel 8 ft. 56 pipes
Tremolo

PEDAL
Subbass 16 ft. 32 pipes
Octavbass 8 ft. 32 pipes
Gedacktbass 8 ft. 32 pipes
Blockfloete 4 ft. 32 pipes
Mixture 4 ranks 128 pipes
Fagott 16 ft. 32 pipes
Clarine 4 ft. 32 pipes

Geddes Builds Instrument for Church in Granby, Conn.

Richard M. Geddes has completed a two-manual pipe organ for the First Congregational Church, Granby, Conn. The church has a long history of excellent music. Bruce Porter collaborated on the tonal design with Richard Geddes. Richard Sweeton headed the original committee and Stephen Adams the present one. The organist is Mrs. Tracey Crouse. The organ has a draw-knob console.

GREAT
Principal 8 ft. 49 notes
Rohrfloete 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL
Gedackt 8 ft. 61 pipes
Spitzflute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Krummhorn 8 ft. 61 pipes

PEDAL
Subbass 16 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Spitzprincipal 4 ft. 32 pipes

Roche Builds Organ for Rehoboth Church

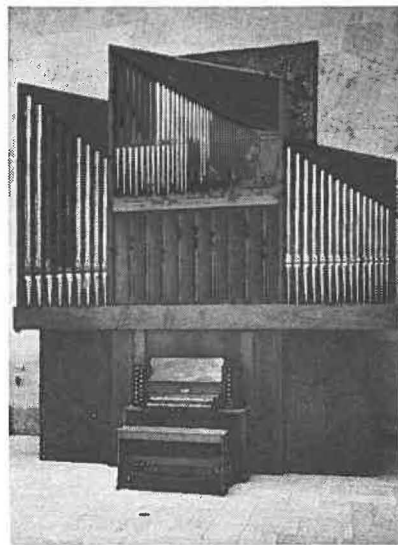
F. Robert Roche has completed a two-manual organ for Rehoboth Congregational Church, Rehoboth Village, Mass., some eight miles east of Providence, R.I. The original Hall case was re-used. The console is stopkey, the chests electro-pneumatic pitman. The great is mounted above the swell. Three inch wind was used.

The organist is Mrs. Ezma Aldrich Nelson, the music chairman Gardner Borden.

GREAT
Open Diapason 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Dulciana 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL
Viola 8 ft. 61 pipes
Voix Celeste 8 ft. 49 pipes
Stopped Flute 8 ft. 61 pipes
Geigen Principal 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Trompette 8 ft. 61 pipes

PEDAL
Subbass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Bass flute 8 ft. 12 pipes
Flute 4 ft. 12 pipes
Contrabazuin 16 ft. 32 pipes
Trompetbass 8 ft.



McManis Organ Used Twice at Midwestern Regional

Charles W. McManis built a 17-rank tracker organ for use in the midwestern AGO regional convention in Kansas City June 9-11. It is shown as installed temporarily in Kirkwood Hall of William Rockhill Nelson Art Gallery, Kansas City, Mo.

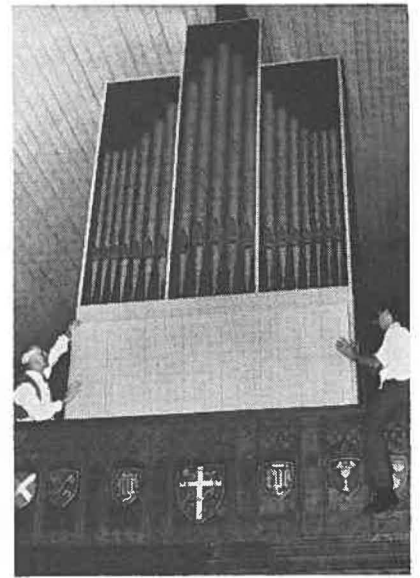
Michael Schneider used it for his master class June 10 and Richard Gayhart played a recital June 11 in which the organ was also used in ensemble with an English horn and with the John Kaplan recorder consort.

Manual 1 pipework is encased in the upper center section with enclosed Manual 2 pipework lower center. Lower 9 notes of the 5-rank pedal are encased on the left side and the balance on the right side of the case. Stop action is sliderless electro-pneumatic and the console is equipped with six setterboard general combination pistons.

MANUAL 1
Rohrfloete 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Mixture 3 ranks 168 pipes

MANUAL 2
Quintade 8 ft. 56 ranks
Gemshorn 8 ft. 44 pipes
Spitzfloete 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Quinte 1 1/2 ft. 56 pipes
Krummhorn 8 ft. 56 pipes
Tremolo

PEDAL
Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Blockfloete 2 ft. 32 pipes
Fagot 16 ft. 32 pipes



R. H. Walker Rebuilds English Organ as Tracker

R. H. Walker & Son, Cheshire, Buckinghamshire, England has done an extensive reconstruction of the organ in All Saints Church, Chalfont St. Peter, also in Buckinghamshire. The design was by Peter R. J. Walker, fellow of the Incorporated Society of Organ Builders. The instrument has mechanical action both on keys and on the stops. The windchests are modified slider type. The instrument is constructed on the rood screen gallery between the nave and the chancel.

GREAT
Open Diapason 8 ft. 58 pipes
Rohr Flute 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Wald Flute 4 ft. 58 pipes
Cymbal 2 ranks 116 pipes

SWELL
Stopped Diapason 8 ft. 58 pipes
Principal 4 ft. 58 pipes
Open Flute 4 ft. 58 pipes
Blockflute 2 ft. 58 pipes
Mixture 3 ranks 174 pipes
Krummhorn 8 ft. (prepared)

PEDAL
Bourdon 16 ft. 32 pipes

Mudler-Hunter Completed in Ventnor, N. J. Church

The Mudler-Hunter Company, Philadelphia, Pa., has installed a two-manual 17-rank pipe organ in the Ventnor Community Church, Ventnor, N.J. The entire instrument is located in a chamber off the rear balcony. The specification was drawn up in consultation with the organist, Joseph S. Lilly, Margate, N.J.

GREAT
Gedeckt 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Bourdon 8 ft. 12 pipes
Octave 4 ft. 61 pipes
Flute 4 ft. 12 pipes
Blockfloete 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Chimes 21 notes

SWELL
Viola 8 ft. 61 pipes
Chimneyfloete 8 ft. 61 pipes
Geigen Principal 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Trompet 16 ft. 61 pipes
Trompette 8 ft. 12 pipes
Clarion 4 ft. 12 pipes
Tremulant

PEDAL
Bourdon 16 ft. 32 pipes
Gedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Gedeckt 8 ft.
Flute
Octave 4 ft. 12 pipes
Super Octave 2 ft. 12 pipes
Contra Trompet 16 ft.
Trompette 4 ft.



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Holtkamp Builds First Tracker for Summit Church

The Holtkamp Organ Company has built a two-manual tracker-action organ for St. John's Lutheran Church, Summit, N.J. Walter Holtkamp was the designer. The organist is W. Thomas Smith who received his training at Syracuse University.

The key action is mechanical, the stop action electric-pneumatic. The organ is located high in the rear gallery.

GREAT
 Quintadena 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Gedackt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes

Doublette 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Trumpet 8 ft. 61 pipes

SWELL
 Gamba 8 ft. 61 pipes
 Copula 8 ft. 61 pipes
 Principal 4 ft. 61 pipes
 Rohrflöte 4 ft. 61 pipes
 Flute 2 ft. 61 pipes
 Cornet 2 ranks 112 pipes
 Scharf 3 ranks 183 pipes
 cromorne 8 ft. 61 pipes

PEDAL
 Subbass 16 ft. 32 pipes
 Quintadena 16 ft.
 Octave 8 ft. 32 pipes
 Gedackt 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Mixture 3 ranks 96 pipes
 Fagott 16 ft. 32 pipes
 Schalmey 4 ft. 32 pipes



Richard Ditewig has joined the faculty of the Canterbury Day School, Walnut Creek, Calif. He will teach choral and theory classes and will be in charge of concerts throughout the year. He will also be organist-choirmaster at St. Peter's Episcopal Church, Oakland where he will organize a liturgical choir of men and boys.

Mr. Ditewig holds music degrees from Lewis and Clark College, Northwestern University, and has done graduate work at Stanford University. In 1966 he was a recipient of the accreditation certificate of the Episcopal Church's Joint Commission on Church Music.

WORD, INC., Waco, Tex. has acquired the assets of Rodeheaver, which will continue its operations in Winona Lake, Ind. as a subsidiary of Word, Inc.



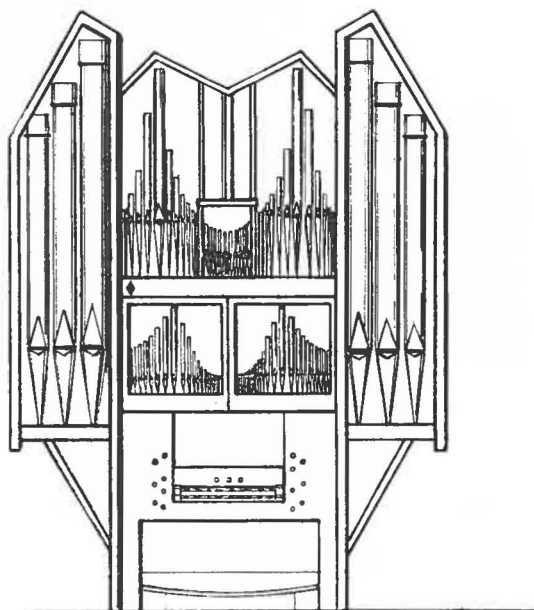
Elsie Barnes Durham was honored at a special Sunday evening service commemorating 50 years as organist at the First Baptist Church, St. Joseph, Mo. She is dean of the St. Joseph AGO Chapter and also was a founder and the first dean of the chapter.

For almost 30 of her years at First Baptist, Mrs. Durham also served as director of choirs. Before First Baptist, she served First Methodist and Francis Street Methodist in St. Joseph.

Previous to studies at the Sherwood School in Chicago, Mrs. Durham studied with Mary Lane Graham and Bella Robinson.

Former pupils and associates, some from distant cities, joined in the special service. Friends contributed to the beautiful money tree, the centerpiece of the reception following the service.

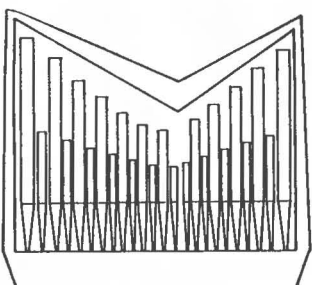
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GREAT		PEDAL	
ROHRFLOTE	8'	SUBBASS	16'
PRINZIPAL	4'	GEDECKT	8'
FLACHFLOTE	2'	CHORALBASS	4'
MIXTUR, III rk	1 1/3'		
SESQUIALTERA, II rk			
POSITIV (Doors movable by organist)		COUPLERS	
SINGENDGEDECKT	8'	POSITIV TO GREAT	
KOPPELFLOTE	4'	GREAT TO PEDAL	
PRINZIPAL	2'	POSITIV TO PEDAL	
KRUMMHORN	8'		
TREMOLO			

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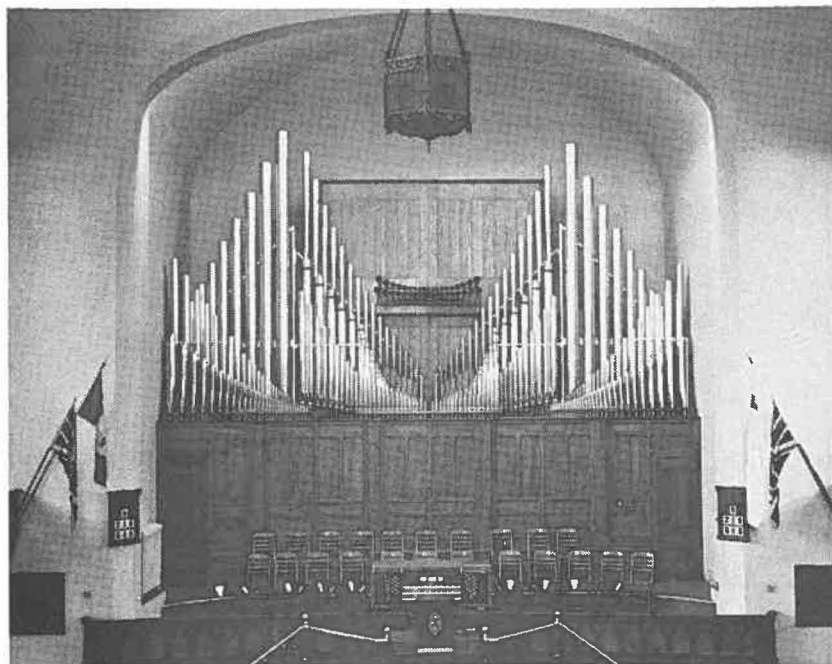


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Alice Tully Hall is the intimate concert hall at Lincoln Center, New York City. With basswood walls and brightly colored seats, it offers an ideal setting for chamber music and recitals. An Allen Classic Model TC-4, similar to that used at the opening of Philharmonic Hall in 1963, has been installed.

Random motion and articulated voicing are features. Reed tones are of the regal family with augmentation capabilities.

GREAT

Quintaton 16 ft.
Principal 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Nazard 2 3/4 ft.
Super Octave 2 ft.
Spillflöte 2 ft.
Mixture 4 ranks
Regal 8 ft.
Regal 4 ft.

SWELL

Quintaton 16 ft.
Principal 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Quintadena 4 ft.
Nazard 2 3/4 ft.
Spillflöte 2 ft.
Tierce 1 3/4 ft.
Fife 1 ft.
Regal 16 ft.
Regal 8 ft.
Regal 4 ft.

PEDAL

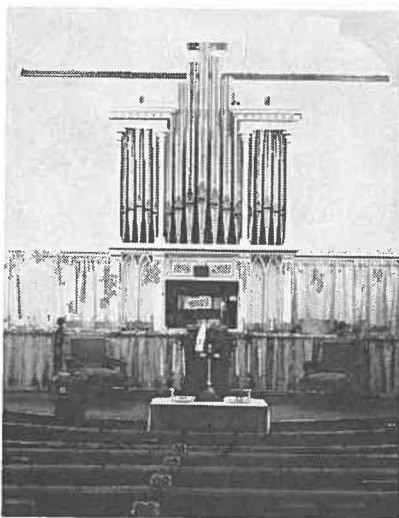
Contra Diapason 32 ft.
Principal 16 ft.
Quintaton 16 ft.
Principal 8 ft.
Quintadena 8 ft.
Octave 4 ft.
Mixture 2 ranks
Regal 16 ft.
Regal 8 ft.
Regal 4 ft.



Roderer Builds Practice Organs for Four Schools

Kurt E. Roderer, in charge of maintaining the organs at Northwestern University, Evanston, Ill. has installed the above practice organ at Valparaiso University, Valparaiso, Ind. Instruments of the same design have been installed at St. Joseph's Convent, Milwaukee, Wis. and at the home of Margaret Kemper, dean of the North Shore AGO Chapter. Two each of this design are on order for Lawrence University, Appleton, Wis., and Wheaton College, Wheaton, Ill.

Three stops are provided with mechanical action. Manual 1 has a 8 ft. Metalgedackt, Manual 2 a 4 ft. Rohrflöte, each with 61 pipes, and the pedal has an 8 ft. Holzgedeckt of 32 pipes. A coupler for the manuals is provided optionally.



Parsons Company Rebuilds Old Hook in Atlanta, N.Y.

Of several old American organs restored by Bryant G. Parsons & Sons, Inc. in the Rochester area, we select the E. and G.C. Hook organ in the Atlanta, N.Y. Presbyterian Church. This instrument has retained its mechanical action and all but one rank of the original pipework. The 8 ft. principal was replaced by a similar rank from another old instrument. The organ is successful in its rural church setting, in spite of its short pedal (20 notes) and swell (39 notes) compasses. The principal chorus gives adequate support for congregational singing and there are adequate resources for accompanying the various choirs and solo voices.

GREAT

Open Diapason 8 ft.
Chimney Flute 8 ft.
Gamba 8 ft.
Octave 4 ft.
Twelfth 2 3/4 ft.
Fifteenth 2 ft.
Cornet 3 ranks

SWELL

Gedeckt 8 ft.
Dulciana 8 ft.
Principal 4 ft.
Night Horn 4 ft.
Trumpet 8 ft.
Tremolo

PEDAL

Subbass 16 ft.

Much Travelled 2-ranker Rebuilt by Berkshire

The Berkshire Organ Company, West Springfield, Mass. has installed a two-rank, two-stop, two-manual organ in the apartment of Don Edwin Kerr, of Hope Congregational Church, Springfield. The instrument has been rebuilt and refurbished from a two-rank E. N. Skinner studio organ from the choir room at All Saint's Episcopal Church, Worcester, Mass. From there it was moved to Hartford, Conn. to Glastonbury before it was sold to Berkshire. New pipework, new stop dispositions, new wiring and many repairs including a lowering of the wind pressure to two inches were completed and Mr. Kerr installed the main components himself and refinished the console.

GREAT

Gedeckt 8 ft. (1)
Octave 4 ft. (2)
Flute 4 ft. (2)
Fifteenth 2 ft. (2)
Octave 1 ft. (1)

POSITIVE

Gedeckt 8 ft. (1)
Octave 4 ft. (2)
Flute 4 ft. (1)
Fifteenth (2)

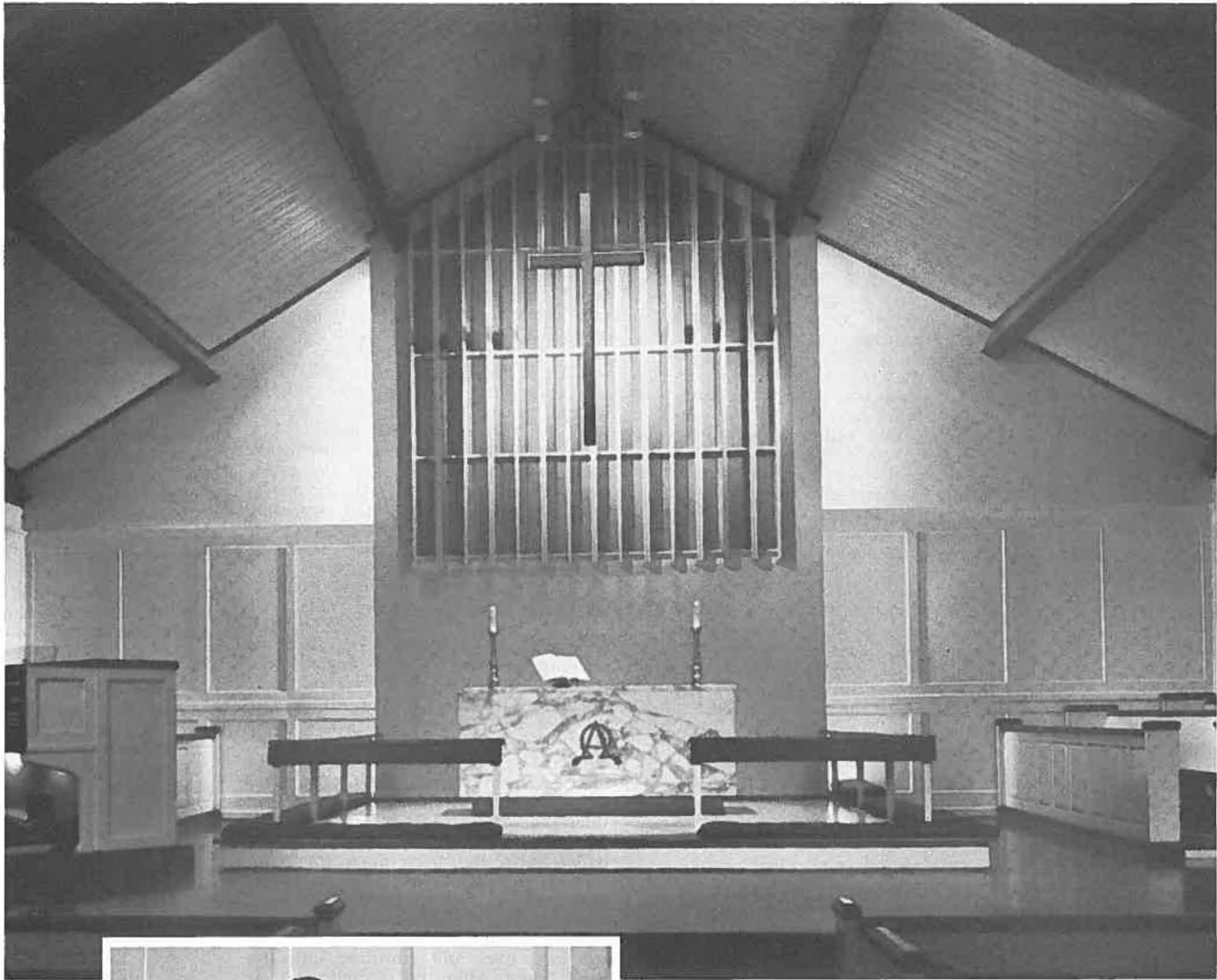
PEDAL

Bourdon 16 ft. (1)
Gedeckt 8 ft. (1)
Octave 4 ft. (2)
Octave 2 ft. (1)

ANALYSIS

Bourdon-Gedeckt 16 ft. 85 pipes
Prinzipal 4 ft. 73 pipes





The Rev. J. Bert Carlson, AAGO
Associate Pastor
Director of Music

The large new three manual Allen Organ built for St. John's Lutheran Church of Highland, Pittsburgh, was installed without major structural changes to the church, despite the fact that the existing organ chamber was deemed unusable. By moving the altar slightly closer to the congregation (a move favored by everyone), sufficient space was obtained to project the full resources of a comprehensive specification. The new "chamber" is not really a chamber at all. It is a construction just 12 inches deep, and attaches directly to the chancel wall. The sound is very much in the "open," and has great clarity.

The organ at St. John's articulates a concept of great importance: Organ chambers that are inadequately designed and/or poorly placed should be vacated, or relegated to the role of projecting low pedal tone only. The full beauty of an organ is heard best when it is produced in the open, and speaking from the correct location.

A word of caution, however. Good "open" organ sound requires extreme subtlety in voicing. Ordinary electronic "voices" simply will not work. It requires the technical equipment and experience that Allen alone, among electronic organs, can provide.

Allen

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The following article is contributed to the two-manual issue of THE DIAPASON because its ideas carry the most meaning for the two-manual organ of our future. And, if portents be read aright, the two-manual organ is the organ of our future. Not only by economic necessity does this come — via the ever rising cost of a man's time — but, in reality, the two-manual organs of our era are far better instruments than those of the preceding era. For, while those of the preceding era were merely scraped-down versions of a three or four-manual ideal, today's two-manual organ looks more and more like the archetype from which the new three- and four-manual organs derive their form. Finally brought out into the open where a few stops can sound like many, the moderate sized two-manual organ offers the best compromise between the big sound and the still-easy-to-control keyboard. It is the instrument with which fulness and intimacy are both possible, and upon which any nuance of touch or phrasing may be tried with the greatest chance of success. Perhaps this is why J. S. Bach was willing to accept more than one post where the principal instrument was a two-manual organ.

* * *

The organ is nothing but a machine, whose machine-made sounds will always be without interest unless they can appear to be coming from a living organism. The organ has to seem to be alive.

A motorcar is the same. Bucket of bolts we may call it, but the very epithet reflects simultaneously our affection for it and our wonder that a thing made out of bolts et cetera can seem to be so truly alive. And its makers, knowing well what they are about, give it two eyes, a nose, and a mouth, sleekness, a look as if crouching ready to spring, the pretty name of a creature. For they know that if the car is to be loved, it must be loved as though it were a living thing.

Some people think of the human body as a machine. Never does it seem more so than when the life has gone out of it and we are left asking, What is this life catalyst that takes the nuts and bolts of this world and binds them into so mysteriously marvelous, so transcendent, a being?

For the organ, the ultimate source of life is of course the player. We organ builders have trouble remembering this. We would gladly build if we could a machine which would do all that is musically possible without the player. Yet past efforts to bypass the player have resulted in works of only temporary attractiveness, and underneath we know our job is to make instruments which faithfully transmit the player's aliveness — when he is alive — and (unfortunately) his deadness when his playing is dead. Whence comes the remark, a good organ will sound both better and worse than a poor one.

Granted that the player's role is transcendent, what are the ways in which we organ builders can enhance the as-if-alive quality in our instruments? For well over a decade our journals have belabored the pros and cons of ideas which contribute to it. All the talk about the responsive touch of tracker action and the lively effect of unnicked pipes on slider chests is germane here. Yet the talk, centering always around specifics, has not told us everything, and meanwhile all tire of hearing about the specifics, particularly when adherence thereto does not necessarily bring about the construction of an artistic instrument. There must then be other specifics than the now-familiar ones, and beyond them must be a generality, a single principle which generates them.

A prime characteristic of the life force on earth is what Wallace Stevens calls the *passion for order*. In organ construction it seems that those terms which promote order, organization, integration — those which pull the instrument together — are the terms

which foster the as-if-alive quality. The note channel of the slider chest tending to synchronize the frequencies of the pipes standing above it; the tracker action tending to bind the player physically to his instrument; the chuff of lightly-nicked pipes tending by their unanimity of speech over the same note channel to express the solidarity of the "werk;" these are all well known examples of integrating forces. And all are part of this life-oriented passion for order, which does indeed seem to be the single principle underlying any good musical instrument.

What are some of the less understood specific forces for order that are rightfully a part of an organ? Let us now discuss the least understood of these, namely, the wind.

As everyone knows, the standard test for the wind system of an organ is to draw all the stops, hold a note in the treble, and repeat a thick chord in the base. If the treble note gives out not a tortured sound, but remains serene as the Star of Bethlehem, the organ is said to have a "perfect" wind supply. Yet, when we apply this test to the best instruments of ages other than our own, we find scarcely one that passes it. In virtually all of these instruments the wind is unsteady by our standards. Of course, the matter may be dismissed by observing that only in the 20th century has it become possible to obtain steady wind, and the ancients would no doubt have provided steady wind if they had known how. But by now we should know enough to give this kind of argument its skeptical due; works of art founded on inadequacies always turn inadequacy to their own account: The inadequacies simply become essentials. And so it often is with the unsteady wind of old organs.

Consider as an example the organ at Steinkirchen in Germany, a two-manual organ by Schnitger, with much pipework from even earlier builders. This instrument is a national monument, has a pedigree, is a good example of what Schnitger was all about. It has slider chests, tracker action, individual cabinets for each division, nickless flues, open toes, imitation carved casework — all the officially prescribed nutrients of a healthy North German antique. It is in a farmer's church, and its sound has the endearingly naturalistic, homespun, homely, barnyard quality it ought therefore to have. And what contributes more than anything else to this quality? The wind supply. If you attempt to apply the standard test for steady wind to it, the organ sounds as if it would positively tip over. Steinkirchen has the most elastic, loose-connected sounding wind system imaginable, and the entire effect of the organ is colored by it. Indeed, this writer presumes that if the wind supply at Steinkirchen were to be replaced by a system of the modern *Schwimmer* type, or the Universal Air Chest type, the organ's very special quality would vanish.

Steinkirchen is folk art; therefore many of its features cause us to smile. The unsteady wind surely seems to be a joke — and yet it is the kind of joke which, at the right moment, can bring tears to the eyes. Another time it can be a rude joke, out of place — ugly, even. The very variability of the effect of the wind upon music of diverse kinds suggests the instrument has a temper, that it likes one player but not another, one composer but not another. It seems alive. You even seem to hear it breathing.

What characterizes the wind of organs like Steinkirchen, and what is the physical origin of the sounds created? Such organs were always hand-blown. Two or more bellows — diagonal bellows like fireplace bellows, only much larger, perhaps one yard by two yards — were situated by the builder in some convenient place well behind the organ, often in the church tower. These were set horizontally, each bellows with its lower leaf fixed. Each upper leaf, free to rise and fall, was loaded with enough stone to yield the organ's wind pres-

THE ORGAN'S BREATH OF LIFE

Some Thoughts About Wind Supply

by CHARLES FISK

sure, say, 2½ inches. The organ blower's job was to go from one bellows to the other, lifting the upper leaves one by one (bellows inhaling) and gently letting them rest "on the wind" (bellows exhaling). As long as at least one bellows was exhaling, that was enough to keep the organ playing. Whenever the organ blower saw that his last bellows was about exhausted, he would raise the upper leaf of a neighboring bellows to be sure the organ would not run out of wind. Note that these bellows combined the functions of feeder and reservoir.

From the bellows stack a single wooden duct of modest rectangular cross section (say, 4 inches by 10 inches) traversed the distance to the organ case. There the duct divided into ducts of somewhat smaller section and these led to the windboxes of the several windchests in the organ. It is significant that these windboxes were seldom much larger in cross section than the ducts which fed them.

Under such an arrangement, when the organist plays a key and the corresponding chest valve opens, the windbox and duct, being small, can not provide out of their own "compression capacity" the necessary first flush of air. Therefore the chest pressure must drop momentarily, and chest pressure is not restored to normal until the long air column leading back to the bellows is set in motion. The result of opening the valve is thus a single downward pulse in the chest pressure, lasting some fair fraction of a second. (In the best wind systems the single pulse is all that occurs; there are no attendant repercussions of pressure, such as may occur in systems where the cross section of the windbox is much larger than that of the duct which feeds the windbox.) In corollary fashion, if the pallet valve has been open for some time and is then shut, the exact reverse occurs; there is a single upward pulse in the chest wind pressure due to the overage of wind sliding along the long duct and crowding into the wind chest after no more wind is needed. Often this positive pulse on closing is more audible than the negative pulse on opening.

One's first thought is that these two kinds of pulse, negative and positive, would be detrimental to the making of music. For most of the old music, quite the opposite is true. For example, consider how the pulses contribute to clarity in counterpoint: Assume a five-voice fugue of the classical sort being played on *organo pleno*. Ordinarily it is easy to hear motion in the soprano and bass lines because they are "on the outside." But what of motion in the tenor line while the other four voices are sounding, but momentarily fixed — how will this motion ever be heard? At Steinkirchen, each time you move the tenor voice — each time one pallet is shut to end one note and another is opened to begin the next — there is in the wind a positive pulse followed immediately by a negative pulse, both of which will be manifest as fluctuations in the sustained tones of the other four voices. In this was the sustained voices help to mark the comings and going of an inner part, instead of simply masking it.

Quite certainly this effect has had to do with the very origins of organ counterpoint in late medieval Europe. After all, why sustain parts at all, when what you wish to hear is the motion of an inner part? And why write music of several voices in which, for example, there is without fail a change in at least one voice on every eighth note of the piece? We have always known music of this sort was something of a game

whose object it was to see which voice would change next, and how. But is it not also a game to see what the organ wind will tell us, through the non-moving, sustained notes?

The whole subject of the wind is fascinating and elusive, and this writer makes no pretense at a thorough understanding of it. He can, however, put forth questions which, either in this country or abroad, might provoke further thought:

1. Classically, isn't a fine legato touch simply the art of closing one pallet just at the exact moment of opening the next, in order that the positive and negative pulses in the wind shall cancel out, leaving the wind undisturbed?
2. Is it possible that the apparently drab fantasies and voluntaries, particularly those out of 16th and 17th century England, are primarily essays in the handling of organ wind? When to disturb the wind deliberately, and when not? These pieces always come to life on the instruments of their time, instruments whose small-bore wind systems labor over the stable production of so much as three voices of counterpoint.
3. Is the lack of chuff in early English organs (and consequently in the earliest American organs) due to the fact that the wind pulses are actually a substitute for chuff? The whole art of English chamber organ building seems to center around artfully starving an organ of its wind.
4. What role did unsteady wind play in the evolution of ornamentation in European music? After all, in many old organs, every time a pallet opens to make a pipe sound, the attendant negative pulse causes the pipe to swoop up to its note slightly, after the manner of an upward appoggiatura.



In the Rückpositivs of some old organs where the wind ducts are particularly undersized, the wind supply gives actually a little *port de voix* at the beginning of each note.



Did these "obligatory ornaments" suggest the use of ornaments generally? Or were the multitudinous ornaments in the early French and English music put there to cover up these repercussions in the wind, or perhaps to give the organist control over them, i.e., to make them the organist's thing instead of the organ's thing?

5. If we accept that for the organ flexible wind is one of the unifying forces mentioned previously, isn't it then probable that all divisions of an organ should draw their wind from the same bellows? This means that the pulses from one keyboard will be marked in the sustained notes of another; it also means that the sound of full organ, coming as it were from one giant pair of lungs, will have a unity of mass achievable in no other way. The ancients pursued this policy, except in their large instruments.

6. What about the tuning of organs? Our current concern over fine tuning presumes a very steady wind supply originating with an electric blower. But with the ancients there was the bellows boy, whose every bored indiscretion no doubt shook the wind to the tuner's distraction, and there was the variation in pressure due to the fact that a bellows pressure increases between the nearly open position and the nearly closed. Clearly, tuning at that time was not as good as we should like it. Yet there is reason to believe that detuned pipes are not as much of an annoyance in an old organ as in a new one. Recall that in a modern organ the

PHILLIP
STEINHAUS
organist

RECORDINGS: BOSTON RECORDS
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CONCERT MANAGEMENT: ROBERTA BAILEY
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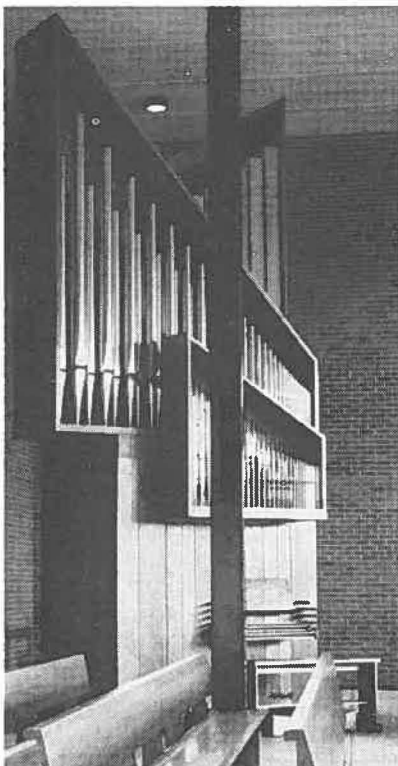
bothersome thing about a mixture note out of tune is, every time the note returns in the music you are subjected to exactly the same burble, and after a while it "gets to you"; you become sensitized to that one note. Now suppose that instead of being rock-steady, the wind supply is full of all sorts of ripple, partly due to the pulses of valves opening and closing, and partly due to manual organ blowing. This ripple causes, in all notes of the mixture, bumbles which appear to combine with the bumbles of detuning, but because they add a random component, the mind does not become sensitized — the mind can see through the "defect" and is therefore free to concentrate on the music. To be sure, the defect will remain noticeable, and may cause us to smile, but it will not become an obsession.

Like all of the integrating terms which are part of the passion for order, the introduction of the right sort of unsteady wind into an organ increases the problems for the organist. Just as the fidelity of tracker action makes it essential that the player get his notes rhythmical and right, so the unsteady wind creates a problem for the player which can be likened to the problem of small-boat-handling. The feeling of commencing a piece on unsteady wind is somehow like stepping from a low, solid dock onto the floorboard of a rather tippy dory — one does it with care, one feels the water give under his weight, one realizes that if he steps too near the edge he may capsize. A serene legato is like rowing this dory flawlessly across the harbor, so that all you can hear is the click of the oar locks. Rougher music is like rough water: She labors in the troughs but is bouyed up on the crests. (The sense of bouyancy is very strong in the old organs.) Notice that one says "She labors . . ." — a sure sign that a boat is an as-if-alive thing, and that it has been so regarded for centuries. Indeed, if one thinks about it, one realizes that organs and sea-going craft have a great deal in common.

The writer would not have the reader imagine that a complete return to the winding principles of Steinkirchen is really practical. No organ builder today would dare to build an organ exactly like Steinkirchen unless he had a specific order to do so. One cannot build a service instrument which shakes like a willow on a Mendelssohn anthem accompaniment, however bouyant its Buxtehude may be. But it is possible to make wind systems which are a flexible compromise. Too many hard-sounding wind supplies are being built today, especially in Europe. Modern European organ building practice has taught us much, and still has many things to teach us, but this writer does not believe the winding of an organ is one of them. We need to apply our own minds and our own ears to the task of discovering what makes organ music come alive under the player's fingers.

Finally, the writer wishes it understood that only a certain kind of instability is desirable in a wind supply. Most of the instability encountered, especially in organs built in the 20th century, is gross to say the least, and is, in fact, what has given wind flexibility a bad name.

Charles Fisk was born in Washington, D.C. in 1925 and grew up in Cambridge, Mass. — a chorister at Christ Church there. He served in the U.S. Army 1943-46 as technician at Los Alamos Scientific Laboratory, New Mexico. After his AB from Harvard in 1949, with a physics major, he was a cosmic ray physicist at Brookhaven Laboratory, Upton, L.I. He studied Baroque performance practice with Putnam Aldrich and organ with Herbert Nanney at the graduate school of music at Stanford University, and apprenticed in organ building with John C. Swinford and Walter Holthamp. After several years as partner and later president of Andover Organ Company, he formed his own company, C. B. Fisk, Inc. in Gloucester in 1961.



The two-manual, 16-stop C. F. Fisk organ, the stoplist of which appeared in the September 1966 issue, was completed in the summer of 1968 for Zion Mennonite Church, Souderton, Pa. The new church building was designed by Sövik, Mathre and Madson, architects of Northfield, Minn. and is a work of great plainness, strength and beauty. Elma Heckler is minister of music.

The organ was purposely constructed with a flexible wind system, including the old form of diagonal bellows (reservoir) (see article), in an effort to achieve some of the resilience of wind found in earlier organs. The action is mechanical throughout. recital will be played on the new instrument Sept. 38 by Fenner Douglass, Oberlin College, who was a consultant to the church in the initial designing of the organ.

Schoenstein Enlarges Organ, Moves it to New Church

Felix F. Schoenstein & Sons, San Francisco, Calif., has renovated and rebuilt its organ and enlarged it to accommodate the new and larger Church of St. Augustine, Pleasanton, Calif. The organ is installed with free-standing pipes in an attractive facade. The instrument is unified from six ranks.

Herbert Nanney, Stanford University organist, played the dedicatory recital.

GREAT

Open Diapason 8 ft.
Stopped Diapason 8 ft.
Rohrflöte 8 ft.
Gemshorn 8 ft.
Octave 4 ft. 61 pipes
Rohrflöte 4 ft.
Fifteenth 2 ft.
Trumpet 8 ft.
Clarion 4 ft.

SWELL

Bourdon 16 ft.
Contra Salicional 16 ft.
Stopped Diapason 8 ft.
Salicional 8 ft.
Flute 4 ft.
Salicet 4 ft.
Trumpet 8 ft.
Clarion 4 ft.

PEDAL

Bourdon 16 ft.
Open Diapason 8 ft.
Gedeckt 8 ft.
Gemshorn 8 ft.
Octave 4 ft.
Trumpet 8 ft.
Clarion 4 ft.

ANALYSIS

Stopped Diapason 85 pipes
Open Diapason 73 pipes
Rohrflöte 73 pipes
Gemshorn 61 pipes
Salicional 73 pipes
Trumpet 73 pipes

The Greater London Council invites offers for

The Alexandra Palace Grand Organ



Applications are invited from individuals or organisations in any part of the world who would be interested in its preservation or restoration. This famous organ was designed and built in 1875 by the renowned Father Henry Willis, who regarded it as his finest organ. The late Sir Malcolm Sargent described it as the finest concert organ in the world. The organ is at present dismantled and has been in store for 20 years. Restoration costs would be considerable, ranging from £20,000 upwards, according to the amount of work undertaken. In its prime the organ contained 2000 or more pieces with 98 speaking stops and 39 couplers, making a total of 137 registers. It has four manuals each 61 notes, CC to C; and a "Willis" pedal board of 32 notes CCC to G. When the organ was restored in 1929 an electrical centrifugal blower replaced the original steam-operated crank shafts and bellows. At the same time a new console was installed; this is now also in store. Further work in 1939 lowered the instrument to concert pitch to enable it to be used with military bands and orchestras.

Further details, including copies of the original specifications, can be obtained from the Acting Chief Officer of the Parks Dept., Greater London Council, Cavell House, 2A Charing Cross Road, London, W.C.2.



LARRY PALMER

Norfolk State College
Trinity Lutheran Church
Norfolk, Virginia

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

Straws in the Wind

To us the most interesting facts shown by our annual two-manual issue (this is number 111) are the large number of small builders who construct creditable instruments, and the enormous variety of styles of design represented. It would not be easy to draw valid conclusions from this unique cross section of, principally, American organ building, and any such conclusions might well collapse under the impact of further more-detailed research. But any organist or builder who digests this wealth of two-manual material can hardly be blamed from forming some personal opinions.

The one conclusion which seems incontrovertible to us is one regarding the growth of interest in organs with mechanical action. The first advertisements for modern trackers appeared in the 1961 two-manual issue, one American, one German. By 1967 the tracker ads had edged up to seven. We hardly need to remind our readers of the number of major organ builders in America who have announced the addition of mechanical action instruments within the last year. Several of these appear in display advertising this month.

As far as stoplists themselves, there was one lone tracker described in our first two-manual issue, compared to 25 electric or electro-pneumatic designs. This one-sided ratio began to change rapidly by the mid-1960s, and last year the prevalence of trackers was higher than one in every three stoplists printed — 42 electric to 26 mechanical. This seems to us evidence of a trend none of us can ignore, perhaps we can use that old favorite Latin phrase *de facto*!

We remember Donald Willing's prediction some years ago at Dallas: "In 20 years there will be just two kinds of instruments for playing organ music: small to medium trackers and electronics." It begins to appear that this man was a better prophet than he knew.

Will Education Do It?

A recent university press release asked the question: "Why is it that most people don't go to musical concerts?" The given answer: "Because they're obtuse. That's a polite way of saying they're stupid." This typical publicity office "hand-out" then goes on to outline plans for developing an educated audience, using faculty and students,

films and recordings, and Heaven knows what all else.

Any attempt to provide a correlation between musical knowledge and attendance at concerts begins with assumptions about which we have grave doubts. The two most concert-going environments in which this writer has ever lived were, it is true, in university neighborhoods, but there were two other important factors: in the first all students of a large music department were required to attend all recitals and concerts, with more than two cuts per semester cancelling credit required for graduation. In the other location, the Great Depression made people all too happy to find any free or inexpensive events to fill their spare time. Other university environments, with major music departments, have been just as remarkable for the paucity of recital audiences.

Before radio, stereo records, and television, concerts in remote spots, often with almost totally "obtuse" audiences were sometimes record-breaking in both size and appreciation. Mere novelty was not often a complete explanation.

Never in history have so many people bought so many fine and expensive records of serious music of all periods. Never have the "serious music" stations garnered a more impressive segment of radio listeners. Have these developments had a major effect on concert-going? Newspaper critics and researchers think not. The major symphony orchestras and opera companies continue to sell out their seating capacities, just as they always have, though most of them operate with whopping endowments and equally whopping deficits. Highly publicized soloists continue to sell extra chairs on the stage. Is this a result of wide-spread musical knowledge? The often-as-good, less-publicized ones often don't make it in half their tour cities. In this because the concert-goers are musically "obtuse" or "stupid"?

The principal way education can increase concert attendance may possibly be in the forming of "concert habits." Children's symphony concerts, musical events in public schools and for public school age children probably perform this "habit" function better than any other means. Children's concerts form an increasingly important part of the schedules of most permanent orchestras. Of course they are "educational" but they had better not be *too* educational or they may fail in their primary function of inducing addiction.

Along with habit, fashion is another major element to consider. Most opera companies successfully exploit the social in-ness of going to the opera. Women's boards of symphony orchestras are usually packed with the very socialites who most often people the society columns. The snob appeal of concerts under such sponsorship appeals to the fashion sense of many women and not a few men.

We are in favor of education of all sorts. Perhaps it won't save the world, but it tends to make most people more tolerant and flexible. But will it sell tickets to concerts or even hide many pew cushions at organ recitals? We doubt it!

Those Rapid Reading Courses

Several organizations are making some fast bucks these days with courses to sextuple your reading speed in a dozen easy lessons. Many schools, colleges and universities are featuring rapid-reading courses, "skimming" and "flash reading." As usual we all want to do everything faster in order to have more time to do more things faster. There are few things more typical of our special culture than courses which promise us an opportunity to excel, and to excel quickly. Newspapers and radio (especially f-m) find these courses very profitable advertising.

We assume the courses make possible reading these ads very quickly too.

And what brought all this on this writer? Well, it has been brewing for some time. We believe that a good many readers must have taken these courses and thus now read their magazines at lighting speed, not, unfortunately, experiencing the promised "increased comprehension." We rarely write an editorial which someone doesn't misread and then challenge on the basis of details not included there at all. New stories receive just as individualized reading, if we can judge from letters and telephone calls.

Each year we send out letters to dozens of organ builders, inviting their cooperation in our annual two manual issue. The response is, as readers can see for themselves, always a heartening one. One detail we always include in these letters is our need to limit each builder to one two-manual example.

And what happens? One builder sends six, a couple four, half a dozen three, and several a pair! Are these builders new to our columns? Don't you believe it! They are among the largest, longest established builders in America, almost all of whom have received the same invitation with the same stipulation for each of the last 11 years.

It just must be those ubiquitous rapid-reading courses, which our busy builders certainly need if they are to have time to do any reading at all.

SHALLWAY FOUNDATION, Conneville, Pa. has a paper on How to Finance an Established Boychoir, intended for choirs which have been in existence three years or more; it is free on request to the foundation.

Those Were the Days

Fifty years ago the September, 1919 issue contained these matters of interest —

The conventions of the National Association of Organists (NAO) and of the Organ Builders Association of America took place simultaneously the week of Aug. 7 in Pittsburgh. Frederick Schlieder was elected president of the former Ernest Skinner of the latter.

Widor, Gigout and Dupré played recitals in Paris honoring American service men.

George Eastman gave \$3,500,000 for the establishment of a school of music in connection with the University of Rochester.

Wesley Ray Burroughs' movie column devoted itself to Gypsy and Cuban music; the Alla Nazimova picture, "Toy of Fate," was one of those whose "cue-sheet" was printed and discussed.

Twenty-five years ago these events made news in the September, 1944 issue —

Joseph Bonnet, famed French organist, died at Ste. Luce sur Mer, Quebec at the age of 60.

Dr. Charles Peaker was appointed organist and choirmaster of St. Paul's Anglican Church, Toronto.

Ten years ago the following occurrences were brought to the attention of readers of the September, 1959 issue —

THE DIAPASON published its first two-manual issue.

Charles McManis was badly injured in a motor crash.

Senator Emerson Richards was made an honorary member of the Philadelphia Organ Players Club.

Jerald Hamilton was appointed to the faculty of the University of Illinois, Corliss Arnold to Michigan State University, and Lawrence Robinson to Richmond Professional Institute.

NOTICE

Again this year The Diapason will accept group subscriptions (both renewal and new), sent in by Treasurers, at \$2.50 each.

Letter to the Editor

Redwood City, Calif., July 12, 1969—
To the Editor:

Having moved out to the San Francisco peninsula area two years ago from Chicago, I slowly developed the belief that the number of organ recitals seemed to be much less in this part of the country than I'd been accustomed to in the Chicago area. To ascertain the validity of this belief, I placed a black dot on the map of the U.S. for each recital listed in THE DIAPASON issues of March, April, and May of this year.

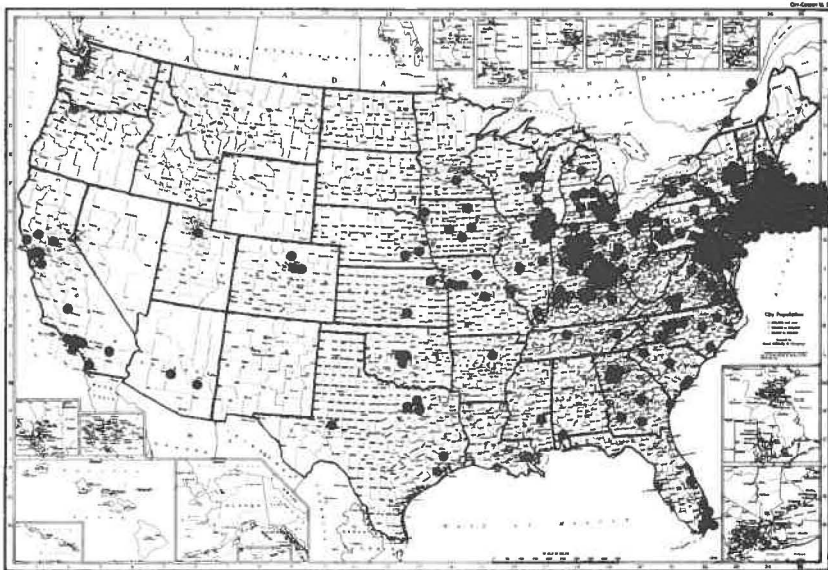
The results seem to substantiate the relative paucity of organ recitals in the western part of the country, including supposedly sophisticated San Francisco. The organ recital capital of the country is clearly New York City, whose dots eclipse Long Island and a large portion of the Atlantic Ocean. The area surrounding New York City had a large number of recitals also. Probably second place went to Washington, D.C. Third place surprised me, Cincinnati, Ohio. The heavy concentration in central Indiana was due to a

zealous organ department at Kokomo College. [A single zealous organist was responsible for this, not a college—Ed.] The daily recitals at the Mormon Tabernacle are probably unfairly represented by the single dot I accorded Salt Lake City. Chicago's portion is surely cause for greater effort in the future to catch up with Kokomo and Cincinnati. Ten states should have real red faces since they couldn't ante up one amongst them.

The meaningfulness of such an analysis depends on such factors as the geographical distribution of your subscribers and their proclivity to communicate their events to you. The professional organists probably are very conscientious in this regard, but church and school organists may be less concerned for, or perhaps aware of, THE DIAPASON's listing of the coming recitals. I guess they just don't realize how it paid off for Cincinnati and Kokomo.

Yours sincerely,

ROBERT G. STEWART



NUNC DIMITTIS

**WALTER HINRICHSEN DIES;
HEAD OF C. F. PETERS IN USA**

Walter Hinrichsen, president and owner of C. F. Peters Corporation, music publishers, New York City, died suddenly July 21 of a heart attack in Beth Israel Hospital. He was 61.

He was born Sept. 23, 1907 in Leipzig, Germany and immigrated to the United States in 1936 and later became a citizen.

Following study at the Leipzig Academy of Music, he had his first apprenticeship in music publishing with Foetisch in Lausanne, Schott Freres in Brussels, Augener in London and from 1930 to 1935 in his father's publishing house, Peters Edition in Leipzig. In 1936 he worked in Chicago until 1942.

He served in the U.S. Army from 1942 until the end of 1945 and until the end of 1947 was U.S. Music Officer for the U.S. Zone in Germany. In 1948 with his cousin, Walter Bendix, Mr. Hinrichsen established the first Western Hemisphere headquarters for Peters Edition, C. F. Peters Corporation in New York City, representing also Hinrichsen Editon, Litloff and Eulenbergl Pocket Scores. In addition to making pre-war Peters Edition publications available again, he concentrated on the publication of works by contemporary and avant-garde composers. As Western hemisphere representative of many European publishers, he also made available foreign contemporary works.

Peters Edition has been owned by the

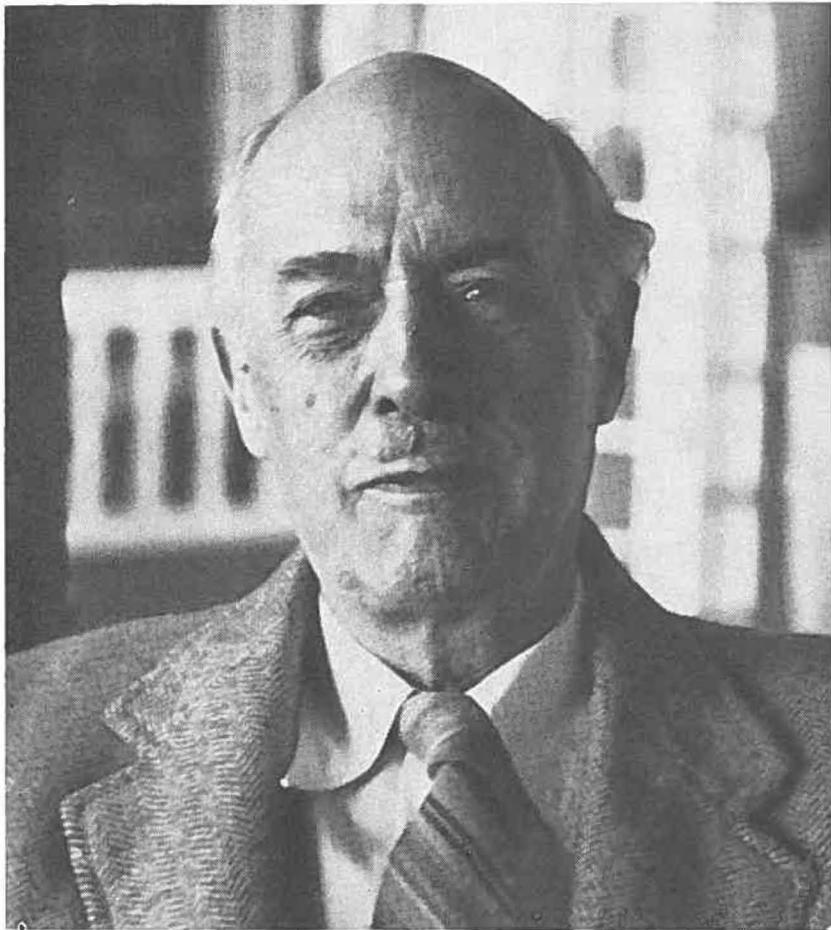
Hinrichsen family since 1867. It traces its history back to 1800 when the Hoffmeister and Huehnel Bureau de Musique was established in Leipzig and Beethoven and Mozart were "contemporary composers."

Peters and Mr. Henrichsen have received many citations, from the National Association for American Composers and Conductors and the American Composers Alliance among them. He was the publisher for the New York Public Library Music Publications, a sponsor of the Toscanini Memorial Archive at Lincoln Center, a member of the board of directors of the Music Publishers Association; a member of the Music Library Association, the American Musicological Society and an honorary member of the Max Reger Institute, Bonn.

He is survived by his widow, a daughter and a son, two sisters and a brother and his aunt. A memorial service will to be held Sept. 23.

**BUILDER NORMAN FRAZEE
DIES AFTER BRIEF ILLNESS**

H. Norman Frazee, owner and general manager of the Frazee Organ Company, died May 17 after a brief illness. The company was established in 1910 by his father Leslie H. Frazee. H. Norman Frazee has carried on the business for more than 40 years, with organ installations in almost every state in the union.



Dr. Clarence Dickinson, organ recitalist, teacher, the last remaining founder of the American Guild of Organists, founder of the School of Sacred Music of the Union Theological Seminary in 1928 and its director until 1945, died August 2, 1969 at his home in New York City. He reached the age of 96 years, two months and 26 days.

Perhaps the most influential single force in American Church Music for nearly three generations, his playing, teaching and prolific composition made him a factor in the lives of almost every Protestant Church in America.

Clarence Dickinson was born May 7, 1873 at Lafayette, Ind. He attended Miami University in Ohio and Northwestern University. He was a pupil of Harrison M. Wild in Chicago from 1890 to 1897, with Adolph Weidig, Heinrich Reimann and Otto Singer in Berlin, of Guilman and Vierne in Paris. He served as organist in Chicago area churches until 1909, including Second Presbyterian of Evanston, Church of the Messiah and St. James Episcopal (now the Cathedral). He became organist of Brick Presbyterian Church in New York in 1909 and joined the faculty of Union Seminary in 1912, forming the School of Sacred Music from the seminary department of music in 1928.

In Chicago he was known as conductor of the Sunday Evening Club, the Musical Art Society, and the English Opera Company. He conducted the Bach Choir of Dubuque, the Bach Festival of Montclair and the Mendelssohn Glee Club of New York City.

In addition to many compositions for the church service and for instruction of organists and church musicians, Dr. Dickinson served on the editorial boards for hymnals for several denominations.

Lois Stice Dickinson, medical writer and editor, who was married to Dr. Dickinson in 1963, survives him.

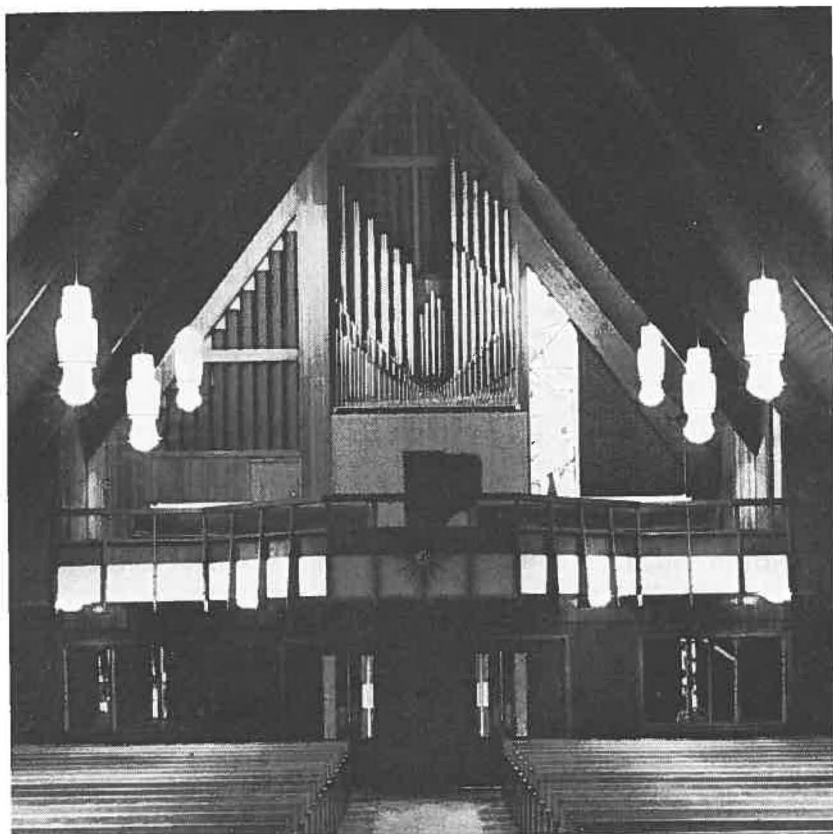
A feature story about this eventful career and influential life will appear in the October issue. A musical offering service is being planned at the Brick Church for Sunday, Oct. 19, the sixtieth anniversary of Dr. Dickinson's first service at the church.

FORTHCOMING TWO MANUALS

Warren, Mich.	St. Paul United Church of Christ
Kendallville, Ind.	First United Methodist
Canton, Ohio	St. Mark's Episcopal
Port Arthur, Tex.	Trinity Lutheran
Marshall, Mich.	Brooks Memorial United Methodist
Decatur, Ga.	Holy Trinity Parish
Waynesville, N. C.	First United Methodist
Seattle, Wash.	Our Redeemer Lutheran
Stevens Point, Wis.	Trinity Lutheran
Bluefield, W. Va.	First Christian
Baltimore, Md.	Jerusalem Lutheran
Dayton, Ohio	University of Dayton
Louisville, Ky.	Beargrass Christian
Lebanon, Tenn.	First Baptist
Richboro, Pa.	Addisville Reformed
Thomasville, Ga.	First Presbyterian

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david m. lowry

college organist

WINTHROP COLLEGE

ROCK HILL, SOUTH CAROLINA

Aeolian-Skinner Builds Organ for Asbury Pk. Church

A two-manual organ is being installed in the First Church of Christ, Scientist, Asbury Park, N.J. The console is fitted with a new type of solid-state combination action developed by Aeolian-Skinner.

The organ is divided, with great and pedal on one side of the chancel, and swell on the other.

GREAT
Principal 8 ft. 61 pipes
Spitzgedeckt 8 ft. 61 pipes
Gemshorn 8 ft.
Octave 4 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nachthorn 2 ft. 12 pipes
Plein Jeu 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL
Subbass 16 ft. 32 pipes
Gemshorn 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Choral Bass 4 ft. 12 pipes
Contre Trompette 16 ft. 12 pipes



Third Hradetzky in America Installed in Schoenberg Hall

Gregor Hradetzky, Krems-on-the-Danube, Austria, has installed a new two-manual tracker-action organ in Schoenberg Hall auditorium at the University of California at Los Angeles. The organ is entirely self-contained and erected on a movable platform, permitting location anywhere on the stage, to function as a solo instrument or in conjunction with orchestra, chorus or opera.

The walnut case inspired by Italian Renaissance, was designed by Michael Prodingner. The more than 1,000 tin, mahogany and oak pipes are controlled by mechanical action. The stop action is also mechanical. Installation and tonal finishing was in charge of Gerhard Hradetzky.

This is Hradetzky's third installation in the United States.

Organ in Down East Masonic Temple Rebuilt by Witham

Burton B. Witham, organ builder of Gorham, Maine, has rebuilt the 1910 Hook & Hastings tubular pneumatic organ in the Masonic Temple, Laconia, N.H. A new all-electric two-manual detached console and new chests have been added. The new tonal plan was worked out with Laurence W. Leonard, organ chairman. Douglas Rafter played the dedicatory recital.

GREAT
Open Diapason 8 ft. 61 pipes
Gedeckt 8 ft.
Dolce 8 ft. 61 pipes
Octave 4 ft. 12 pipes
Twelfth 2 2/3 ft.
Fifteenth 2 ft.

SWELL
Cello 16 ft.
Diapason 8 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes
Violina 4 ft. 12 pipes
Flute 4 ft. 12 pipes
Nasard 2 3/4 ft.
Flautino 2 ft. 12 pipes
Oboe 8 ft.
Trumpet 8 ft. 61 pipes
Tremulant

PEDAL
Bourdon 16 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Lieblich Gedeckt 16 ft.

GREAT
Rohrflöte 8 ft.
Prinzipal 4 ft.
Nasat 2 2/3 ft.
Waldflöte 2 ft.
Terz 1 1/2 ft.
Mixture 4-6 ranks

SWELL
Holzgedeckt 8 ft.
Rohrflöte 4 ft.
Prinzipal 2 ft.
Quint 1 1/2 ft.
Siffelöte 1 ft.
Basson 8 ft.
Tremulant

PEDAL
Subbass 16 ft.
Gemshorn 8 ft.
Choralbass 4 ft.
Fagott 16 ft.



Ruffati Completes Organ in Columbus Catholic Church

Fratelli Ruffati has completed a two-manual organ in St. John the Baptist R.C. Church, Columbus, Ohio. The dedicatory recital was played by Randolph Currie. The console, including the combination action, is solid-state throughout, utilizing transistors, diodes and resistors. A transposition device is included.

In the rear gallery of the church, the Ruffati replaces an instrument built by a local builder early in this century. The console exterior and casework is oak; all interior woods are African mahogany. Chest action is pitman; windpressures range from 2 1/2" to 3 3/4". Façade pipes are a polished tin alloy and include the 8 ft. pedal principal and 22 pipes of the great principal. Installation was by Roger Hardesty,

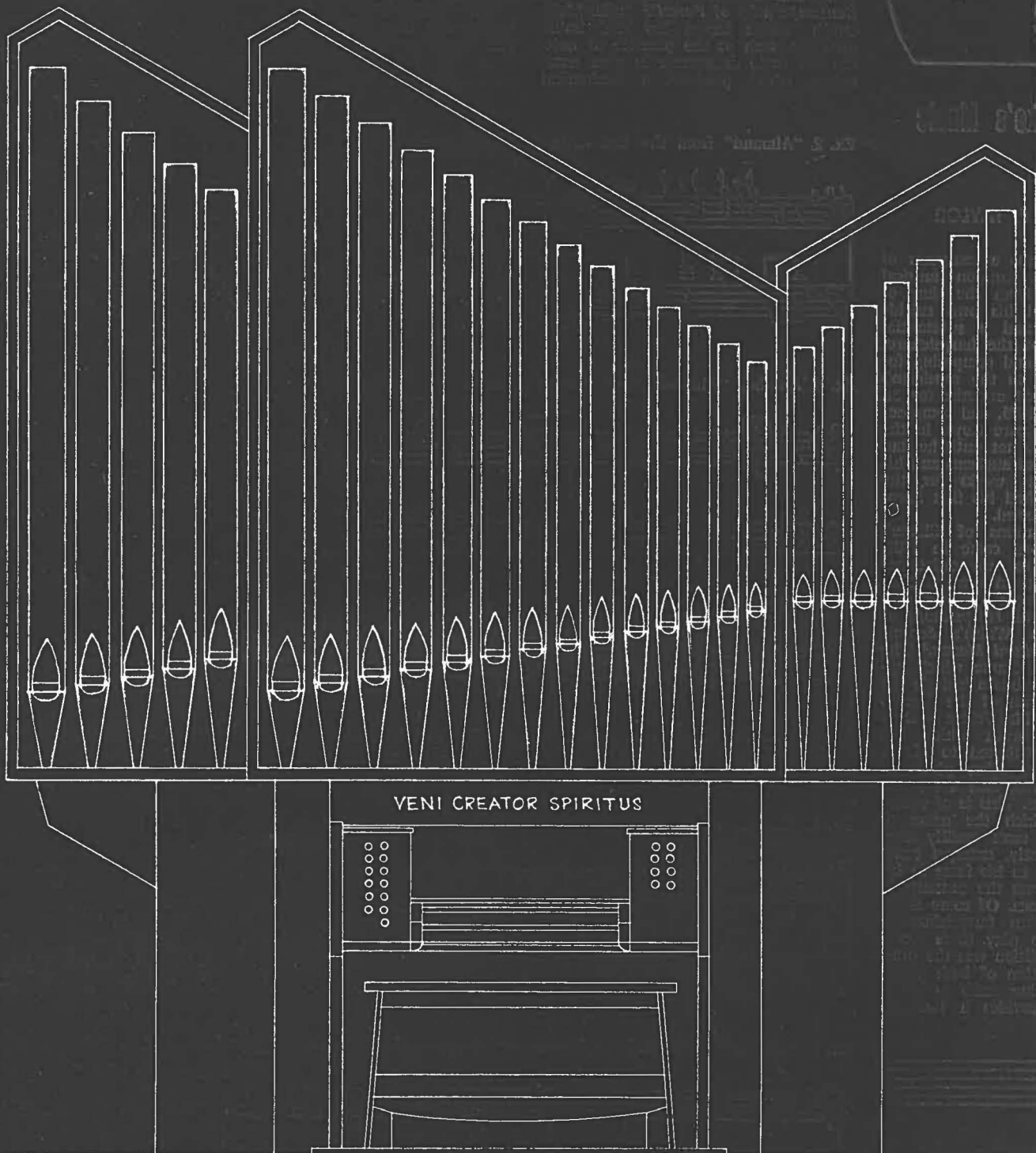
Philadelphia, and Francesco Ruffati, junior partner of the firm.

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

SWELL
Flute a Cheminee 8 ft. 61 pipes
Voix Celeste 8 ft. 110 pipes
Principalino 4 ft. 61 pipes
Flute 4 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Octavin 2 ft. 61 pipes
Nineteenth 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremulant

PEDAL
Subbass 16 ft. 32 pipes
Bourdon 16 ft. 12 pipes
Principal 8 ft. 32 pipes
Flute 8 ft.
Fagott 16 ft. 32 pipes
Trompette 8 ft.
Claron 4 ft.

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MECHANICAL ACTION

HAUPTWERK

8'	Prinzipal	56 pipes
8'	Rohrpfefe	56 pipes
4'	Oktave	56 pipes
2'	Waldflöte	56 pipes
III Rks.	Mixtur	168 pipes
8'	Trompete	56 pipes
	Zimbelstern	4 bells

POSITIV

8'	Holzgedackt	56 pipes
8'	Gemshorn	56 pipes
4'	Koppelflöte	56 pipes
2'	Prinzipal	56 pipes
1½'	Quinte	56 pipes
4'	Krummhorn	56 pipes
	Tremulant	

COMPLETION—SUMMER 1970

PEDAL

16'	Subbass	32 pipes
8'	Oktave	32 pipes
4'	Nachthorn	32 pipes
16'	Fagott (½ L)	32 pipes

COUPLERS

Positiv to Hauptwerk
Hauptwerk to Pedal
Positiv to Pedal

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P. **M** **Ö** **L** **L** **E** **R**
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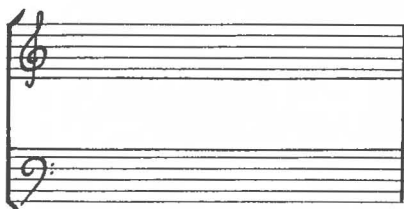


Jeremiah Clarke's Music for Harpsichord

by THOMAS F. TAYLOR

Jeremiah Clarke was a composer of importance on the London musical scene for 12 years from the time of Purcell's death until his own suicide in 1707. He composed a substantial number of works for the harpsichord, but this instrument and composing for it were not central to the musician's career. He was named organist for St. Paul's Cathedral in 1695, and composer of music for the Theatre Royal in the following year. It was not until he had composed a number of anthems and his two most significant works for the theatre that Clarke had his first harpsichord works published.

The first publications of Clarke's music for harpsichord came in 1700, and are contained in two collections along with the works of several other composers: John Young's *A Choice Collection of Ayes for the Harpsichord or Spinet*¹ and John Walsh's *Second Book of the Harpsichord Master*.² The six single pieces by Clarke which appeared in both these books include the earliest printed version of the famous trumpet voluntary, "The Prince of Denmark's March," a work which has erroneously been attributed to Henry Purcell.³ Of the five other pieces in the collections of 1700, four are trumpet tunes or marches. This is of course the genre with which the name of Jeremiah Clarke is most readily associated today. Evidently, trumpet tunes were also important to his fame in his own day judging from the contents of these first publications. Of some slight annoyance to modern harpsichordists who might wish to play these works from the original edition was the practice in the preparation of both publications to use six-line staves in treble and bass. Each provides a line for middle C:



During the remaining seven years of his life, Clarke composed several more works for the harpsichord. With Queen Anne's ascent to the throne in 1702, he was presented with a royal market for these pieces. That Anne had been an amateur musician for some time is witnessed by the fact that Mrs. Henry Purcell had dedicated a set of her husband's suites to the princess in 1696.

The year 1702 saw the publication of Walsh's *Third Book of the Harpsichord Master*,⁴ which contains a variety of pieces by Clarke as well as other composers. Here Clarke's name appears first on the title page, and the volume contains one more piece by him than does the previous publication. Thus, Clarke's popularity in this idiom seems to have been on the rise. The modern player is also gratified to read on the title page that the music has been "placed on five lines, it being now the General way of Practice."

One final important publication, the only one containing keyboard works by Clarke alone, is the *Choice Lessons for the Harpsichord or Spinet* that was published by his brother-in-law, Charles King, in 1711, four years after Clarke's

death. Here, after a number of publications of short individual pieces, was a volume consisting entirely of suites — seven of the ten suites known to be by Clarke. The uneven quality of these suites suggests that they were collected from various times in his life. Particularly, numbers five and six, both in C major, are rather light-weight pieces. The other five pieces, however, contain some of the composer's finest writing for keyboard. These works are still available in an edition by J. A. Fuller-Maitland as volume five of his *Contemporaries of Purcell*.⁵ Fuller-Maitland's edition has a few undesirable qualities, such as the practice of writing out some ornaments in even not-values, which produces a mechanical

effect when played, leaving other ornaments out altogether, and even omitting a movement, the "Duke of Marlborough's March," from the last suite.

Several of the collections discussed above include instructions addressed to the amateur concerning ornamentation and fingering. This fact and the short, usually easy to play nature of even the best of the pieces give clear evidence that this music was written for the enjoyment of unskilled players at home rather than for professionals to perform in public.

The tradition of composition for harpsichord into which Clarke grew is best represented by the music of his older and more famous contemporaries, John Blow and Henry Purcell.⁶ As in

the music of Clarke, the harpsichord works of these men may be divided into two categories: suites and miscellaneous individual pieces. It was not the practice of the time to use the term "suite" to label a group of dance pieces, but the movements were clearly intended to be performed as a group, since dance movements of the ordinary suite variety and in the same key were printed together. No fixed order of dances was yet the rule, but nearly all open with an allemande, called "almand," or place that dance after a prelude. In most English suites of the late 17th century, the almand is followed by a corant. But the dances which conclude the suite are quite varied, including hornpipes, minuets, ayres as well as the saraband and jigg (English spelling) which became the norm in the suites of J. S. Bach.

Most of the miscellaneous individual pieces for harpsichord by Clarke and his contemporaries are of varieties not commonly used in suites, such as grounds, trumpet tunes and round-O's. Almands and corants occur only infrequently out of the context of a suite. About half of these individual works were arranged for harpsichord, presumably by the composer, from his own songs or instrumental music for the theatre.

Clarke's suites show about the same disposition of movements as do those of Purcell and Blow. In almost every case, he commences with an almand and a corant, and concludes with one to three "optional" dances. But whereas Purcell frequently places a prelude at the beginning of his suites, Clarke preceded the almand with another movement only once. This instance is a "Ground," which opens the first suite in *Choice Lessons*.

All but one of the suites in *Choice Lessons* have almands. These movements show a greater consistency of style than do the almands of Purcell. Some of those by Purcell are characterized by a 16th-note upbeat followed by running 16th-note motion in 4/4 meter, but others paint an almost saraband-like mood with highly dramatic appoggiatura figures and rich harmonies in the minor mode (Z661, Z668). In several of the almands of both composers, the 16th-note motion is obtained by a kind of hocketing device where both hands move in 8th-note time values, but one is a 16th-note behind the other. Clarke made more frequent use of this device in the almands than did Purcell. The concluding three measures of the first half of the "Almand" from the first suite in *Choice Lessons* shows Clarke's handling of the device.

Example 2

Another means employed to keep the motion going is seen in the last "Almand" in *Choice Lessons*, where motives are passed back and forth between the two hands. This provides contrapuntal interest not present in most of Clarke's almands.

Example 3

The style of the corants in Clarke's suites is quite similar to that found in those of Purcell. Both men observe the characteristics common to this type of dance: triple meter with an 8th-note or 16th-note upbeat in each half of the dance, and phrases of usually irregular length. However, the rhythmic interest of hemiola and similar devices associated with courantes of the late Baroque is not commonly encountered in these works. The more simple hocketing effect found in the almands occurs in fully half the corants of both Purcell and Clarke, with quarter-notes alternating to result in 8th-note motion in this case. In the remaining corants, dotted rhythms are a frequently employed means of producing rhythmic interest.

Only three of Clarke's suites contain sarabands, although other dances in slow triple meter, with different names such as "Minuet," do occur after the corant in some of the other suites. The sarabands of Clarke and Purcell attain only a small measure of the sombre, stately, triple-metered tread and harmonic richness with which the sarabands of J. S. Bach move the player so deeply. Two of Clarke's occur in suites in the minor mode, taking advantage of its serious harmonic possibilities. The harmonic rhythm is faster than in the other dances, especially after the double bar. In the example

Ex. 2. "Almand" from the first suite in *Choice Lessons* (1711).



Ex. 3. Another "Almand" from *Choice Lessons*.



Ex. 4. Sarabande.



Ex. 5. "Donawert March" from *Choice Lessons*.



Ex. 6. "The Duke of Marlborough's March" from *Choice Lessons*.



below, an excursion into G major from the dominant of the original B minor happens quickly, but with certainty and good effect. Throughout this and the other sarabands, appoggiaturas add to the harmonic strength.

Example 4

In contrast to the earlier publications, which contained mostly trumpet tunes by Clarke, *Choice Lessons* holds only two works in this genre. These pieces are included as the last "dances" in the final two suites of the collection. In no other instances did Clarke incorporate a trumpet tune as part of a suite. Due to the large number of notes not playable on the natural trumpet of the time, it seems quite clear that these trumpet tunes were both originally composed for the harpsichord, or some other chromatic instrument. These are the only known versions of either piece.

The "Donawert March" in C major, on page 31 of the *Choice Lessons* shows typical characteristics of the trumpet tune or march. Its third and fourth measures bear striking resemblance to the first two bars of the "Prince of Denmark's March." Note that in measure two, the B-Natural, A and F are pitches not included in the natural overtone series of the C trumpet.

Example 5

Also bearing some points of resemblance to "The Prince of Denmark's March" is the last movement in the *Choice Lessons*. This is "The Duke of Marlborough's March" in D major, omitted from the last suite in J. A. Fuller-Maitland's *Contemporaries of Purcell*, and so transcribed below in its entirety. As in the "Donawert March," the melodic contour of bars three and four marks its similarity to other trumpet tunes, as does a rhythmic motive (quarter-8th-8th) which is important in the middle section. Like the "Prince of Denmark's March," this piece is completed by a return to the first section. A fine degree of harmonic contrast is achieved in the two balanced phrases which form the middle section of this piece. First the relative minor or key of the submediant is established, and then the second phrase ends up in the air in the mediant key.

Example 6

The late Baroque custom of concluding a suite with a gigue, a lusty romp in triple or compound meter, which one is accustomed to in the suites of Bach, was not the usual practice in 17th-century England. A survey of the final dances in the collections of Purcell or William Croft reveals a saraband or a minute to be the most frequently used type of final movement. In the works of Clarke, there are only three keyboard "jiggs" extant, and only two of these are used as final movements in suites. By far the most sophisticated of the three is the one concluding the second suite in *Choice Lessons*. Each section begins with two voices imitating each other in a lively way, the second section giving the effect of melodic inversion of the first:

Example 7

The approximately 25 single harpsichord pieces among Clarke's works which are not attached to suites are generally binary in form, and most are of types not occurring as frequently in suites as do almands or corants. As in the works of Purcell and Blow, many single pieces are either arranged for harpsichord from theatre pieces or have names like "Ayre" and have melodies which make them seem vocally derived. Since theatre music represents nearly half of Clarke's total output, a look at these seemingly less important single pieces for harpsichord will serve to put the instrument and its music in their proper context. The harpsichord was to him an instrument for accompanying singers and other instruments. It was the center of attention only in the home, where amateur musicians would use it to recreate music they had heard in the theatre.

One such work is Clarke's Jigg which he set to a text "The Country Farmer," by the playwright, Thomas D'Urfey. This simple little ditty is typical of the unpretentious incidental music which Clarke wrote to entertain the theatre-goers.

Example 8

Many such pieces became popular, and were printed on single sheets for performance in the home by voice, recorder, harpsichord, violin, or any other instrument the amateur musician had in his possession. These sheets are the only means by which several of Clarke's theatre pieces have been preserved. Probably the works were not considered to be significant enough for the composer to save the original manuscripts or performing copies. In arranging pieces like the above for home harpsichord playing, very little was done. To the bare essentials — the tune and a simple bass line — were added nothing more than a little harmonic realization, if any, and a few right hand ornaments which presumably would have been improvised by the singer in the original theatrical performance.

A final category of single harpsichord pieces consists of a few works which were arranged from orchestral music for the theatre. In arranging one of these works, Clarke retained the melody from the orchestral version, almost without change, simply adding a few ornaments. More changes were made in the bass line, to make it suitable for the keyboard, although the essential root progression was left intact. However, the two inner parts were either

dropped or were treated in a sketchy manner. Thus, the harpsichord pieces arranged from music with four string parts did not differ significantly in style from those works derived from vocal solos. An example of such a piece is the Ayre from Clarke's incidental music to Francis Manning's play, "All for the Better." Originally written for four-part strings, the piece appeared in the *Third Book of the Harpsichord Master* in the following way:

Example 9

This piece and the previous example should suffice to indicate the lack of pretention found in the less serious works of the composer of the *Trumpet Voluntary*. In most of his harpsichord music, Clarke displayed the levity of the Theatre Royal rather than the relative somberness of St. Paul's Cathedral.

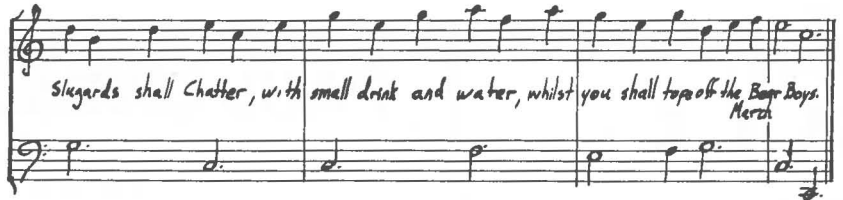
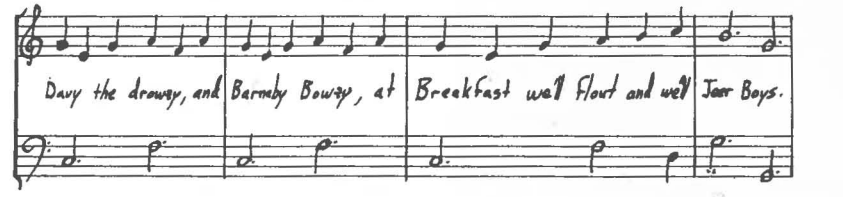
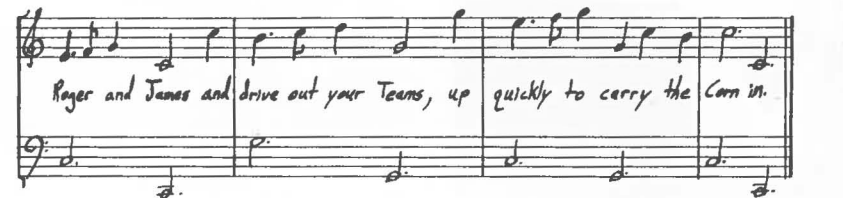
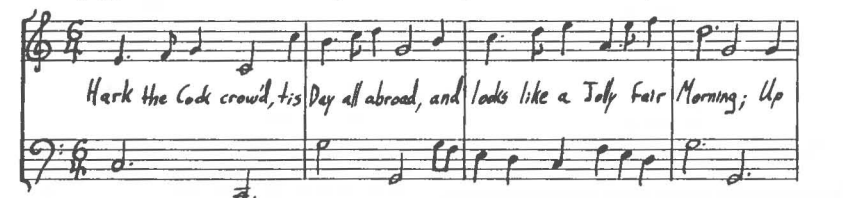
NOTES

- ¹A copy is in the British Museum.
- ²A copy is in the library at the Royal College
- ³Charles Cudworth and Franklin Zimmerman, "The Trumpet Voluntary," *Music and Letters*, XLI, No. 4 (October, 1960), 342-348.
- ⁴In the Royal College of Music.
- ⁵London: J. W. Chester, 1921.
- ⁶The works of Purcell may be obtained from Stainer and Bell in a fine version newly edited by Howard Ferguson.

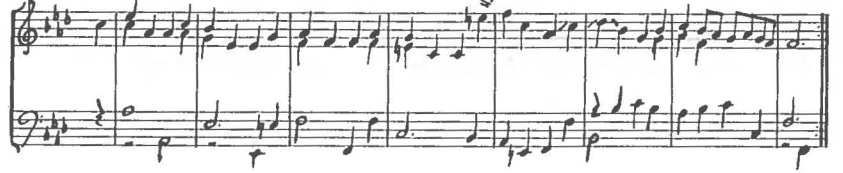
Ex. 7. "Jigg" from *Choice Lessons*.



Ex. 8. Jigg set to "The Country Farmer" by Thomas D'Urfey.



Ex 9. Clarke's arrangement of a tune from Manning's play, "All for the Better;" published in the *Third Book of the Harpsichord Master* (1702).



Dr. Taylor is a native of Glenview, Ill., received a B.A. in physics from Earlham College in 1959, and has taught at Oakwood School in Poughkeepsie, N.Y. He received a M.Mus. in music history from Northwestern University in 1962 and a Ph.D. from the same school in 1967. He is presently assistant professor in the department of music history at the University of Michigan, Ann Arbor.

OFF THE SOUNDBOARD

JAMES REGINALD WILSON was harpsichordist and A. Kunrad Kvan was cellist when Douglass College faculty members played a concert for the New Jersey American String Teachers Association summer conference Aug. 5 at Hickman Hall, New Brunswick.



Dr. Larry Palmer, associate professor of music and college organist at the Norfolk division, Virginia State College, takes charge of the harpsichord news section of THE DIAPASON as of this issue. Correspondence may be addressed to him at: Norfolk State College, Dept. of Music, 2401 Corpew Ave., Norfolk, Va. 23504. Features and news items are invited.

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Hendrickson Builds Organ for Church in Iowa

The 18-rank two-manual organ installed in the new Trinity Lutheran Church, Spencer, Iowa, was designed and built by Charles Henderickson, St. Peter, Minn. Seven ranks of pipes and the console were rebuilt from the organ of the old church, originally from the Lutheran Church of Alta. Eleven new ranks, new wind chests, reservoirs, electric equipment, oak casework, blower and other small parts are new.

The organ is suspended from the wall of the church by three projecting steel beams. The three divisions are independent and isolated from each other within the oak casework. The great is housed in the upper left section behind the copper pipes of the 8 ft. prinzipal. The swell is behind the shutters of the lower left. The pedal is housed in the right side of the case with redwood subbass pipes and prinzipal metal pipes visible. Wind pressure is from 1 3/4 to 2 1/2 inches.

William Bentzinger assisted in the design of the casework.

HAUPTWERK

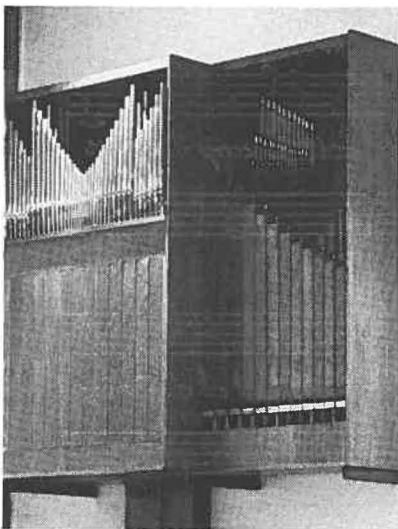
Prinzipal 8 ft. 49 pipes
Rohrflöte 8 ft. 61 pipes
Liebesgeige 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes

SWELL

Gedackt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Schwebung 8 ft. 49 pipes
Prinzipal 4 ft. 61 pipes
Gedackt 4 ft. 12 pipes
Nasat 2 3/4 ft. 6 pipes
Oktav 2 ft. 12 pipes
Terz 1 3/4 ft. 37 pipes
Quint 1 1/4 ft. 6 pipes
Oboe 8 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Bourdon 16 ft.
Prinzipal 8 ft. 12 pipes
Gedackt 8 ft. 12 pipes
Oktav 4 ft. 12 pipes
Gedackt 4 ft. 12 pipes
Oktav 2 ft. 12 pipes



New Tracker Built by Pels & Van Leeuwen

Pels & Van Leeuwen, Alkmaar, Holland, has completed a new two-manual tracker organ in the Gregormeerde Kerk at Enschede-Oost, The Netherlands. Its design follows the section prinzipal, with each division housed in its own case.

The available space in this venerable church made for the design of a Rugwerk rather than a Borstwerk for the second manual. The Pedal towers and Rugwerk are placed in the front of the existing alcove and the Hoofdwerk and console behind the Rugwerk. Manual compass is 56 notes, pedals 30 notes.

The dedication took place June 27. D. W. Steendam is the organist.

HOOFDWERK

Prestant 8 ft.
Viola 8 ft.
Roerfluit 8 ft.
Octaaf 4 ft.
Gedekte fluit 4 ft.
Sesquialter 3 ranks
Superoctaaf 2 ft.
Mixture 5 ranks
Trompet 8 ft.

RUGWERK

Holpijp 8 ft.
Prestant 4 ft.
Roerfluit 4 ft.
Speelfluit 2 ft.
Nasard 2 3/4 ft.
Scherp 4 ranks
Dulciaan 8 ft.

PEDAL

Subbas 16 ft.
Openfluit 8 ft.
Octaaf 4 ft.
Fagot 16 ft.



Tellers Builds for Church in Madison, Wis.

St. Bernard's R.C. Church, Madison, Wis., posed challenges and advantages for good placement. A case directs the sound down the nave, permitting the full advantages of the Werkprinzip concept. Other features of the instrument reflect the needs of the new liturgy and the particular needs of the church. The choir, located behind the screen, can sing out directly down the nave.

The case design and mechanical layout of the instrument was by Henry R. Weiland, Tellers Milwaukee representative.

GRAND ORGUE

Quintflute 16 ft. 58 pipes
Montre 8 ft. 58 pipes
Flute à cheminée 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Quintflute 4 ft. 24 pipes
Doublette 2 ft. 58 pipes
Sesquialtera 2 ranks 112 pipes
Plein Jeu 4-5 ranks 278 pipes
Trompette Pontificale 8 ft. 58 pipes
Tremulant

RECIT

Flute Conique 8 ft. 58 pipes
Flute Celeste 8 ft. 51 pipes
Montre 4 ft. 58 pipes
Bourdon 4 ft. 58 pipes
Flute à bec 2 ft. 58 pipes
Larigot 1 1/2 ft. 58 pipes
Ciflet 1 ft. 58 pipes
Cymbale 3 ranks 174 pipes
Contre Cromorne 16 ft. 58 pipes
Trompette 8 ft. 58 pipes
Cromorne 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Tremulant

PEDALE

Flute Acoustique 32 ft.
Contrebasse 16 ft. 32 pipes
Soubasse 16 ft. 12 pipes
Quintflute 16 ft.
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Quintflute 8 ft.
Basse de Chorale 4 ft. 32 pipes
Cor de nuit 4 ft. 32 pipes
Cor de nuit 2 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Cromorne 16 ft.
Bombarde 8 ft. 12 pipes
Trompette Pontificale 8 ft.
Bombarde 4 ft. 12 pipes.

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Gedackt 16 ft.
Prestant 8 ft. 61 pipes
Gedackt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave Prinzipal 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Grand Cornet 2-3 ranks 159 pipes
Tremulant

SWELL

Prinzipal 8 ft. 44 pipes
Rohrflöte 8 ft. 61 pipes
Viole 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Prinzipal 4 ft. 61 pipes
Rohrflöte 4 ft. 12 pipes
Nazard 2 3/4 ft.
Spitz Flöte 2 ft. 12 pipes
Terz 1 3/4 ft. 61 pipes
Jeu de clochette 1 ft.
Plein Jeu 3-5 ranks 257 pipes
Fagot-Trompette 8 ft. 61 pipes
Fagot-Trompette 4 ft. 12 pipes
Tremulant

PEDAL

Resultant 32 ft.
Prinzipal 16 ft. 12 pipes
Prinzipal 8 ft.
Quinte 5/4 ft.
Subbass 16 ft. 32 pipes
Subbass 8 ft. 12 pipes
Gedackt 16 ft.
Gedackt 8 ft.
Gedackt 4 ft.
Choralbass 4 ft. 32 pipes
Rauschquinte 2 ranks 12 pipes
Fagot 16 ft. 12 pipes
Fagot 8 ft.
Fagot 4 ft.



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Organ Recitals of the Month

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

James Litton, Princeton, N.J. — University of the South, Sewanee, Tenn. July 20: Chaconne in F minor, Pachelbel; Prelude and Fugue in B minor, Bach; Livre d'Orgue, du Mage; Chorale in B minor, Franck.

Mary Russell Meyers, Iowa City, Iowa — University of Iowa senior student of Gerhard Krapf July 13: Prelude and Fugue in F major, Buxtehude; Herzliebster Jesu, O Welt, Herzlich tut mich erfreuen, Brahms; Noël 4, Daquin; Fantasie on L'homme armé, David; Trio Sonata in G, Alle Menschen müssen sterben, Durch Adams Fall, Dies sind die heil'gen zehn Gebot, Toccata, Adagio and Fugue in C major, Bach.

John Schaefer, Columbus, Ohio — USAF Academy, Colorado Aug. 17: Offertoire sur les Grands Jeux, Couperin; Voluntary in D major, Boyce; Herzlich thut mich verlangen, Prelude and Fugue in E flat, Bach; Fantasie-Chorale in F sharp minor, Whitlock; Two Chorale Preludes, Brahms; Allergo, Ochse; Brother James' Air, Wright; Allegro, Symphony 2, Vierne.

Walter Whipple, Provo, Utah — Brigham Young U graduate student of J. J. Keeler, Provo Tabernacle July 27: Prelude and Fugue in A minor, Canonic Variations on Vom Himmel hoch, Bach; Partita on Nun komm der Heiden Heiland, Distler; Jesu Leiden, O Welt, Wer weiss, Reger; Sonata 3, Hindemith.

David F. Gallagher, Washington, D.C. — Riverside Church, New York City July 8: Maestoso, Vierne; Concerto 11, Handel; Ruhig bewegt, Sonata 2, Hindemith; Prelude and Fugue in A minor, Bach; Agincourt Hymn, Dunstable; Toccata, Arslanian (dedicated to Fr. Gallagher); Angelus, Snow; Finale in G flat, Franck.

Elaine Luben, Patterson, N.J. — Trinity Church, New York City Aug. 26: Prelude and Fugue in G minor, Bach; Fanfare — Improvisation on Azmon, Wyton; Herzlich tut mich erfreuen, O wie selig, Herzlich tut mich verlangen, Brahms; Apparition de L'Eglise éternelle, Messiaen.

Edgar Rebish, East Orange, N.J. — St. Stephen's Episcopal Church, Richmond, Va July 16: Concerto 6 in B flat, Handel; Pastorale, Roger-Ducasse; Prelude and Fugue in B minor, Bach; Alleluys, Preston. Sarah Thompson, soprano, shared the program.

Anita Eggert Werling, Ann Arbor, Mich — Doctoral recital, Hill Auditorium July 14 Aus tiefer Not, Herr Jesu Christ dich qu uns wend, Allein Gott in der Höh, Prelude and Fugue in E minor (Wedge), Bach; Grande Pièce Symphonique, Franck.

David J. Hurd, Oberlin, Ohio — Trinity Church, New York City Aug. 14: Prelude and Fugue in D minor, Lübeck; Liebster Jesu, wir sind hier (two settings), Toccata in E major, Bach; Prelude and Fugue on A-L-A-I-N, Duruflé.

Larry Palmer, Norfolk, Va. — Johanniskirche, Kronberg, Germany July 3: Sonata 1, Mendelssohn; Partita on Herzlich tut mich erfreuen, Bonitz; Prelude and Fugue on a Theme of Vittoria, Britten; Symphonie Gothique, Widor. St. Petri Dom, Bremen, Germany; Same Britten plus: Wir glauben all, Krebs; Prelude and Fugue in E major, Buxtehude; Variations on Wondrous Love, Barber; Partita on Nun komm, der Heiden Heiland, Distler.

R. Thomas Griffin, Richmond, Va. — St. Stephen's Episcopal July 9: Fugue in D minor, Vom Himmel hoch, Pachelbel; Prelude, Fugue and Chaconne, Nun komm, der Heiden Heiland, Ein feste Burg, Buxtehude; Prelude and Fugue in E minor, Bruhns; Antiphon, Karg-Elert; Herzliebster, Jesu, Wer nur den lieben Gott, Weicht ihr Berge, Walcha; Partita on Passion Chorale, Pepping; Passacaglia on Jesu, meine Freude, Karg-Elert.

Warren Canfield, Princeton, N.J. — First Baptist Church, Hudson Falls, N.Y. June 9: Trumpet Voluntary, Stanley; Noël, Daquin, Concerto in F major, Handel; Prelude and Fugue in A minor, Bach; Blessed are Ye Faithful Souls, Deck Thyself, O World I Now Must Leave Thee, Brahms; Canon in B minor, Schumann; Brother James' Air, Wright; Toccata and Fugue in D minor, Reger.

Trent N. Ellis, Colorado Springs, Colo. — USAF Protestant Cadet Chapel July 27: Prelude and Trumpetings, Roberts; Voluntary 1 for Double Organ, Luge; Voluntary on the Doxology, Purcell; Concerto in A minor, Vivaldi-Bach; Etude Symphonique, Bossi; Prelude in B minor, Bach; Benedictus, Reger; Variations on a Noël, Dupré.

Granville Munson, Jr., Richmond, Va. — St. Stephen's Episcopal July 2: Rigaudon, Campra; Prelude and Fugue in F minor, Bach; Toccata for Flutes, Stanley; Cantabile, Franck; Chant de Paix, Langlais; Prayer of Christ, Messiaen; Tuba Tune, Cocker; Carillon, Sowerby; Introduction, Passacaglia and Fugue, Willan.

Wallace Dunn, Hillsboro, Kans. — Bovard Auditorium, USC, Los Angeles, Calif. July 14: Concerto in D minor, Vivaldi-Bach; Passacaglia and Fugue in C minor, Bach; Sonata 1, Hindemith; Andante sostenuto, Symphonie Gothique, Widor; Dieu parmi nous, Messiaen.

Charles Eve, Denver, Colo. — Riverside Church, New York City July 22: Victimae Paschali, Tournemire-Duruflé; Three Schübler Chorales, Fantasie and Fugue in G minor, Bach; Concerto in B minor, Walther; Trio on Alles was du bist, Kern-Nalle; Rhumba, Pavane, Elmore; Toccata, Duruflé.

Chamin Walker, Urbana, Ill. — University Place Christian Church Aug. 6: Fugue in E flat, Bach; Ricercar, Pachelbel; Voluntary in F, Stanley; Prelude and Fugue in C, Bach; Fantasie, Joachim; Drop, Drop, Slow Tears, Persichetti; Allegro, Symphonie 6, Widor.

Linus M. Ellis III, Middletown, Del. — St. Paul's Chapel, Columbia U July 16: Kyrie, Mass for Convents, F. Couperin; Toccata in F, Bach; Voluntary 4 in F major, Stanley; Prelude, Fugue and Variation, Franck; Carillon, Dupré.

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Frederick Swann, New York City — Riverside Church Aug. 5: Cortège et Litanie, Dupré; Chaconne in E minor, Buxtehude; Postlude for the Office of Compline, Alain; Toccata in F major, Bach; Very Broadly, Symphony in G, Sowerby; Three Litanies, Guinaldo.

Mary Margaret Mitchell, Toledo, Ohio — University of Toledo senior student of Margaret Weber, Epworth Methodist May 24: Partita on Jesu meine Freude, Walther; Prelude in G major; Bach; Schmücke dich, Es ist ein Ros', Brahms; Pièce Héroïque, Franck; Andante Zagwijn (with Janet Weber, flute); Lord Jesus Walking on the Sea, Weinberger; Carillon for a Joyful Day, McKay; Quartetto, Scarlatti (with three flutes); Toccata, Symphony 5, Widor.

Gilbert M. Martin, Kettering, Ohio — Christ United Methodist Sept. 21: Chaconne, L. Couperin; The Trophy, F. Couperin; The Fiers, Dandrieu; Sinfonia to Cantata 106, Have Mercy Lord, Prelude and Fugue in D major, Bach; Prelude in Classic Style, Young; Air, Hancock; Capel, Deus Tuorum Militum, Sowerby; Toccata on Duke Street, An American Trumpet Tune, Martin; Variations on an American Hymn Tune, Young.

Fred Tulan, Stockton, Calif. — Winchester Cathedral, England, Aug. 3: Introduction to Also Sprach Zarathustra, Strauss; Prelude in D major, Bach; Fugue in E major, Berlioz; Chorale in B minor, Franck; Sarabande, Partita, Piston; Prelude, Organ Symphony, Copland; Slow Movement, Concerto, Purvis; Dialogue, Wyton; Trio on Alles was du bist, Kern-Nalle; Etude for Pedals, Roy Harris.

James W. Good, Lexington, Ky. — Central Baptist Church July 13: Concerto del Sigr. Meck, Walther; O Sacred Head, Bach, Brahms; Toccata and Fugue in D minor, Bach; Praise to the Lord, Fairest Lord Jesus, Praise God from Whom All Blessings Flow, Drischner; Cantabile, Franck; Carillon de Westminster, Vierne.

Marilyn Keiser, New York City — City Hall, Portland, Maine July 22: Fanfare, Cook; Voluntaries in A minor and D major, Stanley; Introduction and Passacaglia, Sonata 8, Rheinberger; Concerto 2 in B flat, Handel; Scherzo, Folk Tune, Whitlock; Impromptu, Carillon de Westminster, Vierne.

Marion Reddick Anderson, New Haven, Conn. — City Hall, Portland, Maine July 25: Toccata 1, Muffat; Cormorne en Taille, Grigny; Sonata 1 in E flat, Prelude and Fugue in G major, Bach; Allegro, Symphony 6, Widor; Piece for Organ (premiere), Harvey P. Burgett; Variations on a Noël Dupré.

Vincent Verga, Oklahoma City, Okla. — Christ the King Church July 27: We All Believe in One God, O Man Bewail Thy Grievous Fall, Prelude and Fugue in G major, Bach; Sonatas K328, K288, Scarlatti; Benedictus, Reger; Pasticcio, Langlais; Adagio, Toccata, Symphony 5, Widor.

William Hays, New York City — St. Thomas Church July 2: Suite on Tone 2, Guilain; Fantaisie in G minor, L. Couperin; Fonds d'Orgue in E minor, Marchand; Elevation, Convent Mass, F. Couperin; A solis ortus, Grigny.

George Markey, New York City — Concert tour of Sweden and Germany Sept. 9-24 (see calendar); Prelude on Fugue on B-A-C-H, Liszt; From God I Ne'er Will Turn Me, Buxtehude; Bass et Dessus de Trompette, Clérambault; Toccata, Adagio and Fugue in C major, Bach; Air with Variations, Sowerby; Tumult in the Praetorium, Maleingreau; Solemn Melody, Davies; Variations on a Noël, Dupré.

Paul S. Pettinga, Urbana, Ill. — Smith Music Hall, U of Ill. family recital July 24: Prelude, Fugue and Chaconne, Buxtehude; Valet will ich dir geben, Magnificat, Bach; Fantasie on L'Homme Arné, David; Concerto in C minor, Marcello (with Blaine E. Edlefsen, oboe); Partita for English Horn and Organ, Koetsier (with Mr. Edlefsen); Canzona for Oboe and Organ, Badings (with Mr. Edlefsen).

John Fay, Portland, Maine — City Hall July 24: Toccata on O Filii, Farnam; Adagio for a Glass Harmonica, Mozart; Prelude and Fugue in E minor, Bruhns; All Men Are Mortal, Bach; Preludio, Sonata 7, Rheinberger; Herzlich thut mich verlangen, Brahms; Toccata, Monnikendam; Modal Prelude, Langlais; Fiat Lux, Dubois; The West Wind, Rowley; Finale on a Gregorian Theme, Weitz.

William MacGowan, Pasadena, Calif. — St. John's Cathedral, Spokane, Wash. Aug. 2: Canção on Je Prens en gré, Pasquini; Partita on La Folia, Yepes; Sonata on Tone 1, Lidon; Trio Sonata 4, Prelude and Fugue in B minor, Bach; Liturgy, Wagner; Melodia, Reger; Litany 1, Villancico, Guinaldo; Carillon-Sortie, Mulet.

Esther L. Johnson, San Francisco, Calif. — Temple Hill, Oakland Oct. 5: Prelude and Fugue in D minor, Buxtehude; Prelude and Trumpetings, Roberts; Partita on Ach wie flüchtig, ach wie nichtig, Pidioux; Preludio, Pastorale e Fugato, Lief Thubo; Prelude For the Passion of the Lord, Guinaldo; Prelude and Fugue in E flat, Bach.

Margaret Webber, Toledo, Ohio — For Ohio Music Teachers Association, Toledo Museum of Art June 23; Kyrie, Messa Degli Apostoli, Cavazzoni; Partita on Auf meinem lieben Gott, Buxtehude; Two Short Pieces, Wesley; O wie selig, Brahms; Deux Danses a Agni Yavishta, Alain; Toccata, Andriessen.

William Watkins, Washington, D.C. — St. Stephen's Episcopal Church, Richmond, Va. July 23: Fantasie and Fugue in G minor, Bach; Fantasie in Echo Style, Sweelinck; Four Preludes, Schroeder; Westminster Carillon, Vierne; Chorale in B minor, Franck; Fantasie in F minor K 608, Mozart.

Ann McGlothlin, Bloomington, Ill. — Washington Cathedral July 6: Suite on Tone 2, Clérambault; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Scherzo, Symphonie 6, Vierne; Deus Tuorum Militum, Sowerby.

George R. Gregory, San Antonio, Tex. — St. Paul's Chapel, Columbia U July 23: Toccata in E minor, Pachelbel; Wir glauben all', Bach; Three Pieces for Organ, Theron Kirk; Introduction and Passacaglia, Reger; Two Pieces, Langlais.

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LA JOLLA, CALIFORNIA

James Moeser, Lawrence, Kans. — KU Swarthout recital Hall July 10, Riverside Church, New York City July 15: Fantasies 1, 2, Alain; Concert 5 in F, Handel; Prelude and Fugue in E minor, Bach; Aria, Peeters; Fantasia and Fugue on Wacht auf, Reger.

Eugene Hancock, Detroit, Mich. — Cathedral of St. John the Divine, New York City July 27: Prelude and Trumpetings, Roberts; Toccatina, Cooper; Passacaglia, Near; Three Organ Pieces, Mark Fox. St. Paul's Chapel, Columbia U Aug. 30: Suite on Tone 2, Clérambault; The Fifers, Dandrieu; Sonata in D minor, Guilman; Choral Dorien, Alain; Le Banquet Céleste, Messiaen; L'Ange à la Trompette, Charpentier. Riverside Church July 29: Four Organ Psalms, Zimmerman; Consummatum est, Tournemire; The Good Shepherd, Bingham; Go down Moses, Via Dolorosa. Sowande; Toccata 3, Bankole; Sonata 1, Schultz; Pastorale and Aviary, Roberts; Dithyramb, Wyton.

Heinz Arnold, Columbia, Mo. — Grace Episcopal Church, Manchester, N.H. July 13: Grand Jeu, DuMage; Earle of Salisbury Pavan, Byrd; Sonata 5, Bach; A lamb goes forth, Bernard Reichel; Now thank we all, Paul Mueller; As the hart panteth, Lili Wieruszowski; Scherzo, Symphony 2, Vierne; Lamentation of Jeremiah, Purvis; The Fifers, Dandrieu; Suite Médiévale, Langlais. City Hall, Portland, Maine June 23: Same DuMage plus: Three Chorale Preludes, Prelude and Fugue in G major, Bach; Suite, Duruffé; Aria, Scherzo, Walter; Majesty of Christ, Serene Alleluias, Outburst of Joy, Messiaen.

Haig Mardirosian, Baltimore, Md. — Riverside Church, New York City July 1: Prelude and Fugue in E minor, Jesus Christus unser Heiland, Kyrie Gott heiliger Geist, Bach; Prelude and Fugue on A-L-A-I-N, Duruffé; Messe de la Pentecôte, Messiaen.

E. Wayne Bradford, Summit, N.J. — St. Paul's Chapel, Columbia U Aug 6: Prelude and Fugue in G minor, Buxtehude; Fugue in A flat minor, Brahms; Three Schübler Chorales, Bach; Psalm Prelude 2, set 1, Howells; Fête, Langlais.

Mary Schmidt, Iowa City, Iowa — Student of Gerhard Krapf, Gloria Dei Church, July 20: Sonata 1, Hindemith; Sonata 6, Mendelssohn; Unter den Linden, Sweelinck; Prelude and Fugue in C minor, Bach.

John Conner, Williamsport, Pa. — Rooke Chapel, Bucknell U, Lewisburg, Pa. June 29: Lobe den Herren, Walthers; Fugue in E flat Complies, Alain; Chorale in E major, Franck. (St. Anne), Bach; Postlude pour l'Office de Complies, Alain; Chorale in E major, Franck

Calvin Hampton, New York City — Calvary Episcopal Church July 2 for AGO regional: The Stream, Universal Language, Refractions, Hampton; Pictures at an Exhibition, Moussorgsky-Hampton. July 6, 13, 20, 27; premier performances of beyond death — Refractions, Hampton.

Douglas Ian Duncan, San Diego, Calif. — Spreckles' Outdoor Organ Pavilion, Balboa Park July 7: America; Toccatina and Fugue, Reinken; Preludio, Gigault; Echo Voluntary in D, John James; Prelude and Fugue in F minor, Handel; Prelude, Air, Gavotte, Wesley; Spring Song, Hollins; finale, Symphony 4, Widor; The National Anthem. July 14: Prelude and Sarabande, Corelli; Rigaudon, Campora; Concerto 10, Handel; Prière, Thomas; Noël Ecassais, Guilman; Prelude, Pastorale and Fugue, Lang; Versets des Psaumes, Dupré. July 21: Ricercare, Froberger; Now Rejoice Together, Weckmann; Fantasia in A minor, Bach; Gavotta, Martini; Prelude and Fugue in C major, Krebs; Suite in C, William Russell; Meditation on Brother James's Air, Darke; Aria and Toccatina, John Biggs. July 28: Toccatina and Pastorale, Pachelbel; Echo Voluntary, Purcell; Fugue on the Credo, Bach; Andante and Allegro in D major, Francis Edward Bach; Suite Gothique, Boëllmann; Five Preludes, Opus 69, Peeters.

Karen Gustafson, Boston, Mass. — Boston U graduate student of George Faxon, Marsh Chapel July 18: Fantasia in G major, Bach; Suite on Tone 2, Clérambault; Sonata 3, Hindemith; Alleluias, Preston; Fantasia in G minor, K 608, Mozart; Prelude, Adagio and Choral Varié on Veni Creator, Duruffé. Bethany Lutheran Church, Cranston, R.I. June 15: Same Mozart plus: Concerto 4, Handel; Have Mercy Lord, All Glory Be to God on High, Bach; Chorale in D major, Franck; Outbursts of Joy, Prayer of Christ, Messiaen; Deck Thyself, Brahms; Beautiful Saviour, Christiansen-Cassler.

Thomas Monroe George, Salem, Ky. — Salem Baptist Church July 27: Dialogue, Clérambault; Three Pieces, Choveaux; Processional, M. Shaw; Prelude, Prayer, Suite, Creston; Ite, Missa Est, Kodaly; Wedding Day, Titcomb; Air, Hancock; Greensleeves, Wright; Toccatina, Symphony 5, Widor.

Robert M. Speed, Des Moines, Iowa — Domkirken, Copenhagen, Denmark June 20: Voluntary in D major, Boyce; Flute Solo, Arne; Fugue in E flat major, Bach; Roulade, Near; Evensong, LaMontaine; Westminster Carillon, Vierne.

Frederick Tripodi, New York City — Trinity Church Aug. 19: Sonata 1, Hindemith; Allein Gott in der Hö'ig, Bach; Prelude and Fugue in B major, Dupré.

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Organ Recitals of the Month

Larry King, New York City — Trinity Church Aug. 7: Chaconne, L. Couperin; Elevation, Tierce en Taille, F. Couperin; Fugue on the Magnificat, Bach; Gavotte, Wesley; Kleine Präludien und Intermezzi, Schroeder. Aug. 28: Prelude and Fugue in E minor, Bach; Voluntary in D, Boyce; Schmücke dich, Brahms; Supplication, Purvis; Two Preludes in Old Southern Hymns Tunes, Read.

Wim van der Panne, Voorburg, Netherlands — Vaste Burchkerk, Voorburg July 1, 15; Grote Kerk, Nunspeet July 16, 23; Nieuwe Kerk, Delft July 17; Sint Janskerk, Gouda July 24; Concertzaal Booy, Sint Pancras July 25; Mozes en Aaronkerk, Amsterdam July 26, including the following: Fantasie over Psalm 99, Bram Bruin; Votre bonté grand Dieu, Balbastre; Prelude in A minor, Prelude and Fugue in G minor, Alle Menschen müssen sterben, Toccata in D minor (Dorian), Wachet auf, Ach bleib bei uns, Schmücke dich, Bach; Sonata 2, Mendelssohn; Cantabile, Andante in G minor, Prelude, Fugue and Variation, Franck; Toccata, Chorale 1, Andriessen; Jesus, Lover of My Soul, Lift Up Your Heads, Bingham; Toccata on Psalm 87, Van den Berg; Open now thy gates of beauty, What God Ordains, Manz; Chaconne in G minor, Sarabande en canon, L. Couperin; Was Gott tut, Kellner; Pasticcio, Improvisation, Pastoral Song, Acclamations, Langlais; Offertoire sur les Grands jeux, F. Couperin; Westminster Carillon, Berceuse, Vierne; Voluntary, Stanley; Marche religieuse, Guillemant; Gebed des Herren, Zwart.

Wallace M. Coursen, Jr., Bloomfield, N.J. — St. Paul's Chapel, Trinity Parish, New York City Aug. 6: All Bach: O Lamm Gottes unschuldig, Ach bleib bei uns, Meine Seele erhebt, Wer nur den lieben Gott, Wo soll ich fliehen hin, Prelude and Fugue in A major. Aug. 13: Prelude and Fugue in C major (9/8), Trio Sonata 1, Bach. Aug. 20: Prelude in E minor, Sonata 1 in B minor, Orgel Ordinarium on Cunctipotens genitor Deus, Schroeder. Aug. 27: Voluntary in A minor, John Robinson; Sonata 2 in A minor, Schroeder; A Triptych of Fugues, Near.

Wiatt Andrew Funk, Nashville, Tenn. — North American College, Rome, Italy June 13: Concerto 5, Handel; Toccata in F, Bach; Cortège et Litanie, Dupré; Fantasy on Nursery Tunes, Elmore; Litanies, Alain.

James Lazenby, Schenectady, N.Y. — Trinity Church, New York City Aug. 21: Alleluys, Preston; Suite: Laudate Dominum, Hurford; Præludeium, Kodaly; Invocations, Matthias.

Patricia Bird, New York City — St. Paul's Chapel, Columbia July 9: Prelude, Duruffé; Prelude, Fugue and Chaconne, Buxtehude; Musical Clocks, Haydn; Epilogue, Langlais.

To restrict these pages to programs of general interest, recitals engaging more than three organists will hereafter not be included.

Edward G. Mead, Cincinnati, Ohio — Church of the Holy Sepulchre, London, England July 16: Dialogue, Clérambault; Prelude and Fugue in A major, Walther; Three Orgelbüchlein chorales, Bach; Chant du Soir, Bossi; Prelude on Winchester New, Meditations on Vulpius, Wareham, Mead; Cortège Joyeux, McKay.

Lorene Banta, Andover, Mass. — Wedding music at Cochran Chapel, Phillips Academy June 8: Cathedral Prelude and Fugue, In Thee is Gladness, Bach; O God, Thou faithful God, Brahms; Benedictus, Reger; Trumpet tune, Trumpet voluntary, Purcell. June 21: Jesu, priceless treasure, In Thee is Gladness, Bach; Fugue on the Kyrie, Couperin; I Call to Thee, Bach; My Jesus Calls Me, Brahms; Prelude on a Gregorian Theme, Demessieux; Trumpet tune, Echo voluntary, Purcell. June 22: Praise to the Lord the Almighty, What God ordains, Walther; Prelude, Milhaud; Fugue in E flat, Bach; To my beloved God I turn, Hanff; Two Intermezzi, Andriessen; Trumpet tune, Trumpet voluntary, Purcell. June 26: Prelude, fugue and chaconne, Buxtehude; Two preludes on He who lets God guide him, Bach; Mein junges Leben variations, Sweelinck; What God ordains is well done, Walther, In Thee is gladness, Bach. June 28: Toccata in D minor, Bach; Beloved Jesu, Brahms; Pastorale and Fantasie on Vom Himmel hoch, Pachelbel; Chant de Paix, Langlais; Trumpet tune cebell, Trumpet voluntary, Purcell. July 12: Psalm prelude, Howells; My inmost heart rejoices, My inmost heart doth yearn, Blessed Jesu, Brahms; Jesu, priceless treasure, Bach; Lo how a Rose, Brahms; March, Lohengrin, Wagner; March, Midsummer Night's Dream, Mendelssohn. Aug. 30: Prelude in D minor, Pachelbel; Day-spring of Eternity, All my heart this day rejoices, Walcha; Sleepers wake, Bach; Prelude and pastorella, Langlais; Echo voluntary, Purcell; Now thank we all our God, Karg-Elert.

Herbert L. White, Jr., Oak Park, Ill. — Sherwood Music School, Chicago Aug. 6: Toccata and Fugue in D minor, Bach; Introduction and Passacaglia in D minor, Reger; Variations on America, Ives; God Among Us, Messiaen.

Rudy Shackelford, Urbana, Ill. — University Place Christian Church July 17: Les Mains de l'abime, Reprises par intervention, Chants d'oiseaux, Pièce en trio 1, 2, Les Yeux dans les roues, Soixante-Quatre durées, Livre d'Orgue, Messiaen.



THE ANTHEM IN ENGLAND AND AMERICA

By Elwyn A. Wienandt and Robert H. Young,
both of Baylor University

This volume presents the most complete history to date of the development of the anthem in England and the United States. The authors illustrate the main trends and developments throughout the entire history of the form, from the time of the English Reformation to the present, including compositions that serve as religious choral pieces although they are not designated specifically as anthems. They show that the English possessed an important field of choral activity outside the usually discussed cathedral tradition and that it was from this parochial and nonconformist practice that the American anthem evolved. Among the special features of this invaluable volume are music examples illustrating principle changes of style; a discussion of the influence of American as well as English, compilers and publishers; particularly detailed discussions of early American and twentieth-century music; and a table of incipits of all anthems in James Lyon's *Urania*.

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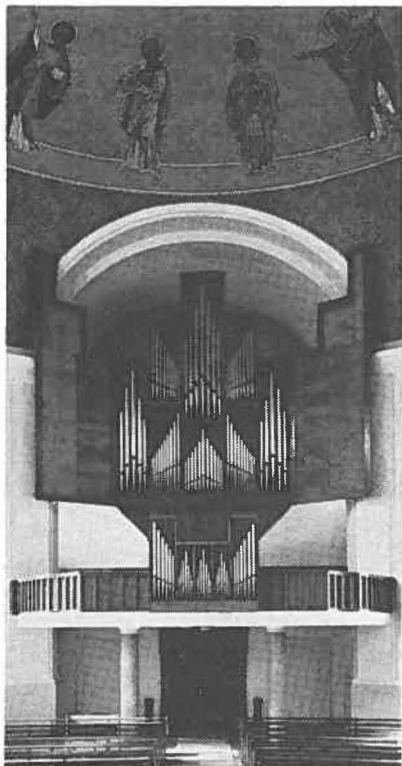
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Two-Manual Klais Tracker Goes to German Cloister

In the cloister of the Congregation of the Sisters of St. Joseph at St. Trudpert, Germany, is a new Johannes Klais organ installed in the west gallery. The church is built in a cruciform plan.

The organ is designed along traditional acoustical principals with wing towers, providing on the one hand the tone travelling into the deep organ recess to escape, and on the other hand a clear radiation directly into the church itself.

The doors are in the style of historic painted cases with painted figures on them.

Hans Gerd Klais designed the specification. The case was in charge of Josef Schäfer of the Klais firm. The key action is mechanical, the stop action electric. Manuals are 56 notes, pedal 30.

HAUPTWERK

Pommer 16 ft.
Principal 8 ft.
Gemshorn 8 ft.
Spitzgedackt 8 ft.
Octav 4 ft.
Rohrflöte 4 ft.
Waldflöte 2 ft.
Sesquialter 2 ranks
Mixture 4 ranks
Trompette 8 ft.

RÜCKPOSITIV

Weidenpfeife 8 ft.
Holzgedackt 8 ft.
Principal 4 ft.
Blockflöte 4 ft.
Nasard 2 1/2 ft.
Octav 2 ft.
Sifflet 1 ft.
Cymbel 2-3 ranks
Musette 8 ft.

PEDAL

Subbass 16 ft.
Octav 8 ft.
Spillpfeife 8 ft.
Choralflöte 4 ft.
Rauschpfeife 3 ranks
Dulcian 16 ft.

DOUGHERTY SUCCEEDS VAIL AT LOS ANGELES CHURCH

Harold A. Daughtery, Jr. becomes organist-choirmaster of St. John's Episcopal Church, Los Angeles, Calif. Sept. 1. He will be only the third organist-choirmaster since 1914 to serve the church. Roland Diggle held the post from 1914 until his death in 1954. James H. Vail held the post since that date except for two years spent completing work on his doctorate during which Owen Brady directed the music program.

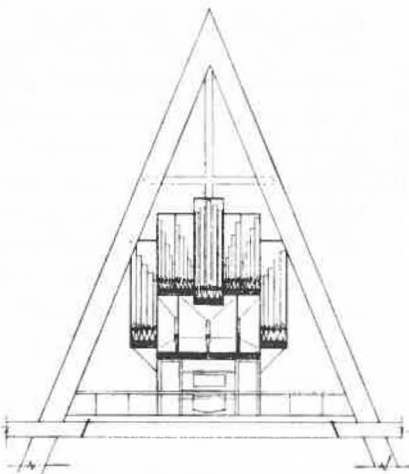
Mr. Daughtery, 27, is a candidate for the DMA at the University of Southern California. He is a graduate of Occidental College and holds the MMus from USC. He has served at Sullins College, Bristol, Va., as well as in churches in Bristol, Burbank, Glendale and San Pedro. He was guest organist-choirmaster at St. John's four months in 1968 while Dr. Vail was on sabbatical leave.

Dr. Vail becomes organist-choirmaster at St. Alban's Episcopal Church, Westwood, Calif.



William Bates has been appointed to the faculty of the University of West Florida, an upper division school about to begin its third year of operation.

Mr. Bates is currently working on a DMA at the University of Indiana, studying organ with Oswald Ragatz.



Hartman-Beaty Restores Johnson & Son Opus 609

The Hartman-Beaty Organ Company, Englewood, N.J. is installing an interesting organ in the new contemporary Millersville, Pa. Methodist Church on the campus of Millersville State College. The Johnson & Son Opus 609, was too large for the new space and the Victorian casework seemed to preclude its use in a contemporary building. Hartman-Beaty developed a satisfactory solution.

The basic structure of the two manual divisions is being retained with improvements to the mechanical action. A complete new electric-action pedal division is being built, playable from a new 30-note concave, radiating pedalboard. The whole instrument will be re-erected free-standing in the new church's rear gallery, complete cased. Prestant ranks of copper and tin will enhance the design created by David C. Beaty.

Totally the reserved, elegant concept of this 19th-century instrument is being retained. Aside from the new pedal, the major changes will be replacement of great principals and 8 ft. flute. All reeds will be rebuilt and re-voiced by John Steinkampf, Jr., Yonkers, N.Y. Completion is expected before the end of the year.

GREAT

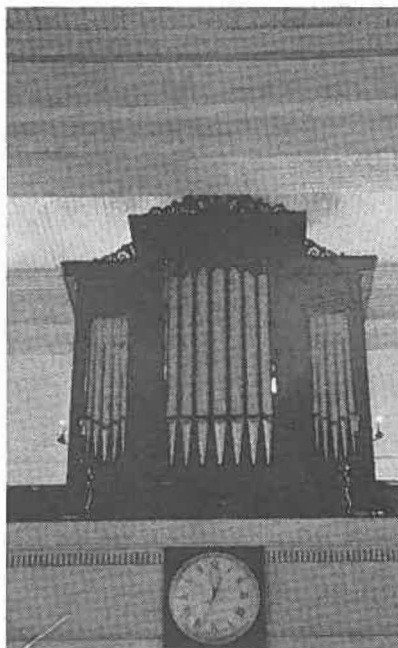
Bourdon 16 ft. 58 pipes
Principal 8 ft. 58 pipes
Chimney flute 8 ft. 58 pipes
Dulciana 8 ft. 58 pipes
Octave 4 ft. 58 pipes
Rohrgedackt 4 ft. 56 pipes
Twelfth 2 1/2 ft. 58 pipes
Fifteenth 2 ft. 68 pipes
Mixture 3 ranks 174 pipes
Trumpet 8 ft. 58 pipes
Clarinet 8 ft. 46 pipes

SWELL

Diapason 8 ft. 58 pipes
Stopped Diapason 8 ft. 58 pipes
Aeoline 8 ft. 58 pipes
Vox Celeste 8 ft. 46 pipes
Principal 4 ft. 58 pipes
Harmonic flute 4 ft. 58 pipes
Spitzflöte 2 ft. 58 pipes
Oboe-Bassoon 8 ft. 58 pipes
Tremulant

PEDAL

Subbass 16 ft. 30 pipes
Prestant 8 ft. 30 pipes
Choralbass 4 ft. 30 pipes
Mixture 3 ranks 90 pipes
Trombone 16 ft. 30 pipes
Cremona 4 ft. 30 pipes



Andover Restores Simmons Tracker in Duxbury Church

The Andover Organ Company, Methuen, Mass. has restored and rebuilt the W.B.D. Simmons organ of 1853 in the First Parish Church, Duxbury, Mass. The great, except for the mixture, is made up of the original pipes revoiced, as is the swell stopped diapason and the pedal subbass. Tracker action is retained throughout with 56 note manuals and 30-note pedals. Brian Jones played the dedicatory recital.

The money for the original organ was raised at a fair in 1851 sponsored by the ladies of the church; the proceeds paid not only for the organ but for a fence around the cemetery.

GREAT

Open Diapason 8 ft. 56 pipes
Stopped Diapason Bass 8 ft. 24 pipes
Stopped Diapason Treble 8 ft. 32 pipes
Dulciana 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Flute 4 ft. 56 pipes
Twelfth 2 1/2 ft. 56 pipes
Fifteenth 2 ft. 56 pipes
Mixture 3 ranks 168 pipes
Trumpet 8 ft. 56 pipes

SWELL

Stopped Diapason 8 ft. 56 pipes
Flute 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Sesquialtera 2 ranks 122 pipes
Hautboy 8 ft. 56 pipes
Tremolo

PEDAL

Subbass 16 ft. 30 pipes
Pommer 8 ft. 30 pipes
Choral Bass 4 ft. 30 pipes

Wolff Tracker For Modern Church in Wilton, Conn.

St. Matthews Parish, Wilton, Conn. has commissioned the Wolff Organ Co., Laval, Qué. to build a two-manual tracker instrument. Great and pedal divisions are located on the same level. The choir beneath is expressive by means of glass shutters. A third keyboard — the couplermanual — works as a manual coupler. Case design and tonal scheme are by Hellmuth Wolff. Installation is scheduled for fall 1970, completion date of the church.

GREAT

Principal 8 ft. 56 pipes
Chimney flute 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Tapered flute 4 ft. 56 pipes
Twelfth 2 1/2 ft. 56 pipes
Fifteenth 2 ft. 56 pipes
Tierce 1 1/2 ft. 56 pipes
Mixture 4 ranks 224 pipes
Trumpet 8 ft. 56 pipes

CHOIR

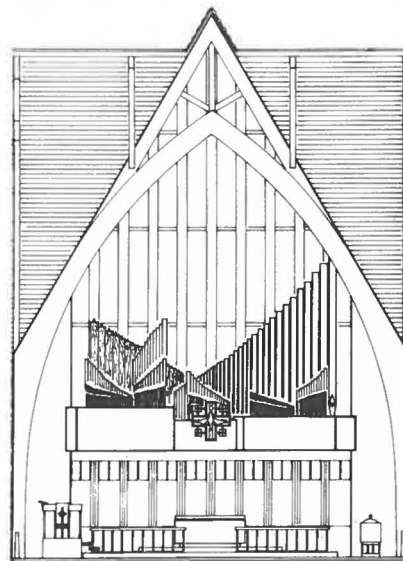
Stopt. Diapason 8 ft. 56 pipes
Quintadena 8 ft. 56 pipes
Chimney flute 4 ft. 56 pipes
Fifteenth 2 ft. 56 pipes
Larigot 1 1/2 ft. 56 pipes
Cornet 2-3 ranks 105 pipes
Sharp mixture 3 ranks 168 pipes
Regal 8 ft. 56 pipes

PEDAL

Subbass 16 ft. 30 pipes
Principal 8 ft. 30 pipes
Octave 4 ft. 30 pipes
Flute 2 ft. 30 pipes
Mixture 3 ranks 90 pipes
Bassoon 16 ft. 30 pipes
Trumpet 8 ft.



Almarie Dieckow has been appointed assistant professor of organ and music history at Eastern New Mexico University, Portales, N.M. She is nearing completion of her PhD at Washington University, St. Louis, where she has been assistant to Howard Kelsey, organist, and Paul A. Pisk, musicologist. She holds degrees in organ and music literature from the University of Texas. Her organ teachers have been E. William Doty, Jerald Hamilton, Howard Kelsey, Geraint Jones, and Anton Heiller.



Schantz Installs 2-Manual in Akron, Ohio Church

The Schantz Organ Company, Orrville, Ohio, is currently installing a two-manual organ in the new building of the Faith Lutheran Church, Akron, Ohio.

The organ occupies a prominent position visually on the front wall with pipes of the great, positive and pedal exposed. The floor is of slate and no absorbent materials were used.

Consultant for the church is Dr. Frederick Jackisch, Wittenberg, College.

GREAT

Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Quinte 1 1/2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 61 pipes

POSITIV

Nasonflöte 8 ft. 61 pipes
Spitzprincipal 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Octave 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Zimbel 3 ranks 183 pipes

ANCILLARY

Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Rankett 16 ft. 61 pipes
Krummhorn 8 ft. 16 pipes
Tremulant

PEDAL

Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Flauto Dolce 8 ft. 44 pipes
Choralbass 4 ft. 44 pipes
Flauto Dolce 4 ft.
Choralbass 2 ft.
Mixture 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Hautbois 4 ft. 32 pipes



André Marchal will make another American tour beginning the end of this month. He opens at Harvard Memorial Church, Cambridge, Mass. Sept. 29 and concludes in Montreal in November. The list of his tour dates will appear in calendar pages. In many locations M. Marchal will also conduct master classes.

CONCORDIA SEMINARY HAS FESTIVAL WEEK IN JULY

Concordia Seminary, St. Louis, had its festival week and workshop of its schola cantorum July 6-10. Organists heard were Hugo Gehrke, Jan Bender, David Fielen and Emily Maxson. Robert Bergt conducted the schola cantorum and orchestra in two programs, and student conductors — David Wilson, Ruth Gensch and Leslie Scott — led in other programs. Among soloists were Mark Bangert, oboe, Leslie Chabay and Jeral Baker, tenors, Ronald Pandolfi, French horn, Joan Cruickshank, alto, Carole Godwin Gaspar, soprano and Robert Porter bass-baritone. The whole gamut of church music from Schütz to Persichetti was represented.

WA-LI-RO CHOIR SCHOOL HOLDS 36TH CONFERENCE

Wa-Li-Ro Summer Boy Choir School, Middle Bass Island, Ohio, concluded its 36th annual choir conference with festival evensong at St. Paul's Church, Akron, Ohio. The choir of 100 boys and men from churches throughout the country was conducted by John Bertalot, Blackburn Cathedral, England, with Robert Quade at the organ. Dr. Lee Bristol was guest lecturer.

Bob Judd was chosen most able boy in the Wa-Li-Ro choir. He will join 23 other boys handpicked from choristers throughout England for the final service to be held in King's College, Cambridge.

Wa-Li-Ro directors will take a group of choristers to study in England and to tour the continent for three weeks. Warren Miller, Shaker Heights, Ohio, continues as director of the school.

Odell Completes Organ for Katonah, N.Y. Church

J. H. & C. S. Odell & Co., Yonkers, N.Y. completed the installation of a two-manual pipe organ in March in the Methodist Church, Katonah, N.Y. The installation is in the church which underwent remodeling to prepare for the organ. The dedication will take place in September. Mrs. Richard Stone is the organist. The original organ was a tubular action Muller & Abel.

GREAT

Open Diapason 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Doppel Flute 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Gemshorn 4 ft. 61 pipes
Twelfth 2½ ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Trompette 8 ft.
Clarion 4 ft.

SWELL

Sal'cional 8 ft. 61 pipes
VoxCelestis 8 ft. 49 pipes
Stopped Diapason 8 ft. 61 pipes
Geigen Principal 4 ft. 61 pipes
Flute Harmonic 4 ft. 61 pipes
Cornet 3 ranks 183 pipes
Trompette 8 ft. 61 pipes
Clarion 4 ft. 12 pipes
Oboe 8 ft. 61 pipes

PEDAL

Sub Bass 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Bass Flute 8 ft. 12 pipes
Stille Gedeckt 8 ft. 12 pipes
Principal 4 ft.
Trompette 8 ft.
Clarion 4 ft.

Interest Continues to Grow in Those One-Manual

Instruments

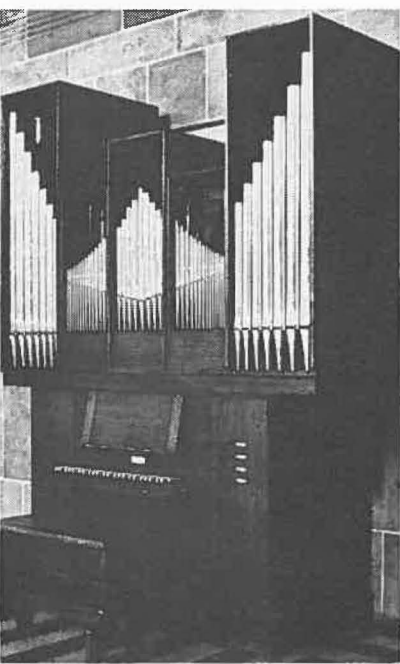
News of one-manual organs is in rather scarce supply this year. This may reflect either a decline in interest and activity or merely a lack of communication on the part of organ-builders.



Gregor Hradetsky, Krems-on-the-Danube, Austria, has built a positiv which was exhibited in April and May at the Austrian pavilion of a Tokyo trade fair. Peter Planavsky played music of Mozart and Haydn daily on the instrument. Manual compass is 54 notes.

MANUAL

Gedeckt 8 ft.
Rohrflöte 4 ft.
Prinzipal 2 ft.
Scharff 3 ranks



Noel Mander, London, has installed an organ at St. Alban, Holborn, London. The instrument is mounted on casters and can easily be moved by two people into any part of the church. Much of the pipework is pure tin. The Rev. Peter Priest is vicar and organist. Manual compass is 56 pipes.

MANUAL

Stopt Diapason 8 ft.
Principal 4 ft.
Nason 4 ft.
Fifteenth 2 ft.

An unusually compact portativ organ has been designed by Olympic Organ Builders, Seattle, Wash. It functions ideally as a continuo instrument. The top section containing keyboard, windchest, and pipes can be lifted from the base, which contains the blower and bellows; the top section weighs 91 lbs., the base, 64 lbs. Overall dimensions are 70" high, 35" wide, and 18" deep.



The case is made of African Mahogany; the keyboard has palisander naturals and pearwood sharps. The top section of the Gedeckt can be interchanged with a Regal. The instrument is also available as a kit. Manual compass is 42 notes: F, G, A — c".

MANUAL

Holzgedeckt 8 ft.
Principal 2 ft.



J. W. Walker & Sons, Middlesex, England, have installed a unified one-manual instrument at St. Peter's, Chelston, Torquay. There are two ranks with a total of 158 pipes. Manual compass is 61 notes; pedal, 30 notes.

MANUAL

Open Diapason 8 ft.
Gedeckt 8 ft.
Principal 4 ft.
Gedeckt Flute 4 ft.
Nazard 2½ ft.
Fifteenth 2 ft.
Flautino 2 ft.
Melodic Bourdon Bass 16 ft.
Melodic Open Diapason Treble 8 ft.

PEDAL

Bourdon 16 ft.
Bass Flute 8 ft.
Octave Flute 4 ft.



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DePauw University Adds Three Beckerath Trackers

In the period between April and September of this year, DePauw University, Greencastle, Ind., has received delivery of three tracker action organs from Rudolf von Beckerath of Hamburg, Germany. Two of these are six-stop practice organs similar to those reported in previous two-manual issues. The third is a 14-stop instrument to be used as a teaching organ in the studio of Arthur Carkeek, professor of organ at DePauw. These three organs, plus the one built by Charles Fisk described in the two-manual issue of Sept. 1965, will give DePauw's organ department four tracker action instruments.

The 14-stop organ designed by Mr. von Beckerath is an attempt, in a small organ, to give as much flexibility as possible in the classic repertoires of both the French and Northern European schools.

MANUAL 1

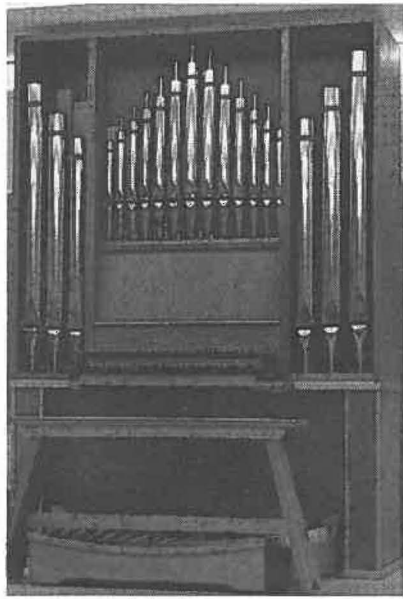
Rohrflöte 8 ft.
Prinzipal 4 ft.
Waldflöte 2 ft.
Mixture 4 ranks
Musette 8 ft.

MANUAL 2

Holzgedackt 8 ft.
Rohrflöte 4 ft.
Quintflöte 2 2/3 ft.
Prinzipal 2 ft.
Terz 1 1/2 ft.
Quinte 1 1/2 ft.

PEDAL

Subbass 16 ft.
Gedackt 8 ft.
Flöte 4 ft.



Olympic Builds Practice Organs for U of Oregon

Three tracker action practice organs designed for use in small studios have been delivered to the University of Oregon by Olympic Organ Builders, Seattle, Wash. Cases are of African mahogany and the keyboards have palisander naturals and pearwood sharps. The dimensions are 94 inches tall, 66 inches wide, and 35 inches deep. All pipes are tubed off from pallet boxes. Voicing is very gentle. John Hamilton is professor of organ.

An identical instrument has been delivered to Pacific Lutheran University, Tacoma, Wash., where David Dahl is organist.

MANUAL 1

Gedackt 8 ft. 56 pipes

MANUAL 2

Rohrflöte 4 ft. 56 pipes

PEDAL

Holzgedackt 8 ft. 56 pipes

Minnesota Firm Builds for Mankato Church

Our Saviour's Lutheran Church, Mankato, Minn. has selected Ulm Orgelwerke, Belle Plaine, Minn. to construct its new two-manual organ of 29 ranks. Installation will be in the balcony with great and pedal exposed. Voicing will be according to traditional principles with open-toe fluework on low pressures. The trompeta festiva will be placed horizontally atop the swell box. Action will be all electric throughout.

Negotiations for the firm were directed by Robert M. Sperling who designed the specification in conjunction with Howard Holte, director of the firm, and the music and organ committee of the church. Completion is scheduled for early 1970.

GREAT

Principal 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trompeta Festiva 8 ft. 61 pipes

SWELL

Rohrflöte 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 1 ft. 49 pipes
Principal 4 ft. 61 pipes
Sesquialtera 2 ranks 106 pipes
Nachthorn 2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Trompeta Festiva 8 ft.
Fagott 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

PEDAL

Subbass 16 ft. 32 pipes
Rohrpommer 16 ft. 21 pipes
Principal 8 ft. 32 pipes
Hohlflöte 8 ft. 24 pipes
Choral Bass 4 ft. 12 pipes
Rohrflöte 2 ft. 32 pipes
Hohlflöte 3 ranks 96 pipes
Posaune 16 ft. 32 pipes
Trompeta Festiva 1 ft.
Fagott 4 ft.

Loris to Install Tracker in Montpelier, Vt. Church

Michael Anthony Loris, Barre, Vt. will install a two-manual tracker organ of 29 stops, 39 ranks in Bethany United Church of Christ, Montpelier, Vt. in the Spring of 1972. Detached console will have mechanical key and coupler action, electric stop and combination action. The pedal will be divided in separate cases on either side of the positive, which will be in its traditional place on the railing. Casework will be solid cherry and all front pipes will be of spotted metal.

GREAT

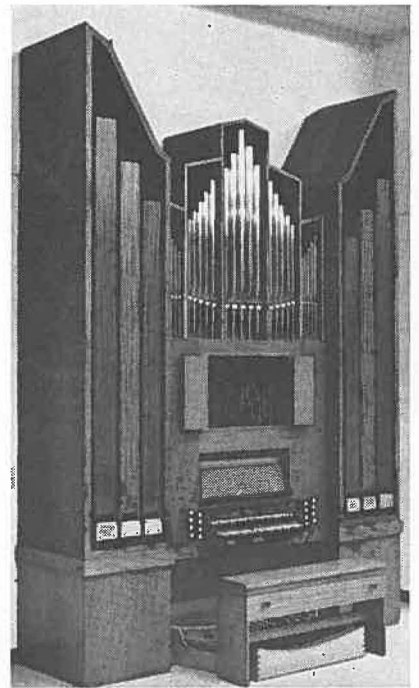
Quintaten 16 ft. 56 pipes
Principal 8 ft. 56 pipes
Spire Flute 8 ft. 56 pipes
Viola da Gamba 8 ft. 44 pipes
Octave 4 ft. 56 pipes
Chimney Flute 4 ft. 56 pipes
Octave 2 ft. 56 pipes
Mixture 4-5 ranks, 271 pipes
Trumpet 8 ft. 56 pipes
Tremulant

POSITIVE

Stopped Flute 8 ft. 56 pipes
Principal 4 ft. 56 pipes
Spindle Flute 4 ft. 56 pipes
Nasard 2 2/3 ft. 56 pipes
Recorder 2 ft. 56 pipes
Tierce 1 3/4 ft. 56 pipes
Quint 1 1/2 ft. 56 pipes
Seventh 1 1/7 ft. 56 pipes
Octave 1 ft. 56 pipes
Ninth 8/9 ft. 56 pipes
Cymbal 3 ranks 168 pipes
Bearpipe 16 ft. 56 pipes

PEDAL

Stopped Bass 16 ft. 32 pipes
Quint Bass 10 3/4 ft. 32 pipes
Principal 8 ft. 32 pipes
Chimney Flute 8 ft. 12 pipes
Octave 4 ft. 12 pipes
Harmonics 5 ranks 140 pipes
Mixture 4 ranks 128 pipes
Trombone 8 ft. 32 pipes



St. Petersburg College Opens New Flentrop Organ

One of the most recent of the several Flentrop two-manual organs installed in colleges in the United States is the instrument at St. Petersburg Presbyterian College in Florida, installed by Robert's Music Center in April.

To be used for teaching, practice and recitals the instrument has mechanical action in both key and stop actions. Manuals are 56-note, pedals 32.

MANUAL 1

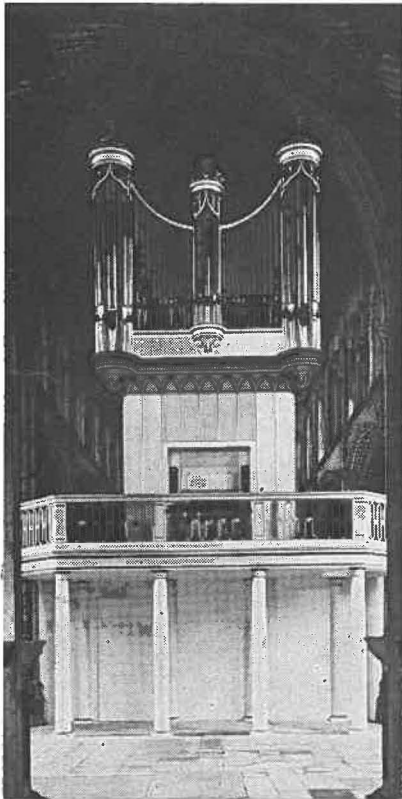
Roeerfluit 8 ft.
Prestant 4 ft.
Fluit 4 ft.
Gemshoorn 2 ft.
Sequialter 2 ranks
Mixture 3 ranks

MANUAL 2

Gedeckt 8 ft.
Koppelfluit 4 ft.
Prestant 2 ft.
Regaal
Regal 8 ft.

PEDAL

Subbas 16 ft.
Quintadena 8 ft.
Fluit 4 ft.
Schalmei 4 ft.



J. W. Walker Builds Tracker for Metron College, Oxford

The firm of J. W. Walker & Sons has built a two-manual mechanical action organ for Merton College, Oxford. One of two recent gift organs (the other an 18th century chamber organ) which mark the Septcentenary of the college, the new instrument is on wind pressures of 2 1/4 and 2 3/4 inches. Manuals are 61 notes, pedals 32.

GREAT

Open Diapason 8 ft. 61 pipes
Stopped Diapason 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppel Flute 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Block Flute 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Fourniture 4 ranks 244 pipes

SWELL

Spitz Flute 8 ft. 61 pipes
Chimney Flute 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Dulzian 8 ft. 61 pipes

PEDAL

Sub Bass 16 ft. 32 pipes
Flute 8 ft. 32 pipes
Gemshorn 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagotto 16 ft. 32 pipes
Schalmei 4 ft. 32 pipes

Episcopal Church in Ames, Iowa to Have New Reuter

The Reuter Organ Company has been awarded a contract to install a two-manual, 17-rank, instrument in St. John's Episcopal Church, Ames, Iowa. The great will be cantilevered on two wind chests and suspended in archways on the right side of the chancel area as one faces this area. Resources of the swell and pedal divisions will be situated to the rear of this exposed pipework.

Negotiations for the sale of the instrument were handled by the Freeport Organ Company, Freeport, Illinois, area representatives for Reuter, who are making the installation of this instrument late this summer.

GREAT

Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Mixture 2 ranks 122 pipes
Chimes (prepared)

SWELL

Gedeckt 16 ft. 85 pipes
Gedeckt 8 ft.
Viola 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Gedeckt 4 ft.
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

PEDAL

Bourdon 16 ft. 56 pipes
Gedeckt 16 ft.
Octave 8 ft. 32 pipes
Bourdon 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft. 32 pipes
Bourdon 4 ft.

St. Dominic's, Baltimore Opens New Möller Organ

St. Dominic's R.C. Church, Baltimore, Md., has dedicated its new Möller organ. Gallery remodeling was required to house the new instrument and to obtain adequate choir seating. The great and pedal are exposed; the trompette-en-chamade is installed on the gallery rail.

Bruce Bateman is the organist. Donald King, Möller representative handled the specification and contract negotiations.

GREAT

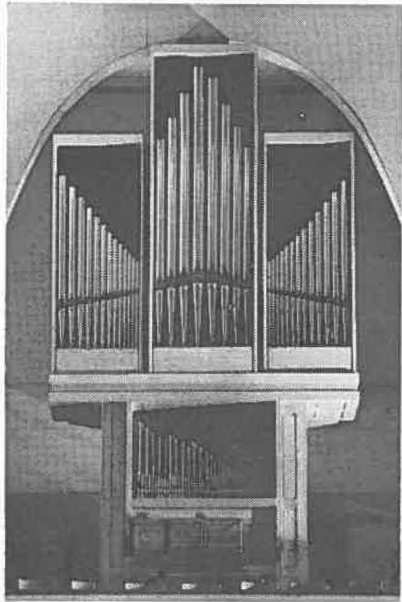
Gedeckt 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Mixture 2-5 ranks 208 pipes
Trompette (en chamade) 8 ft. 61 pipes

SWELL

Holzgedeckt 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Octav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Schalmei 8 ft. 61 pipes
Trichter Regal 4 ft. 61 pipes
Tremulant

PEDAL

Soubass 16 ft. 32 pipes
Gedeckt 16 ft.
Octav 8 ft. 32 pipes
Gedeckt Pommer 8 ft. 32 pipes
Octav 4 ft. 12 pipes
Gedeckt 4 ft.
Mixture 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Posaune 8 ft. 12 pipes
Schalmei 4 ft.



Wilhelm Tracker Organ Goes to Beauport, Quebec

A two-manual, mechanical action organ was designed and built by Karl Wilhelm for the Parish Church of Beauport, Quebec, Canada. Abbé Antoine Bouchard, professor of organ at the University of Laval, collaborated in the design.

The great and pedal divisions are located in the upper part of the casework. The front pipes are those of the great 8-ft. montre and are of burnished tin. The récit is above the attached console. The casework is made from natural finish fir.

GRAND ORGUE

Montre 8 ft. 56 pipes
Flute à cheminée 8 ft. 56 pipes
Prestant 4 ft. 56 pipes
Quarte 2 ft. 56 pipes
Fourniture 4 ranks 224 pipes
Sesquialtera 2 ranks 100 pipes
Trompette 8 ft. 56 pipes

RECIT

Bourdon 8 ft. 56 pipes
Flute à bec 4 ft. 56 pipes
Doublette 2 ft. 56 pipes
Cymbale 2-3 ranks 150 pipes
Cromorne 8 ft. 56 pipes
Tremblant

PEDAL

Soubasse 16 ft. 32 pipes
Flute ouverte 8 ft. 20 pipes
Prestant 4 ft. 32 pipes

Church Organ Company Builds for Cape May

The Church Organ Company, Edison, N.J., has completed installation of a new unit pipe organ in the Church of the Advent, Cape May, N.J. The instrument is located in the right rear corner of the nave, above the choir robing room.

GREAT

Principal 8 ft. (2)
Rohrflute 8 ft. (1)
Viola 8 ft. (3)
Principal 4 ft. (2)
Rohrflute 4 ft. (1)
Twelfth 2 2/3 ft. (3)
Fifteenth 2 ft. (2)
Fourniture 3-4 ranks (4)
Trompette 8 ft. (5)

SWELL

Contra Virole 16 ft. (3)
Rohrflute 8 ft. (1)
Viola 8 ft. (3)
Rohrflute 4 ft. (1)
Viola 4 ft. (3)
Rohrflute 2 ft. (1)
Nazard 2 2/3 ft. (1)
Plein Jeu 3-4 ranks (4)
Trompette 8 ft. (5)
Claron 4 ft. (5)
Tremulant

PEDAL

Bourdon 16 ft. (1)
Lieblich Gedeckt 16 ft. (1)
Principal 8 ft. (2)
Gedeckt 8 ft. (1)
Fifteenth 4 ft. (2)
Rohrflute 4 ft. (1)
Mixture 3-4 ranks (4)
Trompette 8 ft. (5)
Trompette 4 ft. (5)

ANALYSIS

1. Bourdon-Gedeckt-Rohrflute 16 ft. 97 pipes
2. Principal 8 ft. 85 pipes
3. Viola 4 ft. 68 pipes
4. Mixture 3-4 ranks, 221 pipes
5. Trompette 8 ft. 73 pipes



Choral Music

A very limited amount of choral music reached our desk before this listing was undertaken. Only four publishers were represented.

Capella Music (197 Clinton St., Brooklyn) sent several secular numbers along with four within our field of interest. Bob Burroughs has two for Christmas, *The Knights of Bethlehem*, with oboe interludes, and *A Christmas Rose*, with an obbligato instrument (oboe, flute, violin or recorder). Michael Cohen's unison or two-part *The Ballade of the Lion and the Lamb*, is a rather secular development from a scriptural root. Frederick Silver's *Before the Paling of the Stars* is a rock setting of the Christian Rosetti poem.

Elkan-Vogel's stack, also with many secular numbers, also contained Advent and Christmas material. Among arranged works are: Walter Ehret's *Can This Be Thy Cradle*, from Melchior Franck, and his *Now Thank We All Our God*, from a Pachelbel chorale prelude, for Thanksgiving; Robert Goodale's *Hark, a Voice Cries*, from 16th century Spanish Juan Esquivel; and Jerry Harris's *SAB Bow Our Hearts*, from Lotti.

Christopher Schaefer has two for Christmas from Elkan-Vogel, *SAB Christmas is a Time for Singing*, and *SATB Sleep, Tiny Saviour*. J. Stanley Sheppard has two on French Carols, *Beyond All Comparing* and *SAB Good News Is Here*, and a five-section unaccompanied work, *The Prophets*, probably for use on a program. Jean Pasquet has two for general use: *Lift Up Your Hands* and *To Thy Faithful People*; one for Palm Sunday, *Entrance into Jerusalem*, and an SA for adult voices, *God of Our Life*. Four others for general use are P. Chihara's *My Heart Is Not Haughty*; Walter Skolnik's *Psalms 96*; Knight Vernon's *They Shall Mount Up with Wings*; and L. Stanley Glarum's *Consider My Meditation*.

Sacred Music from Theodore Presser includes a sizable *Blessed Is the Nation* by Elwood Coggin, with some division of voices; John Leo Lewis' *Unto Thee, O Lord*, on Psalm 25; Gordon Young's mostly unison *A Mighty Fortress*; and Allan Blank's *TTBB a cappella Give Ear to My Words, O Lord*. Walter Ehret has arranged *Glory and Worship* (for double chorus) and *Wherefore, O Saviour, So Long in Returning from Bach*.

Warner Brothers-Seven Arts sends several for Christmas, two by Ruth Artman — *SSA The Shepherds and the Angels* and combined-choir *Baby Jesus* — and Mary E. Caldwell's *SAB Come Child of God*. The remainder of W-7's list is by Mary E. Caldwell: *Have You Seen the Star?* and *Sicilian Bagpiper's Carol* (with the men providing the bagpipe drone) issued *SATB and SAB*. Mrs. Davis has a set of *SAs: Father in Heaven on the tune Flemming; Everlasting Arms of Love*, on a Dowland melody; *Dear Lord and Saviour* on a Handel tune. Her *The Firmament of Power*, on verses from Psalms, is also available *SSA*. — FC



Records

Several records of interest to our readers reached our desk this month.

Of course any E. Power Biggs record is an event. The latest, *E. Power Biggs' Greatest Hits* (Columbia MS 7269), is a kind of anthology of 11 numbers selected from seven successful albums with only one new addition: the *Ives Variations on America* played on the new Fisk at Harvard Memorial Church. Many of our readers will already own most or all of this record but it will make a worthwhile gift almost sure to make a new organ enthusiast of the recipient. The jacket notes are not quite so bright as on some other Biggs jackets.

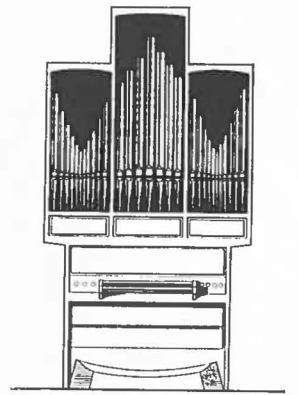
A reissue of *Society Francais du Son* record 115.007 of Jeanne Demessieux playing the organ at the Madeleine in Paris will certainly find wide interest in the legion of admirers of this French woman whose premature death was reported a few months ago. The disk we received contains: *Overture to Cantata 29*, Bach; *Prelude, Fugue and Variation and Grand Pièce Symphonique*, Franck; and *Prelude and Fugue on B-A-C-H*, Liszt. We understand that record number 105.031 of this same artist playing *Mozart Fantasie K. 608*, *Bach Fantasie in G major* and *Franck Chorale in B minor* and *Finale in B flat* is also to be available. McGraw Hill sent us our record.

In *Das Alte Werk's The Historic Organ* series is another from Switzerland: *Monastery Churches in Muri and Rheinau* (SAWT 9526-B Ex.). Siegfried Hildenbrand is heard in works of Froberger, Pachelbel, Kerll, Kalb, Muffat and Bach. The two organs at Muri are both one-manuals dating from 1743-44. Both are recorded fairly intimately. The larger Epistle organ, restored, presents fewer problems to the player than the small unrestored Gospel organ but the sound is good and the playing extremely well geared to the instruments.

The much larger Main Organ at the Abbey Church at Rheinau is a sizable three-manual built in 1704-11 and restored in 1942. The recorded sound here is much less individual or exciting and there is a great deal of room tone. The playing continues good. The notes on the jacket and the liner give exact registrations throughout. McGraw-Hill distributes this and the next one on this list.

It was a good idea to combine Brahms motets and chorale preludes on the same record, and with Simon Preston playing and directing his *New English Singers*, it could hardly have been better (Argo ZRG-5713). The approach is frankly romantic with wide dynamic range and a personal style. We would think the organ should have been identified and a bit of information provided about the *New English Singers* and even about Mr. Preston, for the interest of American listeners.

The Wicks Organ Company is distributing two albums by Alec Wyton: a two-record album 832W-0782 is entitled *O For a Thousand Tongues*, a workshop in music for churches; the other, single record 832-1482 is entitled *An Organ Workshop*. — FC



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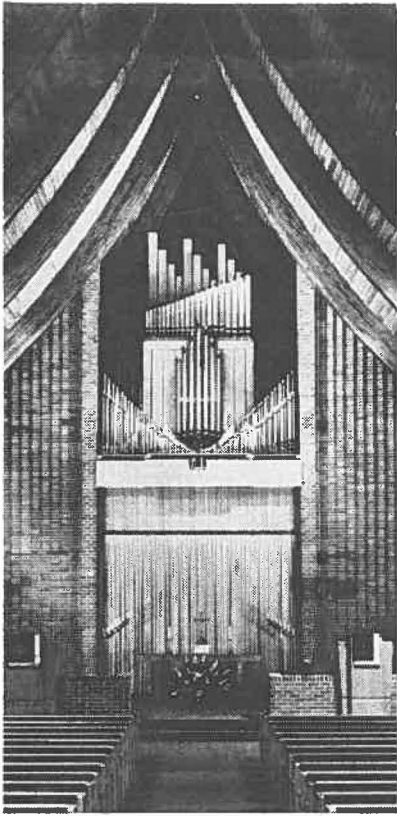
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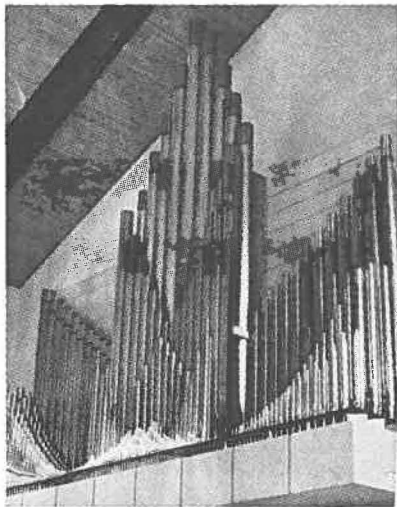


Wicks Builds Two-Manual for Mattoon, Ill. Church

The Wicks Organ Company, Highland, Ill. has installed a two-manual organ in the First Baptist Church, Mattoon, Ill. The instrument is free-standing in a space above the baptistry, with an expression enclosure for the swell; the remaining pipes are exposed to view.

The dedicatory recital was played by Arthur Bower, director of music at North Christian Church, Columbus, Ind. The organist is Mrs. Oliver Bower.

- 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 1½ 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.



Organ by Howell Installed in Clinton, Iowa Church

H. A. Howell, Dixon, Ill. has designed and built a 25-rank, two-manual, free-standing organ in the balcony of the new Zion Lutheran Church, Clinton, Iowa. Mrs. William Rathje is director of music. The swell is on 4½ inch and the great and pedal on 3 inch wind pressure. The action is direct electric.

- GREAT**
 Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Quintaton 8 ft. 12 pipes
 Spitzflöte 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Fifteenth 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Trompette 8 ft.
 Tremolo
 Chimes (prepared)
 Sesquialtera 3 ranks (prepared)
- SWELL**
 Rohrflöte 8 ft. 61 pipes
 Viola 8 ft. 61 pipes
 Viola Celeste 8 ft. 49 pipes
 Spitzprincipal 4 ft. 61 pipes
 Rohrflöte 4 ft. 12 pipes
 Octavin 2 ft. 61 pipes
 Quinte 1½ ft. 61 pipes
 Cymbale 3 ranks 183 pipes
 Fagotto 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Fagotto 8 ft. 12 pipes
 Rohr Schalmel 4 ft. 61 pipes
 Tremolo
- PEDAL**
 Principal 16 ft. 32 pipes
 Quintaton 16 ft.
 Rohrbordon 16 ft. 12 pipes
 Prinzipal 8 ft. 32 pipes
 Spitzflöte 8 ft.
 Rohrflöte 8 ft.
 Quinte 5½ ft.
 Principal 4 ft. 12 pipes
 Spitzflöte 4 ft.
 Spitzflöte 2 ft.
 Posaune 16 ft. 32 pipes
 Fagotto 16 ft.
 Posaune 8 ft. 12 pipes
 Rohr Schalemi 4 ft.
 Fagotto 4 ft.
 Mixture 3 ranks (prepared)



Hillgreen, Lane Builds Organ for Church in Nashville

Hillgreen, Lane and Company has completed the installation of a two-manual organ in the Trinity Presbyterian Church, Nashville, Tenn. The instrument is a two-manual with 26 ranks of pipes. The building is contemporary-colonial with the installation centered in the gallery. The great and pedal principal chorus is exposed with the swell speaking directly behind the 16-ft. principals. The building is semi-live, thus the instrument is adequate for the service.

- GREAT**
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Erzähler 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Twelfth 2½ ft.
 Blockflöte 2 ft. 61 pipes
 Mixture 4 ranks 244 pipes
 Krummhorn 8 ft. 61 pipes
 Chimes (prepared)
- SWELL**
 Bourdon 8 ft. 68 pipes
 Salicional 8 ft. 68 pipes
 Voix Celeste 8 ft. 56 pipes
 Gemshorn 4 ft. 68 pipes
 Italian Principal 2 ft. 61 pipes
 Nazard 2½ ft. 61 pipes
 Trompette 8 ft. 68 pipes
 Hautbois 4 ft. 68 pipes
 Tremulant
- PEDAL**
 Resultant 32 ft.
 Contre-Basse 16 ft. 32 pipes
 Bourdon 16 ft. 12 pipes
 Octave 8 ft. 12 pipes
 Gedeckt 8 ft.
 Super Octave 4 ft.
 Quartane 2 ranks 64 pipes
 Contre-trompette 16 ft. 12 pipes
 Trompette 8 ft.
 Clairon 4 ft.



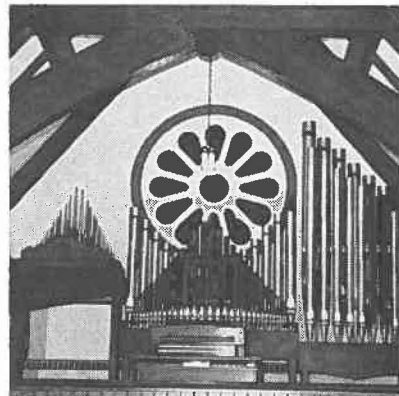
Attica, N. Y., Church Notes Organ's Diamond Jubilee

This month the First United Presbyterian Church, Attica, N.Y., is observing the 75th anniversary of the installation of its organ, Johnson & Son, opus 744. Special music will be arranged by organist LaVerne C. Cooley, Jr., and the choir under the direction of Mrs. Richard Fargo.

The organ was built for the Chicago Exposition of 1893 and afterwards was purchased by the Stevens family and installed in the church. The church was organized in 1809 and the present brick building dates from 1873.

The organ containing 17 ranks and 912 pipes is installed in a free-standing location in the rear gallery and speaks directly into the nave of the church. The original tracker action and voicing have been retained. The only modifications are an electric blower installed years ago and a radiating concave pedal-board added in 1961. The stop knobs are set in terraces at the side of the manuals and the coupler knobs are above the swell manual. Carl E. Rade-maker, Middleport, maintains the organ.

- GREAT**
 Open Diapason 8 ft. 58 pipes
 Dulciana 8 ft. 58 pipes
 Melodia 8 ft. 58 pipes
 Octave 4 ft. 58 pipes
 Flute d'Amour 4 ft. 58 pipes
 Twelfth 2½ ft. 58 pipes
 Fifteenth 2 ft. 58 pipes
 Clarinet 8 ft. 46 pipes
- SWELL**
 Open Diapason 8 ft. 58 pipes
 Viola 8 ft. 58 pipes
 Stopped Diapason 8 ft. 58 pipes
 Fugara 4 ft. 58 pipes
 Flute Harmonique 4 ft. 58 pipes
 Piccolo 2 ft. 58 pipes
 Oboe-Bassoon 8 ft. 58 pipes
 Tremolo
- PEDAL**
 Bourdon 16 ft. 27 pipes
 Flöte 8 ft. 27 pipes



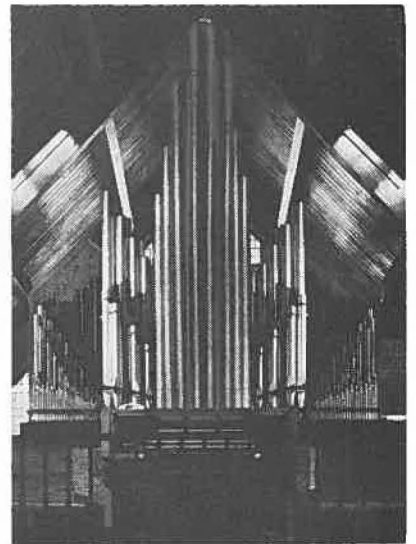
Delaware Organ Goes into Chicago Suburb

The Delaware Organ Company, Tonawanda, N.Y., has completed the installation of a two-manual organ free-standing in the rear gallery of the Trinity Lutheran Church, Harvey, Ill., suburb in the south of the Chicago area. The instrument is on 2½ inch wind pressure with open-toe voicing. The 8-ft. principal is of highly polished copper; other pipework is 50% tin with zinc bases. The design makes use of considerable unification.

The specification was designed by Gordon Teske, Delaware representative, in consultation with Robert Colby, president of the firm. Joyce Schroeder is the organist.

- MANUAL 1**
 (1) Principal 8 ft.
 (2) Gedeckt 8 ft.
 (4 & 2) Gemshorn 8 ft.
 (1) Octave 4 ft.
 (2) Gedeckt 4 ft.
 (1) Super Octave 2 ft.
 (5) Rohrflöte 2 ft.
 (6) Mixture 3 ranks
 (8) Fagot 8 ft.
 (8) Fagot 4 ft.
 Chimes 21 tubes
- MANUAL 2**
 (2) Gedeckt 8 ft.
 (4 & 2) Gemshorn 8 ft.
 (5 & 2) Rohrflöte 4 ft.
 (4) Gemshorn 4 ft.
 (1) Principal 2 ft.
 (4) Gemshorn 2 ft.
 (4) Gemquinte 1½ ft.
 (5) Sifflöte 1 ft.
 (7) Cymbel 2 ranks
 (8) Fagot 8 ft.
- PEDAL**
 (3 & 2) Bourdon 16 ft.
 (1) Principal 8 ft.
 (2) Gedeckt 8 ft.
 (1) Octave 8 ft.
 (4) Gemshorn 4 ft.
 (5) Rohrflöte 2 ft.
 (6) Mixture 3 ranks
 (9 & 8) Trompette 16 ft.
 (8) Fagot 8 ft.
 (8) Fagot 4 ft.

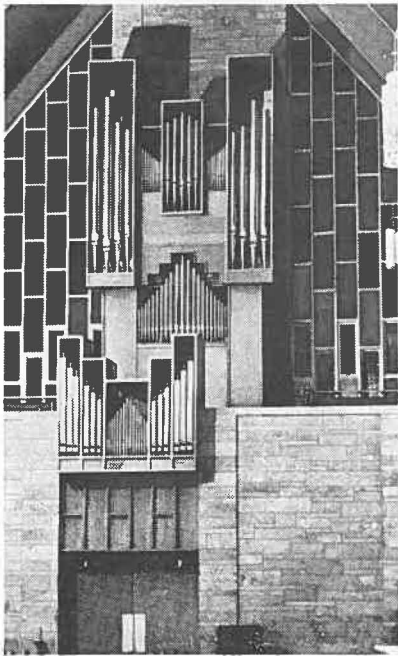
- ANALYSIS**
 (1) Principal 8 ft. 85 pipes
 (2) Gedeckt 8 ft. 73 pipes
 (3) Bourdon 16 ft. 12 pipes
 (4) Gemshorn 4 ft. 73 pipes
 (5) Rohrflöte 2 ft. 61 pipes
 (6) Mixture 3 ranks 183 pipes
 (7) Cymbel 2 ranks 74 pipes
 (8) Fagot 8 ft. 73 pipes
 (9) Trompette 16 ft. 12 pipes



Hallman Builds 2-Manual for St. Paul Church

The Lutheran Church of the Resurrection, St. Paul, Minn., has installed a new two-manual, 14-rank organ built by Hallman Organs, Kitchener, Ont. In the German Baroque tradition, it will lead the congregation in the worship service, accompany the choral program and perform a wide range of organ literature. Robert Schultz is the organist; the opening recital was played by Paul Manz.

- GREAT**
 Principal 8 ft. 61 pipes
 Rohrflöte 8 ft. 61 pipes
 Chimney Flute 4 ft. 12 pipes
 Octave 4 ft. 61 pipes
 Mixture 3 ranks 183 pipes
 Super Octave 2 ft. 12 pipes
 Fagott 8 ft.
- SWELL**
 Gedeckt 8 ft. 61 pipes
 Prestant 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Nasard 2½ ft. 49 pipes
 Principal 2 ft. 12 pipes
 Tierce 1½ ft. 36 pipes
 Spillflöte 1 ft. 12 pipes
 Fagott 8 ft. 61 pipes
 Fagott 4 ft. 12 pipes
 Tremulant
- PEDAL**
 Contra Bass 16 ft. 32 pipes
 Gedeckt 16 ft. 12 pipes
 Octave 8 ft. 12 pipes
 Gedeckt 8 ft.
 Choral Bass 4 ft. 12 pipes
 Fagotto 16 ft. 12 pipes
 Fagotto 4 ft.



Steiner Builds Tracker for Indiana Church

What is the first modern tracker organ built by an American builder in the lower Ohio Valley for use in a church, has been built by Steiner Organs, Louisville, Ky. in Our Lady of Perpetual Help Church, New Albany, Ind. Stop action is electric providing four pistons for each division and six general pistons. The console is detached from the main case and positioned in front of the Rückpositiv. Choral groups stand on risers between the main case and the console.

The entire tracker mechanism is of metal. Phenolic-base plastic is used for the sliders operating in conjunction with telescopic hulls. A heavy welded-steel framework supports the chests and casework, maintaining correct spacing for tracker and slider mechanism at all times. Welded-steel frames support the console and Rückpositiv simultaneously. All voicing is open toe; no nicking is done.

GREAT
Principal 8 ft. 56 pipes
Rohrflöte 8 ft. 56 pipes
Octave 4 ft. 56 pipes
Spillflöte 4 ft. 56 pipes
Nasat 2 3/4 ft. 44 pipes
Spitzoctave 2 ft. 56 pipes
Terz 1 1/2 ft. 44 pipes
Mixture 4 ranks 224 pipes

RÜCKPOSITIV
Gedacktpommer 8 ft. 56 pipes
Koppelflöte 4 ft. 56 pipes
Principal 2 ft. 56 pipes
Quint 1 1/2 ft. 56 pipes
Scharf 3 ranks 168 pipes
Krummhorn 8 ft. 56 pipes
Tremulant

PEDAL
Subbass 16 ft. 32 pipes
Principal 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Mixture 3 ranks 96 pipes
Fagot 16 ft. 32 pipes

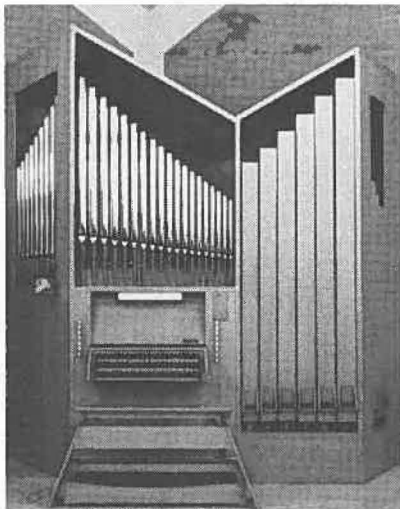
Organ in Dudley, England Rebuilt by Sheffield

The organ in the Dudley Baptist Church, Dudley, England, was rebuilt by T. Sheffield, organ-builder of Olton, Solihull, Warwickshire, England. The materials were largely obtained from the former Bindley and Foster instrument already in the church, and a George Iles organ formerly at Wednesday Baptist Church, near Dudley. The organ chamber is situated behind raised choir stalls at the front of the church and has an open oak screen containing a central flat of dulciana pipes. The detached stop-key console is to the left of the front rostrum opposite the pulpit. There is considerable duplexing of a flute rank (Rank A), and oboe (Rank B), a string (Rank C), a bourdon (Rank D) and a reed (Rank E).

GREAT
Bourdon 16 ft. (Rank A)
Open Diapason 8 ft. 61 pipes
Stopped Diapason 8 ft. 56 pipes
Dulciana 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Open Flute 4 ft. 56 pipes
Twelfth 2 3/4 ft. 49 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 168 pipes
Oboe Major 8 ft. 61 pipes (Rank B)
Oboe Clarion 4 ft. 12 pipes (Rank B)

SWELL
Geigen Diapason 8 ft. 61 pipes
Gedeckt 8 ft. 56 pipes
Viole 8 ft. 61 pipes
Celeste 8 ft. 44 pipes
Geigen Principal 4 ft. 61 pipes
Stopped Flute 4 ft. 61 pipes (Rank A)
Nazard 2 3/4 ft. 7 pipes (Rank A)
Flautina 2 ft. 5 pipes (Rank A)
Tierce 1 3/4 ft. 61 pipes
Larigot 1 1/2 ft. 7 pipes (Rank A)
Octavin 1 ft. 5 pipes (Rank A)
Mixture 2 ranks 122 pipes
Cornopean 8 ft. 56 pipes
Oboe 8 ft. 56 pipes
Tremulant

PEDAL
Violine 16 ft. 30 pipes (Rank C)
Bourdon 16 ft. 30 pipes (Rank D)
Echo Bourdon 16 ft. 24 pipes (Rank A)
Cello 8 ft. 12 pipes (Rank C)
Bass Flute 8 ft. 12 pipes (Rank D)
Fifteenth 4 ft. 12 pipes (Rank C)
Octave Flute 4 ft. 12 pipes (Rank D)
Mixture 2 ranks 12 pipes (Rank C)
Trombone 16 ft. 30 pipes (Rank E)
Trumpet 8 ft. 12 pipes (Rank E)
Oboe 4 ft. (Rank B)



Freiburger Orgelbau Installs in Town Near Freiburg

Freiburger Orgelbau, of Hugstettin über Freiburg, Germany, has installed a 13-rank mechanical action instrument in a girl's school at Waldkirch near Freiburg. Slider chests are used throughout with the 56-note manuals and 30-note pedals generally to be found in new German tracker instruments. A nun in the school plays the organ in the chapel.

MANUAL 1
Rohrflöte 8 ft. 56 pipes
Prästant 4 ft. 56 pipes
Waldflöte 2 ft. 56 pipes
Sesquialter 2 ranks 112 pipes

MANUAL 2
Gedeckt 8 ft. 56 pipes
Spitzflöte 4 ft. 56 pipes
Prinzipal 2 ft. 56 pipes
Cymbel 2 ranks 112 pipes
Musette 8 ft. 56 pipes

PEDAL
Subbass 16 ft. 30 pipes
Gedeckt 8 ft. 30 pipes
Pommer 4 ft. 30 pipes



Lester H. Groom has been appointed assistant professor of music at Seattle Pacific College, Seattle, Wash. where he will teach organ, theory, composition and church music. He will continue in his position as organist-choirmaster of the Episcopal Church of the Epiphany, Seattle.

Mr. Groom taught previously at Baker University, Baldwin, Kans. and at Blue Mountain College in Mississippi. He is presently on the faculty of the Evergreen, Colo., conference summer schools of church music.

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

- Sept. 10
George Markey, Cathedral, Kalmar, Sweden
- 11
George Markey, Cathedral, Lund, Sweden
Larry King, Trinity Church, New York City 12:45
- 12
George Markey, Malmo, Sweden
- 14
Mary Fenwick, Presbyterian Church of the Great Valley, Malvern, Pa. 7:00
George Markey, Pauluskirche, Hannover, Germany
- 15
George Markey, St. Labani, Göttingen, Germany
- 16
George Markey, St. Martini, Minden, Germany
Dennis Michno, Trinity Church, New York City 12:45
Maurice and Marie-Madeleine Duruflé, First Presbyterian, Fort Wayne, Ind.
- 17
George Markey, Stephanikirche, Vlotho, Germany
- 18
Larry King, Trinity Church, New York City 12:45
George Markey, Johanneskirche, Hagen, Germany
- 19
George Markey, Brachwede/Bielefeld, Germany
- 20
John Obetz workshop, RLDS Church, Glasgow, Mont.
George Markey, Cathedral, Herford, Germany
- 21
Gerald F. McGee, Second Presbyterian, St. Louis, 4:00
George Markey, Lutherkirche, Datteln, Germany
John Obetz, RLDS Church, Glasgow, Mont.
Gilbert M. Martin, Christ Methodist, Kettering, Ohio
Ronald A. Hough, Union Avenue Baptist, Memphis, Tenn.
R. Wesley McAfee, Christ Church, Cincinnati, Ohio 4:00
Maurice and Marie-Madeleine Duruflé, First Presbyterian, Burlington, N.C.
- 22
Vernon de Tar, First Presbyterian, Wilkes-Barre, Pa.
George Markey, Gelsenkirche, Neustadt, Germany
- 23
Karl Hochreither, Church of the Ascension, New York City 8:15
Maurice and Marie-Madeleine Duruflé, Christ Church Cathedral, Indianapolis, Ind.
Robert F. Papineau, Trinity Church, New York City 12:45
William Teague, Peachtree Presbyterian, Atlanta, Ga.
- 24
Larry King, Trinity Church, New York City 12:45
George Markey, Boltrop, Germany
- 26
Fenner Douglass, Hollins College, Va. 8:15
Maurice and Marie-Madeleine Duruflé, Central Lutheran, Minneapolis, Minn.
Gillian Weir, Marie Reine des cœurs Church, Montreal
- 27
Fenner Douglass, Hollins College, Va. 9:30 a.m.
Duruflé class, Minneapolis, Minn.
- 28
Byron L. Blackmore, Our Saviour's Lutheran, La Crosse, Wis. 4:00
Perry Parrigan, U of Mo. brass, Second Presbyterian, St. Louis 4:00
Haydn Creation, First Presbyterian, Orange, N.J. 4:30
Rita Schaffer, Christ Church, Cincinnati 4:30
Dorothy Addy, First Methodist, Wichita, Kans. 4:00
Fenner Douglass, Zion Mennonite Church, Souderton, Pa. 3:00.
- 29
Maurice and Marie-Madeleine Duruflé, Alice Millar Chapel, Evanston, Ill. Oct. 1
Maurice and Marie-Madeleine Duruflé, Trinity U, San Antonio, Tex.
- 3
Maurice and Marie-Madeleine Duruflé, Church of Magdalene, Wichita, Kans.
- 4
Duruflé class, Wichita, Kans.
- 5
Charles H. Heaton, Bonhomme Presbyterian, St. Louis, Mo. 4:30
Mary Fenwick, Doylestown, Pa. 4:00
Robert Smart, Bach Great 17, Trinity Episcopal, Swartmore, Pa. 4:00
Elmer Blackburn, Christ Church, Cincinnati, Ohio 4:30
Clyde Holloway, Indiana U, Bloomington, Ind.
Jean Langlais, First Congregational, Waterbury, Conn. 4:00
Lionel Rogg, Grace Church, New York City 4:30
William Teague, St. Mark's Episcopal, Shreveport, La.
- 6
Jean Langlais, St. Thomas Church, New York City
- 7
Maurice and Marie-Madeleine Duruflé, First Presbyterian, El Paso, Tex.
Donald McDonald, Michigan State U, East Lansing
Lionel Rogg, Christ Lutheran, Washington, D.C.
- 8
Jean Langlais, Saints Martyres Canadiens, Quebec
- 9
Lionel Rogg, First Lutheran, New Britain, Conn.

Kokomo Church Will Have New Holloway Instrument

The Main Street Methodist Church, Kokomo, Ind., has contracted with E. H. Holloway Corporation, Indianapolis, for a new two-manual instrument. The former organ was destroyed when the church was razed by fire in 1968. The organ will be installed free-standing in the rear gallery. A classic facade of tin principals will encase the complete organ. Installation is scheduled for early 1970. Robert Schilling served as consultant.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Nach 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes

Tierce 1 3/4 ft. 61 pipes
Forniture 2 ranks 122 pipes
Zimbel 2 ranks 122 pipes
Chimes 21 tubes

SWELL
Viole 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Gedeckt 8 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 2 ranks 122 pipes
Krummhorn 16 ft. 61 pipes
Trompet 8 ft. 61 pipes

PEDAL
Sub Basse 16 ft. 32 pipes
Quintaton 16 ft.
Gemshorn 8 ft. 32 pipes
Gedeckt Pommer 8 ft. 12 pipes
Chorale Basse 4 ft. 32 pipes
Koppelflöte 4 ft. 32 pipes
Schwiegel 2 ft. 32 pipes
Mixture 3 ranks 64 pipes
Posaune 16 ft. 32 pipes
Schalmey 4 ft. 32 pipes

61
YEARS
AGO -



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MISCELLANEOUS

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WANTED — CONGREGATIONAL Church, Woodstock, Vt., part-time position. Organist-choir director. Salary \$3,600. Open to discussion. Plus fringe benefits. Volunteer adult choir, 20 members; youth choir, junior choir, 1968 three-manual Austin organ. Call or write Rev. David B. Johnston, Woodstock, Vt. 05391. 802-457-1304.

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FOR SALE — 2-MANUAL AND PEDAL Möller, 1926. 12 ranks, some relettering done, new blower and rectifier. Organ may be heard and played. For more information contact Church Office, Jerusalem Lutheran Church, 4605 Belair Road, Baltimore, Md. 21236. 301-485-5750.

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FOR SALE — TWO-MANUAL, 16-RANK Skinner organ of 1927. Price \$2,500, purchaser to arrange for removal at his expense. May be inspected. Specifications available from Walter Blodgett, Cleveland Museum of Art, Cleveland, Ohio 44106.

FOR SALE — THOMAS ORGAN, CELEBRITY model 810, 1 year old. Has Leslie speaker, bandbox, playmate and all transistorized: \$2,500. Also Maas-Rowe Vibrachimes: \$200. Write: Mrs. F. Lescow, 92 Orient Way, Rutherford, N.J. 07070.

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FOR SALE — 16 FT. OPEN PEDAL pipes with chest 24 notes. J. B. Holmes, Germantown, Tenn. 38038.

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FOR SALE — BALDWIN MOD. 11, LIKE new; celeste, chimes, chiff, console only \$7,500. Baldwin Mod. 6, like new, celeste, chimes, console only \$4,000. Baldwin Mod. 10, renewed key switches, console \$1,500. Baldwin Mod. 5, renewed key switches \$750. Speaker cabinets available. Bank financing. Rodgers Organ Studios, 183 Golden Gate, Ave., San Francisco. 415-861-1891.

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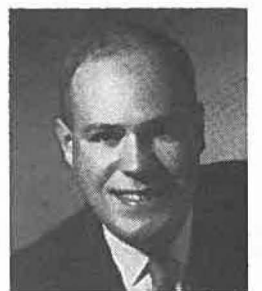
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