

Lebanon Valley College C A T A L O G U E

VOL. XXIV

MARCH, 1936

No. 12

Department of Music
1936 - 1937



PUBLISHED BY
LEBANON VALLEY COLLEGE
ANNVILLE, PA.

Digitized by the Internet Archive
in 2011 with funding from
LYRASIS Members and Sloan Foundation

FACULTY

CLYDE ALVIN LYNCH, A.M., B.D., D.D., Ph.D., President

MARY EDITH GILLESPIE, B.S., M.A., Director

Music Education

MARY EDITH GILLESPIE, B.S., M.A.

Piano

RUTH ENGLE BENDER, A.B.

NELLA MILLER, B.S., M.A.

BEULA DUFFEY

MARY KATHRYN REISSINGER, B.S.

Voice

ALEXANDER CRAWFORD

HUBERT LINSOTT

Organ

R. PORTER CAMPBELL, Mus.B.

Violin

HAROLD MALSH

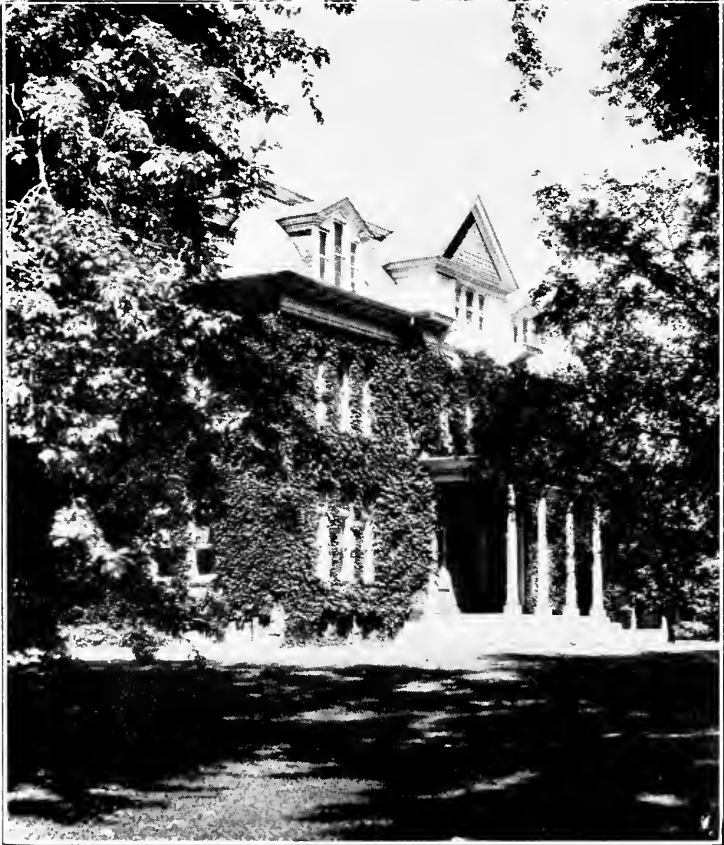
Harmony, Composition, Eurythmics

ELLA R. MOYER, B.S., M.A.

Band and Orchestra Instruments

EDWARD P. RUTLEDGE, B.S., M.A.

D. CLARK CARMEAN, A.B., M.A.



Engle Conservatory of Music

MARY E. GILLESPIE, B.S., M.A.

Director of Conservatory of Music

Training: Valparaiso University; Oberlin Conservatory of Music; B.S. (1926), M.A. (1934), Teachers College, Columbia University.

Experience: Grade teaching in city and rural schools, State of Indiana; Supervisor of Music, Public Schools, Scotsburg, Ind.; Supervisor of Music, Public Schools, Braddock, Pa.; Director of Music Department, University of Delaware, 1925-1930; present position, 1930—



RUTH ENGLE BENDER, A.B., *Piano*

Training: A.B. (1915), Lebanon Valley College; Oberlin Conservatory of Music; Teachers Diploma (1918), New England Conservatory of Music; advanced private study with Lee Pattison, Ernest Hutcheson, Francis Moore, and Frank LaForge; graduate courses at Columbia University and at New York University; Master classes with Sascha Gorodnitzki, summer 1935.

Experience: Professional accompanist New York City; ensemble playing with members of New York Symphony Orchestra; active as soloist and accompanist in musical organizations throughout Eastern Pennsylvania; Instructor in Theory and Piano, Lebanon Valley College Conservatory of Music; Director of Lebanon Valley College Conservatory of Music, 1924-1930; present position, 1930—



R. PORTER CAMPBELL, MUS.B., *Organ*

Training: Diploma in Piano (1915), Diploma in Organ (1916), Lebanon Valley College Conservatory of Music; Mus.B. (1916), Lebanon Valley College Conservatory of Music; advanced private study with Aloys Kramer and Arthur Friedhan; private study in New York and Italy with Pietro Yon, Italian organist; private study with Alexander McCurdy, Jr., Organ teacher, Curtis Institute, Philadelphia, 1935-36.

Experience: Recitals and concert work both in U. S. and abroad (St. Peters, Rome, Milan, and Settimo Vittone); Instructor in Piano and Theory, Lebanon Valley College Conservatory of Music; organist and choirmaster, Seventh Street Lutheran Church, 1921-1924 and St. Luke's Episcopal Church, Lebanon, Pa., 1924—; present position, 1930—





ALEXANDER CRAWFORD, *Voice*

Training: Early instruction from Alexander Crawford, senior, Glasgow, Scotland; private study with William Shakespeare, London, England, Deems Taylor, Percy Rector Stephens and Douglas Stanley, M.S., New York City; Member of the British & American Acoustical Societies, 1935 & 1936.

Experience: Concert, oratorio, and operatic work throughout the U. S. and Germany; private teaching, London, England, Denver, Colorado, and New York, 1923-1927; present position, 1927—

HAROLD MALSH, *Violin*

Training: Graduate, 1923, Institute of Musical Art, New York; private study, David Nowinski, Philadelphia, Pa., Ottaker Cadek, New York City.

Experience: Instructor in Violin, Music and Art Institute, Mt. Vernon, N. Y.; private teaching, New York City; member Harrisburg String Quartet and Harrisburg Symphony; concert work throughout Eastern U. S.; present position, 1924—



ELLA R. MOYER, B.S., M.A.

Harmony, Composition, Eurythmics

Training: Teacher's Diploma, 1915, Sternberg School of Music, Philadelphia, Pa.; diploma, 1920, Institute of Musical Art, New York; graduate Fontainebleau School of Music, Fontainebleau, France; B.S., 1927, and M.A., 1932, New York University.

Experience: Head of Theory and Piano Department, Westminster College, New Wilmington, Pa.; Head of Theory and Piano Department, Chatham Hall, Chatham, Va.; Instructor of Piano, New York University; Instructor in Music, State Teachers College, California, Pa., 1929-1931; present position, 1931—



EDWARD P. RUTLEDGE, B.S., M.A.

Band and Orchestra Instruments and Choral Groups

Training: Two years' study at Institute of Musical Art, New York; B.S., 1925, and M.A., 1931, Teachers College, Columbia University; Westminster Choir Summer School, 1935.

Experience: Director High School Orchestra and Band, Ottumwa, Iowa; Director, High School Chorus, Social Motive School, New York; Director School Orchestra, Edgewater, N. J.; Supervisor of Music, Public Schools, Neodesha, Kansas; Instructor in Music Education, Summer Sessions, Columbia University, 1926-1932; present position, 1931—



D. CLARK CARMEAN, A.B., M.A.

Band and Orchestra Instruments

Training: A.B. (1926), Ohio Wesleyan University, Delaware, Ohio; M.A. (1932), Teachers College, Columbia University.

Experience: Instructor of Music, Logan and Marion Counties, Ohio; Supervisor of Music, Erie County, Ohio; Instructor of Music, Cleveland City Schools; Supervisor of Music, Neodesha, Kansas; present position, 1933—



NELLA MILLER, B.S., M.A., *Piano*

Training: Juilliard Graduate School of Music, N. Y. City, 1925-1933; B.S., Teachers College, Columbia University, N. Y. City, 1934; private study in N. Y. with Carl Friedberg and Olga Samaroff; M.A., Teachers College, Columbia University, N. Y., 1935.

Experience: New York debut in Town Hall under auspices of Juilliard School of Music; New York Recital, 1930; complete chamber music of Brahms in eight concerts, New York, 1932; private teaching in N. Y. City, 1929-1934; Teacher of piano, Juilliard Graduate School of Music, 1930-1933; Member staff of Layman's Music Course, Philadelphia, Pa.; present position, 1933—





HUBERT LINSOTT, B.S., Voice

Training: B.S., University of California, 1906; Pupil of Frank King Clark, Jacques Isnardon, Madame Héglon-Leroux, Paris, France, and of Eleanor McLellan, New York City.

Experience: Teacher of Voice, Brenan College, Gainesville, Ga., 1909-12; Cleveland Institute of Music, 1922-24; Master Institute of Roerich Museum, 1925; Private Studio, New York City, 1915; Teacher of Voice, Lebanon Valley College Conservatory of Music, 1935—

BEULA DUFFEY, Piano

Training: Graduate Canadian Conservatory of Music, 1924; Fellowships Juilliard Graduate School, 1927-1932; Graduated 1932.

Experience: Layman Music Course under Olga Samaroff; Chamber music with Letz and Salmond; Two-piano recitals with Ernest Hutcheson, Columbia Broadcasting System; National Broadcasting System with Rudolph Gruen, 1935; piano and violin with Eddy Brown, Mutual Network; Recitals and soloist with leading symphony orchestras, U. S. and Canada. Teaching: Juilliard Graduate School, private class, 1930-1933, summer school 1935; Instructor of Piano, Lebanon Valley College, 1935—



MARY KATHRYN REISSINGER, B.S.

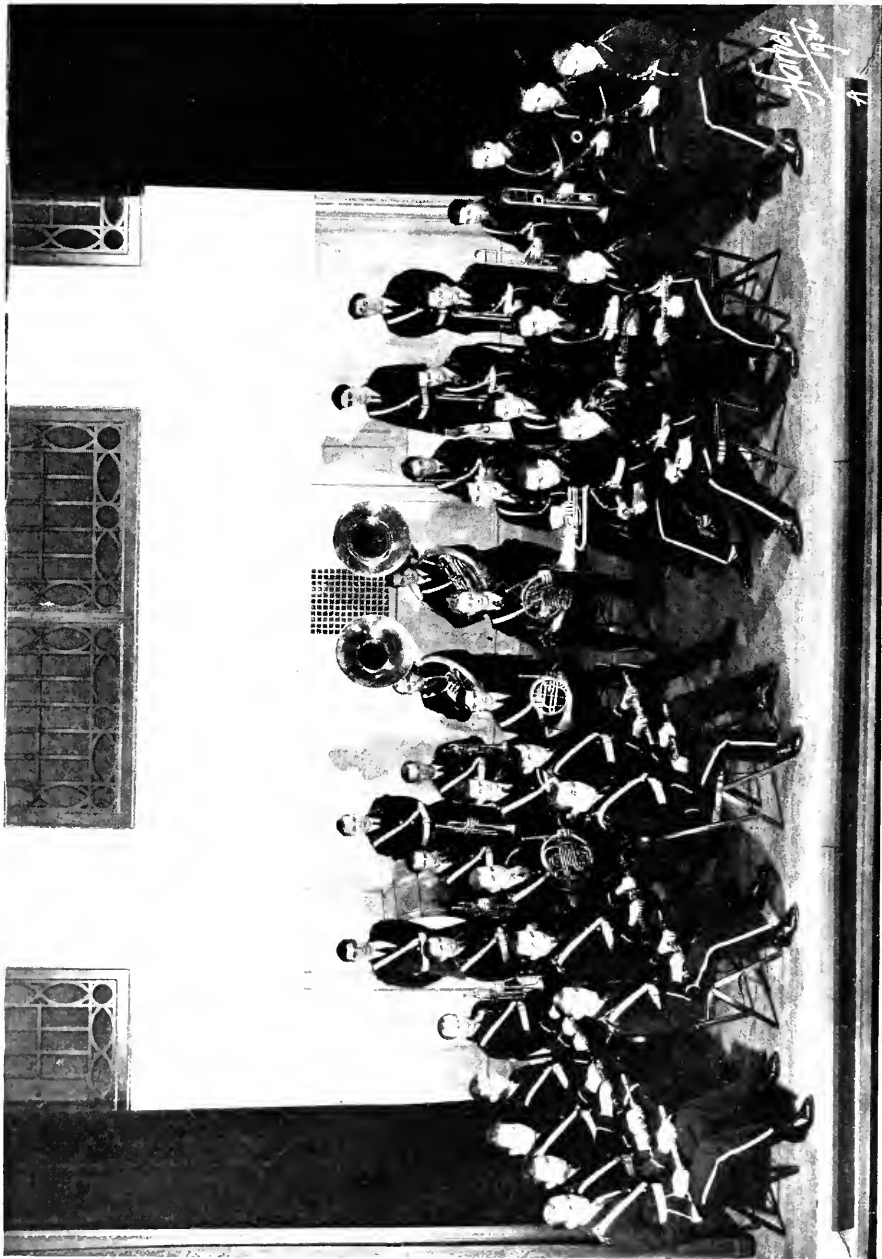
Piano

Training: B.S., Music Education, Lebanon Valley College, 1932.

Experience: Private Teaching, Shippensburg, Pa., and Hershey, Pa.; Private Teaching, Lebanon Valley College, 1935—



The Glee Club



The College Band

COURSE OF STUDY

THE aim of Lebanon Valley College Conservatory is to teach music historically and aesthetically as an element of liberal culture; to offer courses that will give a thorough and practical understanding of theory and composition; and to train artists and teachers.

ENTRANCE REQUIREMENTS

An applicant for admission must (1) be a graduate of a four-year High School, and (2) possess a reasonable amount of musical intelligence and accomplishment, such as:

- (a) The possession of an acceptable singing voice and of a fairly quick sense of tone and rhythm;
- (b) Ability to sing at sight hymn and folk tunes with a fair degree of accuracy and facility;
- (c) Ability to play the piano or some orchestral instrument representing two years' study.

MUSIC EDUCATION COURSE

For Training Supervisors and Teachers of Public School Music (B.S. in Music Education)

This course has been approved by the State Council of Education for the preparation of supervisors and teachers of public school music.

The outline of the curriculum follows:

	Class Hours	Semester Hrs. Credit
First Semester		
*Introduction to Teaching (Includes social guidance on the campus)	3	3
*English I	3	3
Harmony I	3	3
Sight Reading I	3	1½
Dictation I	3	1½
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra and Band. Work arranged for greatest benefit of students.....	9	3
*Physical Education I	3	1
	27	16
Second Semester		
*English II	3	3
*English Activities	3	3
(Includes library work, public speaking, and dramatics)		

	Class Hours	Semester Hrs. Credit
Second Semester—Continued		
Harmony II	3	3
Sight Reading II	3	1½
Dictation II	3	1½
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra, and Band. Work arranged for greatest benefit of students	9	3
*Physical Education II	3	1
	27	16
Third Semester		
*Science I—Biology	4	3
(Includes the physiology of the nervous system as a basis of psychology)		
*History of Civilization	3	3
Harmony III	3	3
Sight Reading III	3	1½
Dictation III	3	1½
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra, and Band. Work arranged for greatest benefit of students.....	9	3
Eurythmics	3	1
	28	16
Fourth Semester		
*Psychology I	3	3
*Literature I or Literature II	3	3
Harmony IV	2	2
Elements of Conducting	2	2
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra, and Band. Work arranged for greatest benefit of students	9	3
Materials I	3	3
	22	16
Fifth Semester		
*Educational Sociology	3	3
Harmony V	2	2
History of Music I	3	3
Materials II	3	3
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra, and Band. Work arranged for greatest benefit of students	12	4
Eurythmics	3	1
	26	16

Sixth Semester	Class Hours	Semester Hrs. Credit
*American Government	3	3
Harmony VI	3	3
History of Music II	3	3
Materials III	3	3
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra, and Band. Work arranged for greatest benefit of students..	12	4
(Includes instrumental class methods)	24	16

Seventh Semester		
*Student Teaching and Conferences	10½	7
*Technique of Teaching	1	1
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra, and Band. Work arranged for greatest benefit of students	6	2
Elective (§Music Appreciation or Elective).....	3	3
Elective (§Advanced Problems in Conducting or Elective)	3	3
	23½	16

Eighth Semester		
*History and Philosophy of Education	4	4
(Includes History of Education in Pennsylvania and School Law)		
*Student Teaching and Conferences	10½	7
*Technique of Teaching	1	1
Private Study—Voice, Piano, Organ; Strings (Violin, Viola, 'Cello, Bass), Woodwinds (Flute, Oboe, Clarinet, Bassoon), Brasses (Trumpet, French Horn, Trombone, Tuba), and Percussion Instruments. Chorus, Orchestra, and Band. Work arranged for greatest benefit of students	3	1
Elective (§ Organizing and Rehearsing of School Orchestras and Bands, or Elective)	3	3
	21½	16

Core	36 semester hours
Student Tech.	16
Theory	33
Practical	34
Elective	9

*—Core Subjects. §—Elective for Teachers and Supervisors of Music



OUTLINE OF COURSES LEADING TO BACHELOR OF
MUSIC DEGREE

First Year

Piano, Organ, Voice, Violin or Orchestral Instruments.....	4
Sight Singing	4
Sight Playing	1
Harmony I and II.....	6
English 16	6
Dictation	4
Elective	6
Physical Education	2
	<hr/>
	33

Second Year

Piano, Organ, Voice, Violin or Orchestral Instruments.....	4
Sight Singing	3
Sight Playing	1
Harmony III and IV.....	6
Elective	6
Harmonic Dictation	3
History and Appreciation of Music.....	6
Physical Education	2
	<hr/>
	31

Third Year

Piano, Organ, Voice, Violin or Orchestral Instruments.....	4
Musical Form and Analysis	6
Elective	6
Elective	6
Conducting	4
Junior Recital	2
Eurythmics	2
	<hr/>
	30

Fourth Year

Piano, Organ, Voice, Violin or Orchestral Instruments.....	4
Composition	3
Ensemble Playing	1
Counterpoint	3
Elective	6
Elective	6
Senior Recital	4
	<hr/>
	27

Above Electives may be selected from the college department.

Students may also elect other courses listed under the Music Education course including orchestras, bands, glee club, and instrumental ensembles.

STUDENT TEACHING

Student Teaching. Twenty-one hours throughout the year, 14 semester hours credit.

The Senior Class of the Music Education course teaches in the Derry Township School, at Hershey, Pa., and in the Cornwall School District, at Cornwall, Pa.

This work is done under the guidance of the following faculty:

Mary E. Gillespie, A.M. Columbia University, Director of the Conservatory of Music, Lebanon Valley College.

Edward P. Rutledge, A.M. Columbia University, Instructor in Band and Orchestra Instruments and Choral Groups.

J. I. Baugher, Ph.D. Columbia University, Supervising Principal of Derry Township Schools, Hershey, Pa.

Esther Bigham, B.S.M. Oberlin Conservatory, Supervisor of Music, Derry Township Schools, Hershey, Pa.

Raymond H. Light, A.M. Columbia University, Supervising Principal of Cornwall School District, Cornwall, Pa.

Leslie Saunders, B.S. Music Education, Lebanon Valley College, Supervisor of Music, Cornwall School District, Cornwall, Pa.

MUSICAL ORGANIZATIONS

College Band. Two hours per week.

Lebanon Valley College maintains a uniformed band, the membership of which is made up of college and conservatory students. The band contributes to college life by playing at football games, by appearing on several programs during the year, and by providing the musical accompaniment for the annual May Date Fête. Membership in the band is determined by an applicant's ability on his instrument and by the needs of the band with respect to maintaining a well-balanced instrumentation.

Girls Band. Two hours per week.

This organization is open to girls of the Conservatory and College alike. Membership in this band is determined by the applicant's ability on her instrument, and by the needs of the band with respect to maintaining a well-balanced instrumentation. The group will participate in a Spring concert.

Symphony Orchestra. Two hours per week.

The Lebanon Valley College Symphony Orchestra is a musical organization of symphonic proportions. Open alike to advanced players from the college and the conservatory, the orchestra adheres to a high standard of performance. Throughout the school year a professional interpretation of a wide range of standard orchestral literature is insisted upon.

College Orchestra. Two hours per week.

The College Orchestra is open to all members of the Conservatory and of the College who are sufficiently qualified to belong to this organization.

Glee Club. Two hours per week.

The Glee Club is a mixed chorus of selected voices. The personnel of the organization, while open to all L. V. C. students, is limited to forty members. During the Spring the Club appears in concerts in several communities throughout this section of the state. Choral literature of the highest type is studied intensively.

College Chorus. Two hours per week.

The mixed chorus is open to all on the campus who are interested in this type of musical performance and who have had some experience in singing.

Instrumental Ensembles. In addition to the larger musical organizations there is additional opportunity for advanced players to try out for such ensembles as

- (1) String Quartet
- (2) Violin Choir
- (3) Brass Ensemble
- (4) Woodwind Ensemble

APPLIED INSTRUCTION

Voice, Piano, Organ, Chorus, Orchestral and Band Instruments.

The work in the foregoing fields will be organized from the standpoint of the development of musicianship in the individual student. The work continues through eight semesters and assures a well-rounded and many-sided acquaintance with various musical techniques.

Private instruction is provided in Applied Music (Piano, Voice, Organ, Violin, and all instruments of orchestra and band).

Piano: Mrs. Bender, †Miss Miller, Miss Duffey, Mrs. Reisinger.

Voice: Mr. Crawford, Mr. Linscott.

Organ: Mr. Campbell.

Violin: Mr. Malsh.

Brass and Woodwind: Mr. Rutledge.

Viola, 'Cello, and String Bass: Mr. Carmean.

A bulletin describing courses in Practical Music will be sent upon application.

† On Leave of Absence—1935-36.

JUNIOR DEPARTMENT

The Conservatory of Music sponsors a Junior Department especially adapted to children of elementary or high school age.

This Junior Department offers either private or class instruction in piano and all instruments of the band and orchestra. A desirable number for class instruction is from four to six members.

MUSIC AND THE A.B. DEGREE

Music study may be credited toward the A.B. Degree to a total of twenty semester hours (five semester hours per year). For such credit the requirements are as follows: Two half hour recitations per week in Applied Music, two hours per day in practice, two hour recitations per week in harmony.

Before entering upon this course of study the candidate must pass the examinations required by the Director of the Conservatory.

A student desiring credit for this course of study is expected to continue the same until graduation. Credit will not ordinarily be granted for a single year of study. Only under exceptional conditions may such credit be granted by the faculty upon recommendation of the Director of the Conservatory.

The College offers to students of exceptional merit the opportunity under careful guidance of arranging special electives either in work leading to the A.B. degree or the B.S. degree in Music Education (Public School Music), so that upon the attainment of either degree the subsequent degree can be earned by taking two or three semesters additional work.

THE STUDENTS' RECITALS

The students' Tuesday evening recital is of inestimable value to all students in acquainting them with a wide range of the best musical literature, in developing musical taste and discrimination, in affording young musicians experience in appearing before an audience, and in gaining self-reliance as well as nerve control and stage demeanor.

Students in all grades appear on the programs of these recitals. Each senior is required to appear in one special graduation recital.

FEES

A Matriculation Fee of five dollars must be paid by all full-time students who are entering the College or Conservatory for the first time. This fee should accompany the application for admission. If a student's application is not accepted, the fee will be returned.

All students not enrolled in regular College or Conservatory Courses will be required to pay a matriculation fee of one dollar, once in each school year.

The rates for the Public School Music Supervisors' Course will be \$275 per year, which covers not only tuition but also a fee for student activities.

The Public School Music Supervisors' Course includes two private lessons per week, the use of a piano two hours daily for practice, and theoretical and college courses not exceeding a total of seventeen semester hours each semester.

Extra hours in theoretical and college courses will be charged at the rate of \$8.00 per semester hour.

Private Lessons

The rates per semester, one lesson per week, are \$25.00.

The rates per semester, one class lesson per week in the Junior Department, are \$12.00.

Rent of Practice Instruments

Piano, one hour daily per semester.....	\$4.00
Each additional hour daily per semester.....	2.00
Organ, one hour daily, per semester.....	20.00
Organ, two hours weekly, per semester.....	10.00
Band and Orchestra Instruments, per semester.....	6.00

RULES AND REGULATIONS

Regular Conservatory students are not enrolled for a shorter period of time than a full semester, or the unexpired portion of a semester; and no reduction is made for delay in registering when the time lost is less than one-fourth of the semester.

No reduction is made for absence from recitations except in case of protracted illness extending beyond a period of two weeks, in which case the loss is shared equally by the college and the student.

Conservatory students are under the regular college discipline.



Console of the new \$20,000 four-manual Möller Organ to be used for instructional and devotional purposes in the Conservatory of Music

SPECIFICATIONS

GREAT ORGAN (unenclosed)

16'	Violone	61 Pipes
8'	Principal	61 Pipes
8'	Diapason	61 Pipes
8'	Harmonic Flute	61 Pipes
8'	Gemshorn	51 Pipes
4'	Octave	61 Pipes
4'	Flute Overtone	61 Pipes
4'	Gemshorn	61 Notes
2-2/3'	Twelfth	61 Pipes
2'	Fifteenth	61 Pipes
III Rks.	Mixture	163 Pipes
	Chimes (from Solo)	

SWELL ORGAN (enclosed)

16'	Flute Conique	73 Pipes
8'	Diapason	73 Pipes
8'	Rohr Flute	73 Pipes
8'	Spitz Flute	73 Pipes
8'	Salicional	73 Pipes
8'	Vox Celeste	61 Pipes
4'	Octave	73 Pipes

SWELL ORGAN (enclosed)

4'	Flute Triangulaire	73 Pipes
4'	Salicet	61 Notes
2'	Fifteenth	61 Pipes
1-3/5'	Tierce	61 Notes
III Rks.	Mixture	183 Pipes
16'	Waldhorn	73 Pipes
8'	Trumpet	73 Pipes
8'	Oboe	73 Pipes
8'	Vox Humana	61 Pipes
4'	Clarion	73 Pipes
	Tremulant	

CHOIR ORGAN (enclosed)

16'	Dulciana	97 Pipes
8'	English Diapason	73 Pipes
8'	Concert Flute	73 Pipes
8'	Dulciana	73 Notes
8'	Unda Maris	73 Pipes
4'	Flute d'Amour	73 Pipes
4'	Dulciana	73 Notes
4'	Unda Maris II	73 Notes

CHOIR ORGAN (enclosed)

2-2/3'	Dulciana Twelfth	61 Notes
2-2/3'	Rohr Nazard	61 Pipes
2'	Piccolo	61 Pipes
2'	Dulciana	61 Notes
8'	Clarinet	73 Pipes
	Harp	49 Bars
	Celesta	37 Notes
	Tremulant	

SOLO ORGAN (enclosed)

III Rks.	Diapason Chorus	219 Pipes
8'	Gamba	73 Pipes
8'	Gamba Celeste	61 Pipes
8'	Viole Sourdine	73 Pipes
8'	Viole Celeste	61 Pipes
4'	Gamba	61 Notes
4'	Orchestral Flute	73 Pipes
8'	Tromba	73 Pipes
8'	French Horn	73 Pipes
4'	Clarion	61 Notes
	Chimes	21 Tubes
	Tremulant	

PEDAL ORGAN

16'	Diapason	32 Pipes
16'	Bourdon	32 Pipes
16'	Violone	32 Notes
16'	Dulciana	32 Notes
16'	Flute Conique	32 Notes
8'	Octave	12 Pipes
8'	Flute Major	12 Pipes
8'	Concert Flute	32 Notes
8'	Gamba	32 Notes
8'	Dulciana	32 Notes
4'	Flute	32 Notes
10-2/3'	Quint	32 Notes
II Rks.	Mixture	64 Pipes
16'	Trombone	32 Pipes
16'	Waldhorn	32 Notes
8'	Trumpet	32 Notes
8'	Tromba	32 Notes
4'	Clarion	32 Notes
	Chimes (from Solo)	21 Notes

COUPLERS

Swell to Great	Choir 4'	Great 4'
Swell to Great 4'	Choir 16'	Great Unison Off
Swell to Great 16'	Choir Unison Off	Swell to Solo
Choir to Great	Solo to Swell	Swell to Solo 4'
Choir to Great 4'	Solo to Swell 4'	Swell to Solo 16'
Choir to Great 16'	Solo to Swell 16'	Solo to Pedal
Solo to Great	Choir to Swell	Solo to Pedal 4'
Solo to Great 4'	Choir to Swell 4'	Swell to Pedal
Solo to Great 16'	Choir to Swell 16'	Swell to Pedal 4'
Solo to Choir	Swell 4'	Great to Pedal
Solo to Choir 4'	Swell 16'	Great to Pedal 4'
Solo to Choir 16'	Swell Unison Off	Choir to Pedal
Swell to Choir	Solo 4'	Choir to Pedal 4'
Swell to Choir 4'	Solo 16'	Pedal to Pedal Octave
Swell to Choir 16'	Solo Unison Off	

MECHANICALS

8 Pistons affecting Swell Organ	Balanced Expression Pedal—Solo Organ
8 Pistons affecting Great Organ	Balanced Crescendo Pedal
8 Pistons affecting Choir Organ	5 Full organ combination Pistons duplicated by toe studs
8 Pistons affecting Solo Organ	5 Pedal combination Pistons duplicated by toe studs
8 Pistons affecting Pedal Organ	
10 Pistons affecting Full Organ	
Crescendo Indicator—slide—four stages	Pedal to Swell—On and off
Sforzando Piston and toe stud	Pedal to Great—On and off
All Swells to Swell Piston and toe stud	Pedal to Choir—On and off
Great to Pedal Reversible	General Cancel Piston
Swell to Pedal Reversible	Coupler Cancel Piston
Choir to Pedal Reversible	Combinations cut-out with lock
Solo to Pedal Reversible	Electric Clock
Balanced Expression Pedal—Choir Organ	Harp Dampers
Balanced Expression Pedal—Swell Organ	Chimes Dampers



Girls Band

