

THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, THE HARPSICHORD AND CHURCH MUSIC

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AUGUST, 1982



The H. & W. Pilcher organ in St. Francisville, LA has recently been restored by Roy Redman of Ft. Worth TX. The 18-stop, 21-rank instrument has 56-note manuals and a 20-note pedal. The organ is opus 42 of the Pilcher firm, and was built in 1860. The facade pipes of in the instrument's oak case are gilded.

GREAT

8' Open Diapason
8' Viol de Gamba
8' St. Diapason Bass
8' St. Diapason Treble
4' Principal
2-2/3' Twelfth
1-3/5' Terz
II Mixture (1-1/3')
4' Night Horn
8' Trumpet

SWELL

8' Diapason Bass
4' Principal Bass
8' Open Diapason (TC)
8' Dulciana (TC)
8' St. Diapason (TC)
4' Principal (TC)
4' Flute (TC)
III Cornnet (2-2/3', TC)
8' Oboe (TC)

PEDAL

16' Bourdon

COUPLERS

Swell to Great
Great to Pedal
Swell to Pedal

Four composition pedals.

Music for Voices and Organ

By James McCray

Children's Christmas Music

It has been said that, "Christmas is for children", and although that is not true without qualification, to imagine the Christmas season without thinking of children is quite difficult. They certainly reflect the spirit, and, of course, the story itself is about a child. For most of us, it is a particular joy to see Christmas through the children's perspective. One of the most rewarding visions is through a children's choir. The innocence of the voices, the angelic faces and the unabashed sincerity have a way of bringing the Christmas message into a sharper focus.

In this second of three Christmas music articles, the music reviewed is for children's chorus. Even though hearing a group of children sing a simple, familiar Christmas carol will usually unleash emotional feelings of unrestrained happiness, conductors are urged to seek out new musical repertoire to balance with the more traditional melodies. Some works are included which use the children with adult choirs because those occasions also result in a pensive interpretation of the meaning of Christmas.

Three Carols from Three Places. arr. David S. Walker, Unison and two-part with keyboard or Orff instruments. Augsburg Publishing House, 11-0347, 65¢ (E).

In addition to the three carols, which are all easy and delightful, Walker has added an extra movement which is a quodlibet that incorporates the thematic material and some of the accompanimental ideas from the three carols. The Orff percussion parts are written beneath the score making it easy for the children to follow all of the action. The individual pieces treat the voices strophically, and each is two pages duration. This would be useful so that the choir could sing the individual movements on separate occasions (Sundays) and then, perhaps, perform all of them with the quodlibet making it similar to a mini-cantata. Highly recommended.

Starlit Stable. John James, Unison and Keyboard, Basil Ramsey of Alexander Broude, Inc., 1052, 80¢ (M).

There are three carols in this setting and they also are short, but are more difficult than those discussed above. These pieces would also work well for easy vocal solos for average adult singers. The keyboard is on two staves and is easy. The first carol is in 6/8 with hemiolas and the third has a modulation with a melody employing an octave leap. Lovely music.

Wonder and Joy. Douglas E. Wagner, Two-part and 14 handbells, G.I.A. Publications, G-2425, 50¢ (M).

The handbell choir music is busy and considerably more involved than the music for the singers. There are two verses with the second in two parts; the lower voice repeats the melody and upper serves as a type of descant. The music is repetitive and easy. The handbells play block chords with linear lines.

All in the Morning. W.H. Parry, Unison, piano, descant recorder, tuned and untuned percussion, Oxford University Press, U-158, \$1.40 (M-).

This is subtitled "a spiritual for Christmas, Easter and other festal occasions" and has alternate texts which may be used according to the season. The vocal lines are easy with two different themes, although some may prefer to not use the minor middle section except for Easter performances. The tuned percussion could be played on bells; untuned instruments include tambourines, triangle, claves, small drums and cymbals. The music is rhythmic with syncopations.

A Maiden Fair. Michael McCabe, Unison with optional descant and organ, The Sacred Music Press, No. S-274, 60¢ (M-).

The vocal music is strophic with the descant used only on the fourth verse. Each verse has a slightly-different accompaniment connected by brief instrumental interludes. The keyboard is on two staves with registration suggestions and is primarily chordal. The descant is high and less appropriate for children, but could be sung by an adult soprano. That part has no text but only sings on a single syllable.

Carols of the Elements. Douglas Coombes, Unison with optional two-part, melodic instruments, percussion and piano, Lindsay Music of Theodore Presser Co., \$1.25 (M-).

There are four two-page movements in this set but the first one, "Softly I Plant My Flower" is probably more suitable as a Spring Carol. The other three have texts for Christmas. Each carol has strophic verses and some have refrains. The melodies are not difficult but the piano is, at times, quite busy. The additional instruments are used sparingly so that each piece has a unique character.

The Little Camel Boy. Esther Reigel and Rachell S. Waring, Children's choir, optional SATB choir, narrator, soloists, flute and piano, Harold Flammer of Shawnee Press Inc., U-5016, Book (full score) \$3.50, choral parts \$1.00 (M).

The children's choir plays an important function and is used throughout the seven movements. The soloists include a narrator, Abduhl (12-13 year old boy), Ahmen (village elder) and Mehitabel (a camel). Abduhl and the camel have singing roles. The book contains stage directions and instructions with useful diagrams for making the costumes. The camel needs two people inside.

The story concerns their journey through Egypt as they are guided by the Star of Bethlehem. The music is easy, memorable and attractive with the flute used primarily as a solo interlude. The keyboard is on two staves and holds everything together. This is a delightful musical that will take about 20-25 minutes and could be easily staged in churches or schools. It is certain to be a hit with the performers and the congregation.

Behold, the Savior Cometh. arr. Maxcine Posegate, SATB, children's choir and organ, Harold Flammer of Shawnee Press, A-5949, 65¢ (M).

The ten-page work is very repetitive with the children used as a solo choir in the opening and as a descant for the closing verse. The adult choir has two verses in SAB and one SATB verse unaccompanied. The organ is on two staves and is used as accompaniment with brief solo areas to connect some of the verses. This is designed for church choirs and could be sung by any average adult choir; the children's music is simple.

One Shining Night. Pauline Delmonte, Unison with optional SA, SAB and organ or piano, Choristers Guild, A-259, 70¢ (M-).

This is a beautiful Christmas setting that may be sung by children throughout, but the adult voices will provide an additional sensitive quality that will not detract from the children. The music is gentle and has two sections which are both repeated in an ABAB form. The keyboard is on two staves and is easy. There is one brief unaccompanied phrase that should be sung freely. Highly recommended.

That First Christmas Day. Isabel McNeill Carley, Unison or two-part with keyboard or Orff instruments,

THE DIAPASON

Established in 1909

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the American Institute of Organbuilders

AUGUST, 1982

FEATURES	Editor	DAVID McCAIN
Organs in Braunschweig by W.G. Marigold	Assistant Editor	WESLEY VOS
REVIEWS	Contributing Editors	LARRY PALMER <i>Harpsichord</i>
Music for Voices & Organ by James McCray		JAMES McCRAY <i>Choral Music</i>
NEWS		BRUCE GUSTAFSON <i>Musicology</i>
Announcements	2, 7, 12	MARGO HALSTED <i>Carillon</i>
Harpsichord News	3	
Appointments	4	
Management	6	
Here & There	7	
French Organ Tour	7	
Honors	11	
Assoc. of Anglican Musicians	13	
NEW ORGANS	6, 10, 12, 16	
RELOCATED ORGAN	16	
CALENDAR	14	
CLASSIFIED ADVERTISEMENTS	17	

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Choristers Guild, A-260, \$1.00 (E).

The work has 17 pages, which explains the high cost, but it is not long because each page has a full score for all of the Orff instruments. Those required, if performed that way, include soprano and alto glockenspiels, alto and bass xylophones, alto metallophone, cello, soprano recorder, triangle, finger cymbals, tuba or sand blocks and handdrum. The keyboard should only be used for rehearsal and when Orff instruments are unavailable. The choral music is easy and very repetitive so that it is merely another part of the texture created by the instruments. Attractive music for Orff teachers.

Alleluia, Little Jesus. Robert Graham, Children's voices and recorded synthesizer, The Sacred Music Press, \$2.95 (M).

For those directors seeking something new and attractive for children's choirs, this six-movement cantata should be reviewed. Having groups perform with a recorded accompaniment is not usually recommended, but the creativeness of this synthesizer piece truly enhances the music because Graham's son, Robin, used the synthesizer to produce the sounds made by authentic Japanese instruments. One hears bamboo flutes, the koto, the hichiriki and various other tra-

ditional instrumental timbres which add a charming dimension and character to the cantata.

The first movement is for narrator and tape. In *Judea, The Shepherds* and *The Manger* employ a two-part chorus. *The Star* is in unison with the final movement, *Alleluia, Lord Jesus* a joyful two-part setting. This is a cantata of about 18 minutes length, and the edition includes a demonstration recording at no extra cost. Not all directors will find singing Japanese music with a synthesizer at Christmas time to be their idea of "special", yet this work will certainly charm most skeptics (including me), and I do recommend your consideration of it.

Three Christmas Songs. Henry Mollicone, SA unaccompanied, E.C. Schirmmer Music Co., 2831, 60¢ (M+).

These will require a strong choir able to sing dissonances. The three works are repetitive and brief with full ranges used for both the soprano and alto. This is sophisticated music, but the first movement, *Alleluia*, is especially attractive and could be sung by most groups. This would also make a good concert opening by having the chorus on stage with three solo voices placed in the hall to sing the three short verses.

ANNOUNCEMENTS

The 24th Annual National Organ Playing Competition, sponsored by the First Presbyterian Church Music Series, Ft. Wayne, IN, will introduce several significant rule changes. Complete details of the competition and entry blanks can be obtained by writing to: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne St., Ft. Wayne, IN 46802.

The Fifteenth International Boy Singers Festival will be held in Saltillo, Mexico from Dec. 27 to Jan. 1. Boys', girls', and children's choirs will participate. Massed numbers will be sung, as will individual selections by each choir. More information is available from the Americas Boychoir Federation, Connellyville, PA 15425.

HARPSICHORD NEWS

By Dr. Larry Palmer

COMPETITIONS

The Southeastern Historical Keyboard Society harpsichord competition has achieved its initial round. From forty submitted tapes, the following fifteen players were chosen for their performances of Froberger's Suite III in G minor (1656), Bach's Prelude and Fugue in F minor (WTC, I), and two contrasting Scarlatti sonatas: Luc Beauséjour (Quebec), Bradley Brookshire (Michigan), Brock Burroughs (Oregon), Ellen Foster (Michigan), Kim Heindel (Pennsylvania), Janet Hunt (Texas), Rachel Roberts Leggiero (Ohio), Peter Marshall (North Carolina), Catherine Perrin (Quebec), Katherine Roberts (California), Charles Sherman (New York), Jonathan Shiff (California), Jillon Stoppels (Ohio), Peter Sykes (Massachusetts), and Barbara Weiss (Michigan). The judges were Penelope Crawford (Ann Arbor), Lisa Crawford (Oberlin), and Larry Palmer (Dallas).

The semi-final and final rounds of this competition will be held on the campus of The Florida State University, Tallahassee, November 4-6. Competing for prizes of \$2500, \$1250, and \$625 these fifteen players under the age of 33 will perform for judges Ton Koopman, James Weaver, Glen Wilson, Louis Bagger, and Doris Ornstein. Also during this time there will be a recital by Gustav Leonhardt and the finals of the Alienor harpsichord composition contest, when the works selected during preliminary judging will be played by Robert Conant and Edward Parmentier and the generous prizes (\$4000 for the best original work for solo harpsichord, more than 15 minutes duration; \$2000 for a solo harpsichord work of less than 8 minutes duration, plus second and third prizes in each category!) will be awarded.

Certainly this is a major event in the harpsichord world. Further information may be obtained from Dr. Karyl Louwenaar, School of Music, FSU, Tallahassee, FL 32306.

The Edinburgh International Harpsichord Competition runs from 21 through 28 August at the University in that Scottish city. Here thirty competitors from Great Britain, Australia, Canada, Europe and Israel will compete for prizes up to £1000. Competitors from the US who have passed the first round are Robert Hill, Janet Hunt, Charlotte Mattox, Elizabeth Meehan, Jennifer Paul, Lillian Pearson, and Geoffrey Thomas. Judges for the Edinburgh competition will include Peter Williams, Ton Koopman, Kenneth Gilbert, and Hans-Joachim Schulze (Leipzig). The competitors will play on instruments from the Russell Collection of Historic Keyboard Instruments.

PERIODICALS

BACH, the quarterly journal of the Riemenschneider Bach Institute of Baldwin-Wallace College, Berea, OH, continues its Bach Tercentenary facsimile project with part 18 (October, 1981): Contrapuncti 7 and 8 from Die Kunst der Fuge. The entire January 1982 issue of the quarterly is given over to the rest of this work.

EARLY MUSIC for October 1981 was a "plucked-string" issue including articles about the mandolin and mandola in Italy, vihuelas, violas and the Spanish guitar; Ian Harwood's "A Case of Double Standards?—instrumental pitch in England c. 1600"; Mauro Uberti's "Vocal Techniques in Italy in the second half of the 16th century"; and Nicholas Ander-

son's "G. P. Telemann: A Tercentenary Reassessment." The issue for January 1982 was devoted primarily to the Recorder, past and present. Introduced by Frans Brueggen, this issue presented articles by Kees Boeke: "Recorder Now;" Hermann Moeck: "Recorders: Hand Made and Machine Made;" Fred Morgan: "Making Recorders Based on Historical Models;" David Lasocki: "Professional Recorder Playing in England, 1500-1640;" and further articles on recorders in 17th-century Dutch paintings, in Japan, and in 20th-century music. In EARLY MUSIC for April 1982 there were articles by Clive Wearing: "Orlandus Lassus and the Munich Kapelle;" Mary Cyr: "Basses and Basse Continue in the Orchestra of the Paris Opera 1700-1764;" Denis Stevens: "A Songe of Fortie Partes, Made by Mr. Tallys;" Christopher Page: "German Musicians and their Instruments—a 14th-century account by Konrad of Meigenberg;" and John Norris: "How to get the Best from Direct-blown Double Reeds."

Grant O'Brien's article "Some Principles of 18th-century Harpsichord Stringing and their Application" appeared in THE ORGAN YEARBOOK for 1981.

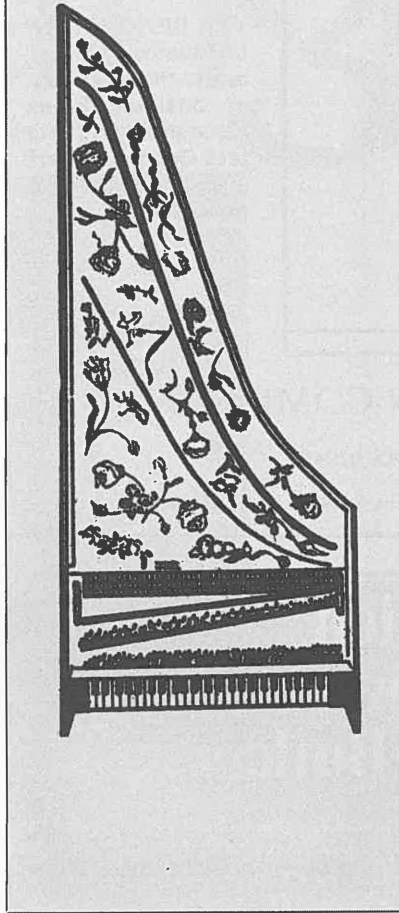
Thomas McGeary's "Harpsichord Mottoes," a lengthy and fascinating compendium of suitable lines from historic instruments, appeared in THE JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY, vol. 7 (1981).

THE ENGLISH HARPSICHORD MAGAZINE for October 1981 featured an article on the harpsichord belonging to Sir Marcus Worsley of Hovingham Hall (by Dennis Woolley) and Edgar Hunt's "A Harpsichord Odyssey, part II"—an autobiographical study. In Vol. 3, no. 2 (April, 1982), the magazine published Thomas McGeary's "Early 18th-century English Harpsichord Tuning and Stringing."

SUMMER EVENTS

Kenneth Gilbert gave harpsichord master classes in Haarlem (Holland) for the International Summer Academy, July 5-17. Here the program included works of D'Anglebert, Clerambault, Rameau, and books I and II of Francois Couperin. From August 17-22 he teaches in Venice at the Corsi di Musica Antica, Fondazione Giorgio Cini, Isola di San Giorgio Maggior, dealing with Couperin's book IV and the Bach Well-Tempered Clavier. From August 9-14 he was in Siena at the Accademia Chigiana, where he presented the Bach "English" and "French" Suites, a free choice of French music, and the music of Froberger.

Hartt School of Music of the University of Hartford expanded its popular contemporary organ music festival this year to include piano and harpsichord music as well. During the week of July 19 these events were scheduled especially for harpsichordists: Eugenia Earle on "Harpsichord Sounds and Textures;" Martin Guembel, "Some Remarks about Counterpoint in 20th-century Harpsichord Music;" Edward Clark and Harmon Lewis: "The Lewis and Clark Expedition into 20th-century harpsichord music;" and popular composer Daniel Pinkham discussing "My Harpsichord Music." On July 22 Eugenia Earle played this harpsichord recital: Sonata all' Antica (1946), Rieti; Cifra (1977), for harpsichord and tape, Philip Rosenberg; Fantasy Piece for Harpsichord



and Tape (1965), William Sydean; Duo Concertante for Guitar and Harpsichord (1968), Stephen Dodgson (assisted by Alan Spiestersbach, guitar); selections from Mikrokosmos, Bartok; Four Fancies for Harpsichord (1979), William Albright. (1976 harpsichord by William Dowd).

Igor Kipnis spent his ninth summer as harpsichordist-in-residence for the Festival Music Society of Indianapolis (July 4-30). In addition to a lecture and appearances in two concerts, Kipnis gave a fortepiano recital using his 1973 Graebner instrument, and featuring music of Mozart, Haydn, Field, Schubert, and the Beethoven "Sonata Pathétique."

SOME PUBLICATIONS

A SHORT MAINTENANCE MANUAL for William Dowd Harpsichords has been published by William Dowd, 25 Thorndike Street, Cambridge, MA 02141. The announcement states, "This is by no means comprehensive, but should be of considerable help to owners of our instruments." The cost is \$5 per copy, postpaid.

THE HARPSICHORD: A DIALOGUE FOR BEGINNERS by Fernando Valenti. Jerona Music Corporation, 81 Trinity Place, Hackensack, N.J. 07601; \$14.95.

"Many years ago I promised myself that I would never put in print anything that even vaguely resembled a 'method' for harpsichord, and this is it." In 94 pages of pithy, witty and wise prose, presented in the time-honored question-answer method of Socratic dialogue, master harpsichordist Valenti has written an invaluable introduction to our instrument. Every pianist contemplating any association with the harpsichord should read this book, as should most organists. Those of us who have been teaching for any number of years will identify over and over again with the sage advice which Mr. Valenti gives.

The style is delightful, the wit mordant; the ten chapters: "First Acquain-

tance: A Hand-Shake with Fingers Only;" "Registration, Anatomy of the Harpsichord;" "Basic Ornaments;" "Elementary Harpsichord Fingering;" "Tempo, Meter, Rhythm, and Speed;" "Dynamics;" "The Appoggiatura;" "More About Ornaments;" "Peculiarities of Rhythmic Notation;" "Music of Domenico Scarlatti: 20 Questions."

MANUALE DER ORGEL UND CEMBALO-TECHNIK by Isolde Ahlgrimm. Doblinger-Verlag, Vienna 02 100; no price given.

"Finger exercises and etudes, 1571-1760" chosen to refute the widespread belief that such exercises are an invention of the 19th century. The highest percentage of the 78 pages of this manual has been given over to the musical examples, carefully selected by the noted harpsichordist whose own lifetime of virtuoso playing gives special credence to the efficacy of these technical exercises. The text appears in German and in a fine English translation by Eugene Hartzell.

THE HARPSICHORD MASTER, Book I (1697), edited by Christopher Hogwood. Oxford University Press; \$10.

An important collection, the first volume of this name published by the London publisher John Walsh, and, until 1977, considered lost. In that year Robert Petre discovered the seemingly-unique copy in the Rare Book Room of Auckland Public Library, New Zealand, to which it had been donated in 1937! In the Oxford edition (16 pages) the music has been engraved anew, but the entire text has been presented. Of particular interest is the first publication (aside from its inclusion in EARLY MUSIC for July 1978) of a "Prelude for ye fingering by Mr. H. Purcell," hitherto unknown, as well as two other pieces by Purcell (the second, an Aire, is a keyboard transcription of Fame's Song from *The Indian Queen*, of which no other copies of a keyboard version seem to have survived).

A delight, to have this first of fourteen "Harpsichord Masters" restored to us, and a volume which should be useful in teaching today. The pieces, all English, are relatively simple.

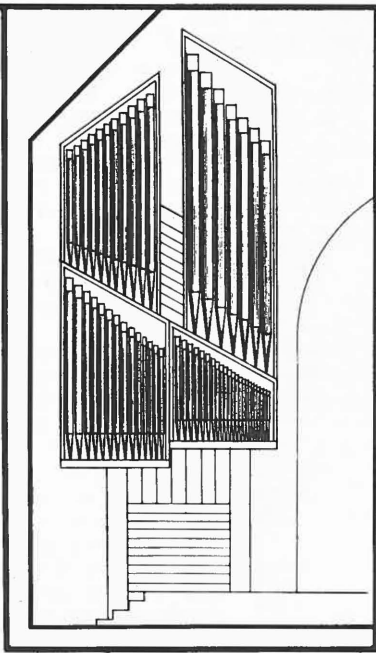
IL PRINCIPIO, Or a Regular Introduction to Playing on the Harpsichord by James Nares. A Facsimile of the original of the original edition (1760), with introductory notes by Robin Langley. Oxford University Press; \$15.

A quite-remarkably progressive early method, a "set of lessons so adapted and disposed as to conduct the Scholar step by step from the first Essays of playing to the Execution of difficult music" (So states the author in his preface). Three essays and eight lessons are arranged in an ascending order of difficulty as far as technical requirements are concerned, and they possess enough musical worth to keep them enjoyable. It would be a fine example for introducing students to the joys of playing from facsimile, and Langley has added a critical commentary which points out certain aspects of 18th-century notation which might otherwise offer some confusion.

ET ALIA

HARPSICHORDS UNLIMITED OF ATLANTA is a business venture of Claire Hammett, who provides tuning (including historical temperaments), regulating and repairing of harpsichords as well as rental instruments for concerts. Available instruments include those by David Rubio, Richard Kingston, Robert Duffy, and a Flemish single built from a Zuckermann kit by Ms. Hammett. For further information, contact Harpsichords Unlimited at 571 Emory Oaks Way, Decatur, GA 30033. Telephone (404) 636-3541.

Features and news items for HARPSICHORD NEWS are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275.



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8' Gemshorn Celeste TC
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4' Nachthorn
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2' Weit Principal
1 1/2' Terz TC
8' Trompete
8' Oboe
Tremulant

- PEDAL**
16' Principalbass
16' Subbass
8' Oktavbass
8' Bordun
4' Choralbass
16' Fagott

Appointments

William and Marjorie Ness have been appointed as co-directors of music at the First Presbyterian Church, Ottumwa, IA. William Ness is a graduate of the University of Michigan; Marjorie Ness is a graduate of Oberlin Conservatory and Northwestern University. Both are pursuing doctoral studies at the University of Iowa. They had previously served at the First Congregational Church, Benton Harbor, MI. Their new responsibilities include work in the areas of organ, choral, and handbell music, as well as an annual organ competition sponsored by the Ottumwa church.



Brian Franck, organist-choir director, First Congregational Church, Pontiac, Michigan, replaces Charles Wilson who recently retired after 44 years of service to the parish. Mr. Franck, a native of Maine, is beginning the D.M.A. program in Organ performance at the University of Michigan as a student of Marilyn Mason, and has been awarded a teaching assistantship for the fall term. He holds degrees from Sherwood School of Music and Northwestern University; his past organ instructors include Bernard Piche, Herbert L. White, Jr., and Karel Paukert.

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Founded in 1828 J.W. Walker & Sons, Ltd. traces its origins to the sixteenth century organ builder Dallam whose organ case still graces King's College, Cambridge. Walkers today operates under the founder's great-grandson, Guy Phipps Walker, from the most modern purpose built organ factory in the British Isles.

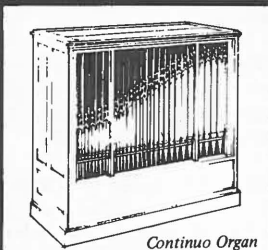
Walkers tradition has been to design each organ individually but a climate of financial stringency

needs an inexpensive alternative.

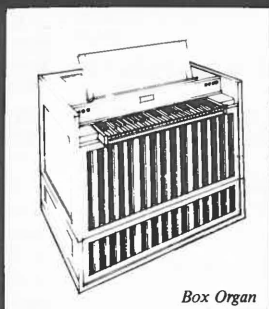
Examples of Model Organs shown here were inspired by orders from prestigious locations at Chichester Cathedral, the Royal College of Music in London, St. Matheus Kirche, Berlin and Cambridge University.

Each Walker Organ is individually finished with attractive casework for any setting.

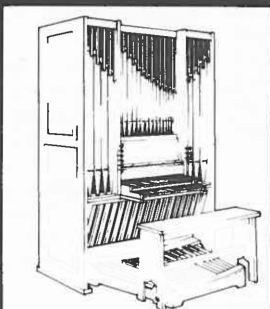
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1982 General Convention of the
Episcopal Church**



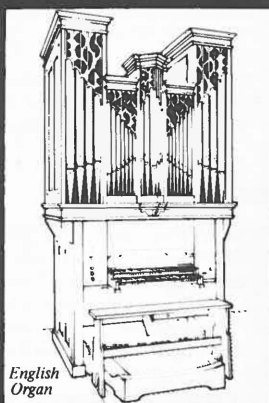
Continuo Organ



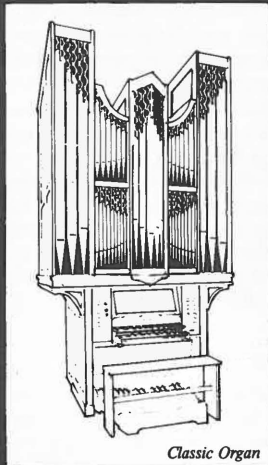
Box Organ



Positive Minor & Study Organ



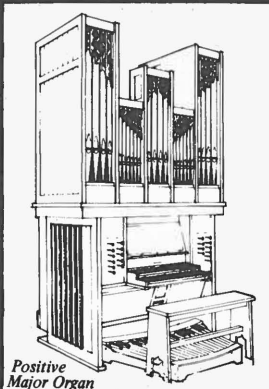
English Organ



Classic Organ



English Organ with Pedal Cases



Positive Major Organ



Larry Archbold has been appointed assistant professor of music and college organist at Carleton College, Northfield, MN. Since 1979 he has been instructor of organ at the University of California, Berkeley, and has also taught classes there. During 1981 he presented a series of twenty concerts of music of Bach and his predecessors on the Ahrend organ in the St. Joseph of Arimathea Chapel in Berkeley. He has been a board member, registrar, and membership chairman of the San Francisco Chapter, AGO, and since 1976 organist at St. Clement's Episcopal Church, Berkeley.

Dr. Archbold received the AB, MA, and PhD degrees from the University of California, Berkeley. His teachers have included Charles William McKinney, Alexander Post, and Lawrence Moe.



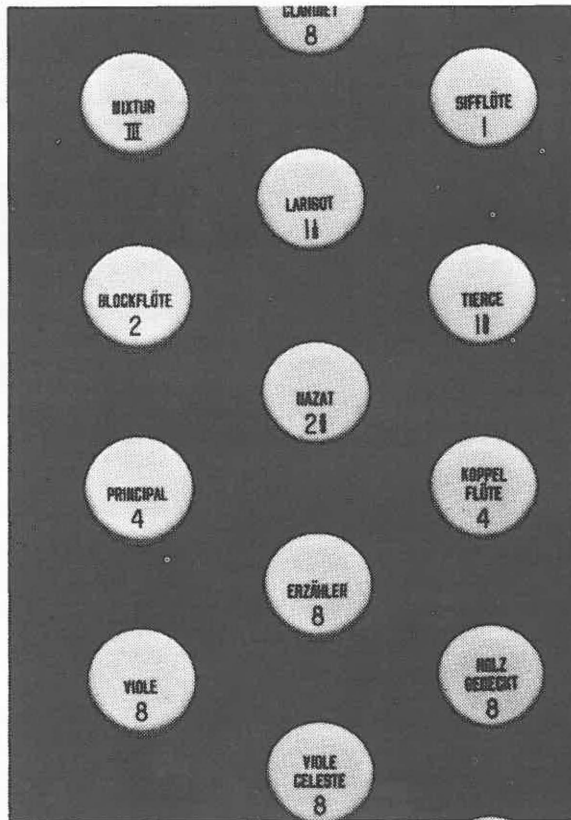
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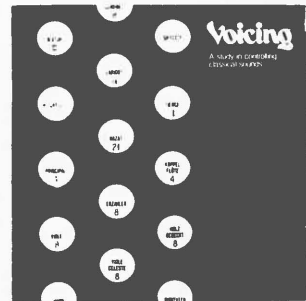
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The Dobson Organ Co., of Lake City, IA, has built a 2-manual and pedal organ of 22 stops and 30 ranks for Trinity United Presbyterian Church, Indianapolis, IA. The organ project included major renovation and redecoration of the chancel area.

The organ has mechanical key and stop action. A single, large, reservoir supplies a flexible wind pressure of 64mm, and a tremulant affects the entire organ. The case is of white oak and the pipe shades are of black walnut. The manuals have 56 notes and the pedal has 32 notes. The instrument stands 21'6" high, 15'6" wide and is 36" deep.

A year-long dedication series was begun with a recital by Delbert Disselhorst on March 21, 1982.

Rosales Organ Builders, Los Angeles, CA have installed their Opus No. 8 in St. Anthony's Roman Catholic Church, Upland, CA.

The organ is voiced at 80mm wind

pressure, regulated by a double-rise, wedge-shaped reservoir. Brustwerk and Great windchests are provided with auxiliary wind stabilizers which can be deactivated by drawing the tremolo



Lawrence Phelps has built a 20-stop mechanical-action organ for Grace Lutheran Church, Paris, IL. The design was developed in consultation with Paul

Bunjes. The new instrument was dedicated with a recital by William Eifrig, Valparaiso University, on September 13, 1981.

GREAT	CHOR	PEDAL
8' Rohrgedackt	8' Barduen	16' Gedacktbass
4' Principal	8' Unda Maris	8' Offenbass
4' Spillfloete	4' Spitzfloete	4' Choralbass
2' Blockfloete	2' Fugara	II Rauschquinte
II Quintenona	II Sesquialtera	II Scharf
III Mixtur	III Zimbel	16' Chalumeau
8' Trompette	8' Krummhorn	

New Organs

GREAT
8' Prestant
8' Rohrflöte
4' Octave
4' Spitzflöte
2-2/3' Nazard
2' Waldflöte
1-3/5' Terz
IV Mixture
16' Dulzian
8' Trompete
Tremulant

BRUSTWERK
8' Gedackt
4' Principal
4' Koppelflöte
2' Octave
1-1/3' Gemsquinte
III Mixture
8' Schalmei
Tremulant

PEDAL
16' Subbass
8' Prestant
4' Choralbass
IV Mixture
16' Fagott

COUPLERS

Brustwerk to Great
Great to Pedal
Brustwerk to Pedal

knob to a detent at the halfway position. The slider windchests are controlled by suspended mechanical key action and mechanical stop action. The casework is of quarter-sawed white oak; manual keys are covered with bone and the sharp keys with ebony. Pedal keys are maple with rosewood sharps in the concave and radiating pedalboard. The façade pipes of the 8' Prestant are polished copper with most interior pipes constructed from hammered lead. The temperament is based on Kinnberger III. Brustwerk expression is provided by sliding shutters.

William Carrington is the organist-choirmaster of the church. Guy Bovet played the inaugural recital in May, 1982.

Manuel J. Rosales, David J. Dickson, Stuart Goodwin, members, American Institute of Organbuilders.

GREAT

8' Prestant
8' Chimney Flute
4' Octave
2' Doublet
IV Mixture
8' Trumpet

BRUSTWERK

8' Gedeckt
8' Dolce
4' Spindle Flute
2' Principal
2-2/3' Nasard
1-3/5' Tierce

PEDAL

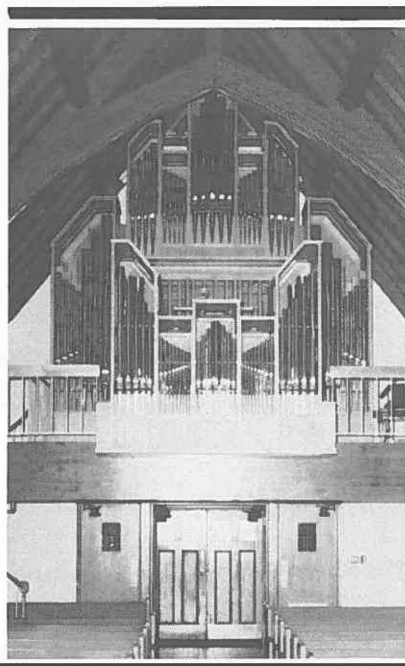
16' Subbass
8' Prestant
4' Choral Bass
8' Trumpet

COUPLERS

Brustwerk to Great
Great to Pedal
Brustwerk to Pedal

ACCESSORIES

General Tremulant
Cymbel Star



Management



Lynne Davis has joined the list of concert organists represented by Phillip Truckenbrod. Miss Davis is the 1975 first prize winner of the International Organ Competition at St. Albans in England and is known as a performer throughout Europe and the U. S. She is a graduate of the University of Michigan and moved to France in 1971 to continue her organ studies with Marie-Claire Alain, Jean Langlais, Edouard Souberbielle and Maurice and Marie-Madeleine Duruflé.

She holds diplomas from both the Schola Cantorum and the Ecole Cesar Franck in Paris and since 1972 has been organist of the Eglise St-Pierre et St-Paul in Clamart, near Paris. Miss Davis has recorded the organs at Armley Parish Church in England and Chartres Cathedral in France. Earlier this year she married Pierre Firmin-Didot, a businessman who is president of the Chartres International Organ Competition, and the couple has made their home in Paris.



Herndon Spillman has joined the roster of Phillip Truckenbrod Concert Artists. Dr. Spillman is assistant professor of music and chairman of the organ department at Louisiana State University in Baton Rouge, having studied at Dillard, Boston and Indiana Universities. As a performer he is widely known as an interpreter of the organ works of Maurice Duruflé.

Dr. Spillman studied privately with Duruflé in Paris for two years and wrote his doctoral dissertation at Indiana University on Duruflé's organ literature. He was also the first to record the complete Duruflé organ works, and in 1972 the album won the "Grand Prix du Disque" in France. During the summer of 1982 Dr. Spillman performed in eight French cities, including a broadcast performance for French National Radio as a featured artist at the Festival-Estival in Paris.

Here & There

Carlene Neihart played a series of nine organ recitals in The Netherlands in June in connection with the commemoration of 200 years of Dutch-United States relationships. Cities included in the tour were Rotterdam, Breda, Arnhem, Wintersdyke, Honselersdyke, Grave, Elizabeth, Appingedam, and Damwoude.

Two new works for organ and orchestra have been commissioned for the Austrian organist Martin Hasselböck. Ernest Kreneck has completed his second organ concerto for Mr. Hasselböck, commissioned jointly by the Melbourne Festival Centre Trust, Australia, and the Austrian Radio, ORF. The 25-minute piece in four movements will receive its premiere at the Melbourne Festival Centre in May, 1983. The European premiere will be in a festival concert to commemorate the 75th anniversary of the Vienna Konzerthaus in October, 1983.

A piece for organ and orchestra by the Spanish composer Cristóbal Halffter has been commissioned by the Austrian Radio. It will be performed in a concert at the Vienna Radio Hall on January 30, 1983, at which the composer will conduct. A second performance is scheduled in Frankfurt on May 27, 1983.



The I.T. Verdin Company has renovated St. Paul's Church in downtown Cincinnati, Ohio, for use as a showroom of quality church products.

The building which has been placed on the National Register of Historic Places has been closed since 1974, but is to reopen this Fall as St. Paul's Church Mart and will feature displays of various manufacturers offering a variety of merchandise of interest to churches. Manufacturers' representatives are to be available to assist shoppers in making their purchasing decisions.

St. Paul's Church Mart is located at 1117 Pendleton Street, Cincinnati, Ohio 45210.

Announcements

Green Lake Church, Seattle, WA will host a symposium on worship and the arts, October 22-23. Participants will include Joseph J. Battistone, pastor, Fletcher Seventh-Day Adventist Church, Fletcher, NC; Harold E. Licker, Andrews University, Berrien Springs, MI; and Melvin K. West, Union College, Lincoln, NE. For more information write: Green Lake Church, 6350 East Green Lake Way N., Seattle, WA 98103.

John Wells, English concert organist, will give a recital tour of the U.S. and Canada in October. A graduate of Cambridge and Indiana Universities, he is currently organist and choirmaster at Little St. Mary's Church, Cambridge.

Tour Group Visits Historic French Organs



Pictured above are Jean Langlais and Marilyn Mason, together with a group of 26 organists who took a study tour under her direction of the historic organs of France in the latter half of May. The group visited 16 cities, playing and recording 23 important instruments.

During the visit to St.-Clotilde, Jean Langlais played his own *Incantation pour un jour saint* and *Chant héroïque*, and improvised on the *Veni creator*.

At Auxonne and Houdan Couperin's *Mass for the Convents* was performed with the men of the group under James Kibbie's direction singing Henri du Mont's *Mass on the 6th Tone*, and the following organists: Paul Dickinson, Deborah Friauff, Dudley Oakes, Larry Schou, Tim Huth, Michele Johns, Marilyn Mason, Marguerite Long Thal, Mary Ida Yost, Gale Kramer, Dennis Schmidt, and Carol Teti.

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Some Problems of Organ Placement

about the whole design, and acoustic measurements were undertaken by experts to determine the best location for a new organ. Not surprisingly, the result was that the new instrument was placed on a low gallery at the west end of the church (Ill. 1). In 1963, the contract was given to Klais of Bonn, and the organ was completed early in 1965. In 1979, Gebr. Hillebrandt of Hannover gave the organ a complete cleaning and retuning without, apparently, making any tonal changes.

The specification is at right.

Manual 2 is built as a Brustwerk, with Manual 3 in a swell-box behind it. The action is mechanical and the stop action electric.

I was not able to hear this instrument in the church. On the evidence of broadcasts, it produces a bright, lively sound and fills the large church well. On paper at least, Manual 3 is a rather unexpected compromise.

Braunschweig Cathedral was not damaged during the war, but its organ suffered badly from moisture. This instrument was essentially the work of Furtwängler and Hammer (1901) and had 84 stops on four manuals, one of them an echo division located in a transept 260 feet from the main organ. By all accounts this was a first-rate orchestral representative of its noted builder. Originally this instrument was in a neo-Romanesque case of 1882, but in 1939 it was re-sited as a caseless organ (Ills. 2 & 3). Full details of this and earlier organs can be found in Wolfgang Herbst's booklet *Die Orgeln in Braunschweig*.

Braunschweig Cathedral, essentially a good example of Lower Saxon Romanesque style, is, despite a length of almost 300 feet, a relatively small, but complicated building. The vaults are decidedly low and the nave narrow, while the choir, situated on top of the crypt, is raised high above the level of the nave, aisles, and transepts. It is very difficult to fill the room evenly with sound. It was decided to locate the organ at floor level at the west end of the nave. Since the building did not originally have a west door—entrances are at the rear of the side aisles—the

St. Aegidien Church, Braunschweig, Germany. Klais organ, 1965.

<p>MANUAL 1</p> <p>16' Praestant</p> <p>8' Prinzipal</p> <p>8' Rohrflöte</p> <p>4' Octav</p> <p>4' Holztravers</p> <p>2' Superoclav</p> <p>V Cornett</p> <p>V Mixtur</p> <p>III Cymbal</p> <p>16' Trompete magna</p> <p>8' Trompete</p>	<p>MANUAL 2</p> <p>8' Praestant</p> <p>8' Holzgedackt</p> <p>8' Quintade</p> <p>4' Prinzipal</p> <p>4' Gemshorn</p> <p>2-2/3" Rohmasat</p> <p>2' Waldflöte</p> <p>1-3/5' Terz</p> <p>1' Octav</p> <p>IV Scharff</p> <p>8' Krummhorn</p> <p>Tremulant</p>	<p>MANUAL 3</p> <p>16' Pommer</p> <p>8' Holzprinzipal</p> <p>8' Viola da Gamba</p> <p>4' Prinzipal</p> <p>4' Spillpfeif</p> <p>2' Octav</p> <p>1-1/3' Sifföte</p> <p>V Acuta</p> <p>IV Nonencymbal</p> <p>16' Basson</p> <p>8' Hautbois</p> <p>4' Clairon</p> <p>Tremulant</p>
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decision to block in the doors visible in Ills. 2 & 3 was part of the restoration of the cathedral.

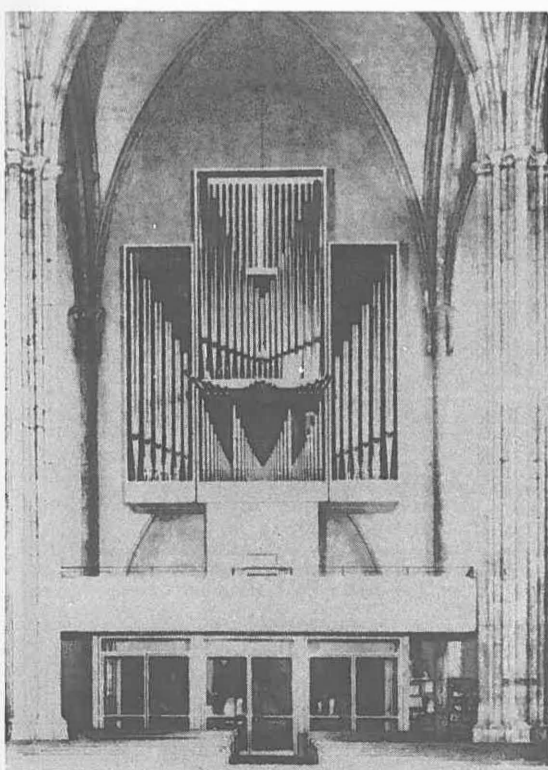
The new organ (Ills. 4 & 5) was built in 1962 by Karl Schuke of West Berlin, one of the most interesting of present-day German builders. The specification is on the following page.

The two Brustwerk divisions are enclosed in swell-boxes. The couplers consist only of Positiv and Brustwerk 1 to Hauptwerk, and Hauptwerk, Positiv, and Brustwerk 2 to pedal. The key action is mechanical, the stop action electric. There are four "free combinations." It is interesting to note that there are no thumb pistons; all aids to registration are activated only by toe pistons.

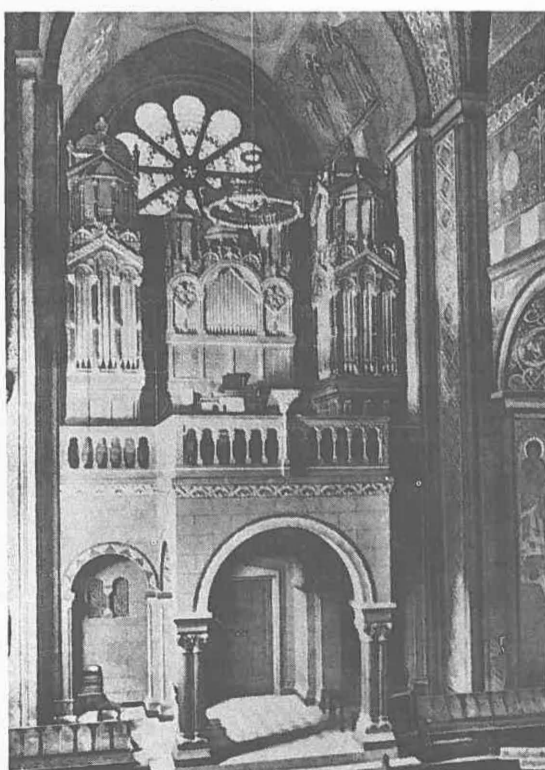
The music program at the Cathedral is extensive, and the organ has shown itself to be as near that illusory creature "the all-purpose instrument" as one can reasonably expect. The present organist, Helmut Kruse, plays a 40-minute recital (accompanied by a 10-minute homily) each Saturday at noon, and a recital series featuring local and international artists as well as other instruments with

organ is presented at noon each Sunday. During the summer of 1981, I heard Kruse and others play a wide range of organ music from the 16th to 20th centuries as well as a program of music for organ, French horn, and recorder.

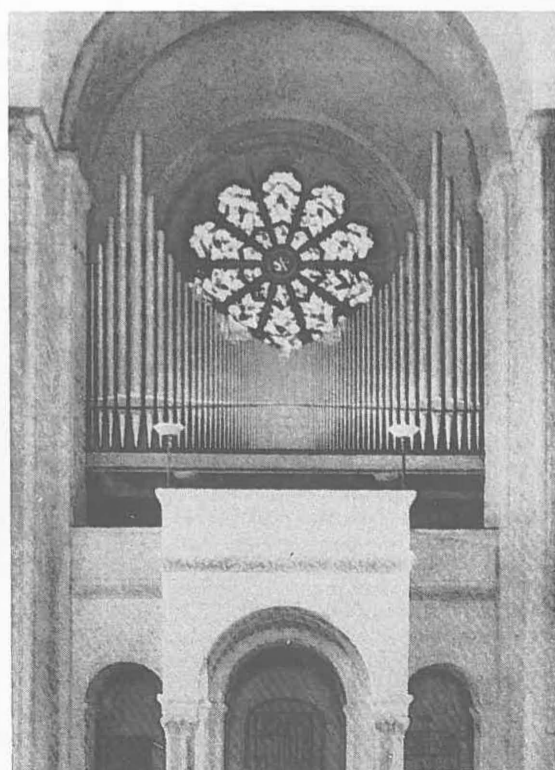
There is, however, one notable problem. At the console the organ is virtually crystal clear. However, the reverberation period in the cathedral is 11 seconds when empty. It reduces gradually to about four seconds with a virtually full church, but with an audience of three hundred the reverberation period is still 7-8 seconds. Obviously the results are not too satisfactory in contrapuntal music. Even taking some Buxtehude canzonas at relatively low speeds did not result in great clarity to a listener half-way down the nave. Furthermore, it is most difficult to accompany services held in the distant and raised choir. The latter problem has been solved by using a 5-stop choir organ built by Gebr. Hillebrandt of Hannover in 1970. It contains Gedackt 8', Rohrflöte 4', Prinzipal 2', Mixtur III, and Rankett 16'. The pedal consists only of pulldowns. All the



Ill. 1. St. Aegidien. Klais organ, 1965.



Ill. 2. Braunschweig Cathedral. Furtwängler & Hammer, 1901; in original case of 1882.



Ill. 3. Braunschweig Cathedral. Furtwängler & Hammer, 1901; as re-sited in 1939.

**Braunschweig Cathedral,
Braunschweig, Germany.
Furtwängler & Hammer organ,
1901.**

MANUAL 1 (POSITIV)	
8'	Prinzipal
8'	Gedackt
8'	Spitzgamba
4'	Oktave
4'	Koppelflöte
2'	Waldflöte
II	Sesquialtera
1-1/3'	Quinte
V-VII	Scharff
III	Cymbal
16'	Fagott
8'	Oboe
	Tremulant
MANUAL 2 (HAUPTWERK)	
16'	Prinzipal
8'	Oktave
8'	Rohrflöte
4'	Oktave
4'	Nachthorn
2-2/3'	Quinte
2'	Oktave
2'	Flachflöte
VI-VII	Mixtur
IV	Scharff
16'	Trompete
8'	Trompete
4'	Trompete

MANUAL 3 (BRUSTWERK 1)	
8'	Holzgedackt
4'	Holzprinzipal
2'	Prinzipal
II	Terzian
1'	Siffelöte
III-V	Scharff
8'	Tricheterregal
4'	Singend Regal
	Tremulant

MANUAL 4 (BRUSTWERK 2)	
8'	Quintadena
4'	Blockflöte
2'	Rohrpfife
2-2/3' & 1-1/7'	Dezime
1-3/5 & 8/9'	Septade
III	Cymbal
16'	Rankett
8'	Krummhorn
	Tremulant

PEDAL	
16'	Prinzipal
16'	Subbass
10-2/3'	Quinte
8'	Oktave
8'	Gemshorn
4'	Choralbass
2'	Nachthorn
III	Rauschpfeife
VI	Mixtur
32'	Fagott
16'	Posaune
8'	Trompete
4'	Trompete
2'	Cornett

HAUPTWERK	
8'	Prinzipal
16'	Bordun
8'	Rohrflöte
4'	Oktave
4'	Holzflöte
2-2/3'	Nasard
2'	Gemshorn
V	Mixtur (1-1/3')
8'	Trompete

RÜCKPOSITIV	
8'	Gedackt
8'	Quintadena
4'	Prinzipal
4'	Flöte
2'	Spitzflöte
1-1/3'	Quinte
II	Sesquialtera (2-2/3')
IV	Scharff (1')
8'	Schalmey
	Tremulant

BRUSTWERK	
8'	Holzgedackt
4'	Rohrflöte
2'	Prinzipal
1'	Oktave
III	Zimbel (1/2')
8'	Vox humana
	Tremulant

PEDAL	
16'	Subbass
8'	Prinzipalbass
8'	Gedacktbass
4'	Oktave
IV	Hintersatz (4')
16'	Posaune
8'	Trompete

**Riddagshausen.
Führer organ, 1979.**

stops are divided.

One further criticism results partly from the organ's location and partly from the layout of the organ, though the latter may be an almost inevitable result of the former. Particularly in early music, one misses the physical separation of the various divisions. Positiv, located at the top of the case, and Hauptwerk are nicely separated to the organist's ears but the separation is not audible to most listeners in the nave.

Several Braunschweig churches were built to resemble the Cathedral. One of the smaller parish churches, the 14th century St. Magnus, has not only an elevated choir, but transepts on the same level as the choir. A 3-manual Hillebrandt organ in the north transept would seem to sound only into the choir, for its pipes are in large part above the level of the aisle roof. By some quirk of

acoustics, however, the organ sound reaches the nave very well indeed.

The former monastery church of Riddagshausen is located in a suburb of Braunschweig. The large Gothic church, not damaged during the war but given a much-needed renovation in the 1970's, serves a rather small congregation. The long choir is separated from the nave by an ornate Renaissance screen, and virtually all Sunday services are held in the nave alone.

An excellent history of the organs of Riddagshausen can be found in the detailed illustrated brochure that accompanies a recording made by Uwe-Karsten Gross (Page Orgeldokumente 19). The record shows the organ's ability to do justice to works by Jan de Lublin, Scheidt, Böhm, Mendelssohn, Reger, and Messiaen.

The location of the organ seems curi-

ous. The case of the Compenius organ (1610) was used and to some extent reconstructed (Ill. 6). (The case, or large parts of it, seems to have been about all that survived numerous rebuilds in the 19th century.) A self-contained organ gallery was built into, or, more accurately, in front of one of the nave arches about halfway down. The organ is remarkably shallow—the Rückpositiv is about 14 inches deep, the main case 33, and the pedal case 40. Even the blowing apparatus is built into the pedal case. Obviously the aim was to make sure that the organ sound was effective in the nave. The church has, according to all authorities, overly lively acoustics, and the intent was to achieve direct contact between organ and congregation.

Führer, a small local builder, completed the organ in 1979. The specification is above.

The action is mechanical. Three couplers are activated only by mechanical toe pistons.

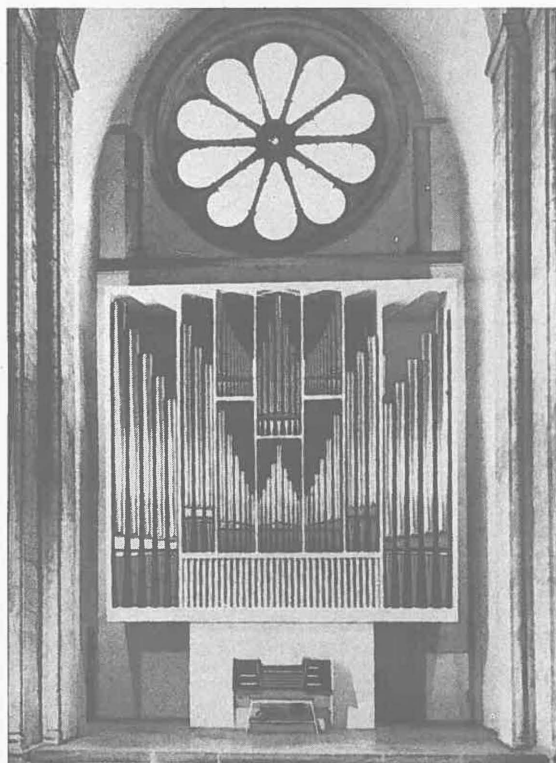
This relatively small instrument is surprisingly versatile and even 19th-century music comes off well. On the recording the Subbass does not seem to be able to provide a solid enough foundation for my liking, but in the church it was quite solid enough.

My only quarrel with this organ is, in fact, its location. For a series of afternoon recitals, the audience was encouraged, if not forced, to sit in the nave facing up to the organ. The sound at

short range was both too loud and too harsh. Only at the door, as far from the instrument as possible within the limits of the nave, did a unified sound emerge that was fully adequate without being overpowering. On the recording the organ sounds very well indeed, and I should like to know where the microphones were placed.

In this brief article, my concern has not been primarily with the sounds produced by individual stops but rather with the effect produced in the church. In fairness to all the builders involved, it should be pointed out that many factors determined the locations. In Riddagshausen, for example, a west gallery was, for aesthetic reasons, not seriously considered, while the Cathedral poses acoustic problems that may well be insoluble. It is clear, however, that all of the organs discussed represent more or less successful attempts to come to terms with specific problems or specific needs.

W.G. Marigold is professor of German and head of the department of languages at Union College, Barbourville, KY. He is an active organist and the author of numerous articles on German organs, organ music, and liturgy as well as of books and articles on German literature.



Ill. 4. Braunschweig Cathedral. Schuke, 1962; after restoration of the Cathedral.



Ill. 5. Braunschweig Cathedral. Schuke console, 1962.



Ill. 6. Riddagshausen. Führer, 1979; Compenius case, 1610.



The Wm. D. Miller Organ Co., Cleveland, MO^o has completed a 2-manual and pedal organ of six ranks for the new St. Joseph the Worker Church, Independence, MO. The electric-action organ has a case of birch with glass louvres for the Swell division. Unison couplers increase the flexibility of this extension design instrument.

^oWm. D. Miller, member, American Institute of Organbuilders.

- 1-1/3' Quinte
 - 1' Siffloete
 - 8' Rohr Schalmey
 - 4' Schalmey
 - 4' Tremolo
- PEDAL**
- 16' Undersatz
 - 8' Rohr Flöte
 - 8' Gemshorn
 - 4' Principal
 - 2' Gemshorn
 - II Rauschquint
 - 8' Rohr Schalmey
- COUPLERS**
- Swell to Great 8'
 - Great to Pedal 8'
 - Swell to Pedal 8'

- GREAT**
- 8' Rohr Flöte
 - 8' Gemshorn
 - 4' Octave
 - 4' Rohr Flöte
 - 2' Gemshorn
 - II Mixture

- SWELL**
- 8' Rohr Flöte
 - 8' Gemshorn
 - 4' Gemshorn
 - 2-2/3' Nazat
 - 2' Principal

New Organs

The Fritzsche Organ Co., Allentown, PA^o has recently installed this 2-manual organ of seven ranks in the chapel of St. John's United Methodist Church, Aiken, SC.

^oRobert O. Wuesthoff, member, American Institute of Organbuilders.



The Roche Organ Co., Taunton, MA^o has built a 2-manual and pedal organ of 18 ranks for St. Mary's Episcopal Church, East Providence, RI. Key and stop actions are mechanical. The case-work is of red oak; manual naturals are of maple with sharps of rosewood. Drawknobs of rosewood have ivory faces engraved in script lettering. The case lettering is done in gold leaf. The instrument's wind is supplied by a single wedge bellows.

^oF. Robert Roche, Matthew-Michael Bellocchio, members, American Institute of Organbuilders.

- GREAT**
- 8' Gedeckt Pommer
 - 8' Erzähler
 - 4' Octave
 - 4' Pommer
 - 2' Fifteenth
 - II Mixture
 - Chimes

- SWELL**
- 8' Gedeckt
 - 4' Rohr Flute
 - 4' Kleiner Erzähler
 - 2-2/3' Nazard
 - 2' Block Flute
 - 1-3/5' Terz
 - 1-1/3' Larigot
 - 8' Fagot
 - 4' Hautbois
 - Tremulant

- PEDAL**
- 16' Gedeckt
 - 8' Flute
 - 4' Choral Bass
 - 4' Flute
 - 2' Super Octave
 - 8' Fagot
 - 4' Hautbois

PIPE SUMMARY

16'	Gedeckt	85
8'	Erzähler	73
4'	Octave	73
4'	Rohr Gedeckt	73
II	Mixture	122
8'	Fagot	73

- GREAT**
- 8' Principal
 - 8' Chimney Flute
 - 4' Octave
 - 2' Blockflute
 - IV Mixture
 - 8' Trumpet

- ECHO**
- 8' Stopped Flute
 - 4' Spireflute
 - 2' Principal
 - 1' Fife
 - II Sesquialter

- PEDAL**
- 16' Subbass
 - 8' Principal
 - 16' Contra Bassoon

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Honors



Lynn M. Trapp, college freshman at Southern Illinois University at Carbondale, recently won first place in the senior division of the tri-state organ competition sponsored by the Evansville Chapter of the AGO in Evansville, Indiana. A scholarship student of Marianne Webb, he serves the First Baptist Church of Carbondale as organist.



Delores Bruch, member of the organ and church music faculty at the University of Iowa, has been awarded a grant by the International Research and Exchanges Board in conjunction with German Democratic Republic and the American Council of Learned Societies. The grant will enable Dr. Bruch to work in East Germany during part of 1983, continuing her study of historic instruments, their relation to performance practice, and use in worship. In addition, Dr. Bruch received a research grant for summer, 1982, given by the University of Iowa.



James Primosch, a doctoral student in composition at Columbia University, has been named winner of the 1982 Holtkamp Organ Composition Contest, held annually in connection with the international Contemporary Keyboard Music Festival at the Hartt School of Music, University of Hartford. His piece, *Meditations on the Mysteries of the Rosary*, was performed on July 21 by Bruce Henley during the festival. Judges for the contest were Edward Diemente, Daniel Pinkham, and Olly Wilson. The winning composition will be published by Hinshaw Music, Inc.

Details on the 1983 contest will be announced later this year, or write: John Holtz, Holtkamp Organ Composition Contest, Hartt School of Music, University of Hartford, West Hartford, CT 06117.



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A New Organ for Montpelier

When an American congregation builds a cathedral-scaled building in which to worship, an organ which matches the dimensions of the building is sure to be built, too. The same is true of the congregations who build smaller, simpler structures for worship, which should contain a pipe organ of equal integrity to that of the cathedral, though it be smaller. Both should be worthy of the church and its service traditions.

Such is the case with the organ for the Church of Our Saviour. This organ has been designed to provide endless possibilities for music in a pleasant country church. In a place like Montpelier, which is away from airports, highways and large, noisy factories, the organ can be a mildly-voiced instrument that has no reason to compete with the many noises of the twentieth century.

Nineteenth-century American organ-building inspired the appearance, tonal design, and construction of the new

organ. In fact, not only did old organ-building practices stimulate Mann & Trupiano to design this instrument, materials from several old 19th and 20th century organs were utilized in it. Pine, walnut, and iron from an 1863 Henry Erben organ, basswood from an Estey, poplar from a George S. Hutchings, walnut from a George Ryder, and its 423 pipes of poplar, tin and lead from organs by Hook & Hastings, Frank Roosevelt, and Jesse Woodberry were all recycled to construct the organ. New parts include 22 karat gold leaf on the wooden, half-round display pipes in the case (which was traditional in 19th century organs of this size), a new tremulant built in the style of George Jardine, and almost all significant parts of the frame and mechanism are newly-fabricated using old materials. The case is new, but of recycled lumber.

A dedication recital was presented by John Ogasapian on June 17, 1982.



The Church of Our Saviour □ Montpelier, Virginia

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MANUAL (61 notes, expressive, 2-5/8" wp.)

8'	Stop'd Diapason	Spotted metal, four bass notes from Pedal
8'	Dulciano	49 pipes, 12 shared with Stop'd Diapason & Pedal
4'	Principal	61 pipes of tin
2'	Fifteenth	61 pipes of spotted metal
II-IV	Mixture	Slotted and scrolled, spotted metal

PEDAL (30 notes, 3 1/2" wp.)

16'	Bourdon	26 pipes, four reed basses, permanent Manual to Pedal coupler
-----	---------	---

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CCWO Contest Announced

Applications for the 1983 Gruenstein Memorial Organ Contest for Young Women are now available from the Chicago Club of Women Organists.

The contest, named in honor of Sigfried Gruenstein, founder of *The Diapason*, is open to women organists who have not reached their 30th birthday as of May 1, 1983. The first place winner will be presented in a Chicago recital during the 1983-84 season, and will receive a \$300 cash prize. The second place winner will receive a prize of \$150.

Contest regulations and application forms may be obtained from Mrs. H.W. Michelson, Chicago Club of Women Organists, 400 Thames Parkway, Apt. 2A, Park Ridge, IL 60068.

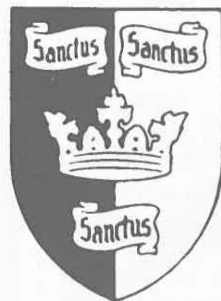
Friends of Joe, please note:

A reader who has suffered "considerable embarrassment" has requested that we publicly advise our readers that he has not changed his occupation, nor assumed new employment.

Joseph Harrison (Joe) Goodwin, organist of The Memorial Baptist Church of Greenville, NC, and part-time Associate Southeastern Representative for Casavant Frères, Limitée is *not* the same person with a similar name who was identified in our May 1982 issue as having been appointed regional Sales Manager for an electronic organ manufacturer in the same area.

The organs built by the Canadian firm which Joseph Harrison (Joe) Goodwin represents *do not* have push-button transposers as a standard feature.

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In keeping with its recognized standards of musical quality, the 67th General Convention of the Episcopal Church will consider a new hymnal to succeed the famous Hymnal 1940. We are proud that our firm has been selected to build the pipe organ which will be used to introduce this new music and to serve the worship needs of this convention.

As of publication, this instrument is available for purchase, F.O.B. New Orleans after September 15th, 1982. Details will be supplied upon request.

67th General Convention of the Episcopal Church

GREAT

16'	Bourdon
8'	Principal
8'	Rohr Flute
4'	Octave
4'	Spitz Flute
2-2/3'	Nazard
2'	Block Flute
1-3/5'	Tierce
II	Fourniture (1-1/3')
II	Cymbel (2/3')
8'	Trumpet (prep)

Tremolo

Chimes (prep)
Great to Great 16-UO-4

SWELL

8'	Gedeckt
8'	Viole
8'	Viole celeste
4'	Principal
4'	Spiel Flute
2'	Octave
1-1/3'	Quint
III	Scharff (1')
16'	Hautbois
8'	Trompette
8'	Hautbois
4'	Clarion

Tremolo

Swell to Swell 16-UO-4

PEDAL

32'	Contra Bourdon (Gt)
16'	Spitz Principal (prep)
16'	Subbass
16'	Gedeckt (Gt)
8'	Octave
8'	Bourdon (Gt)
4'	Choral Bass
4'	Bourdon (Gt)
2'	Octave
II	Mixture (1-1/3')
16'	Posaune
16'	Hautbois (Sw)
8'	Hautbois (Sw)
4'	Hautbois (Sw)

COUPLERS

Gt-Ped	8-4
Sw-Ped	8-4
Sw-Gt	16-8-4
Gt-Sw	8

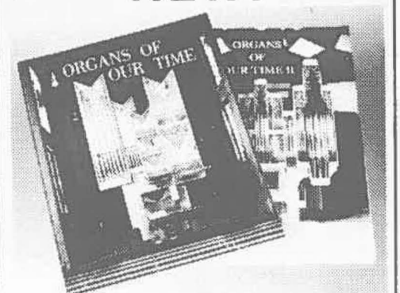
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Association of Anglican Musicians



Participants at the Association of Anglican Musicians conference included: (left to right) Alec Wyton, Charles Rigby (past president), Mildred Buttrey, Carol Doran (president), Sam Batt Owens, Melinda Clark, and David Lowry.

The 17th annual conference of the Association of Anglican Musicians was held in Memphis, TN on June 21-25 under the general chairmanship of Nancy Thurmond Sutton. John L. Hooker was registrar and program coordinator. AAM is an international professional society with a membership open to members of the Anglican communion or those who are employed by churches in the Anglican communion.

Workshops at the conference explored the progress of the *Hymnal 1982*, the use of computers in selecting music, the relation of craftsmanship and liturgy, and ways and reasons for developing orchestral programs in the parish. A panel of clergy addressed the matter of compensation for lay employees. There was also a reading session of published compositions.

A musical drama *The Clown of God*, by John L. Hooker and Lillian Durand, based on a book by Tomie de Paola, was performed by a large cast of children and adult singers from Calvary Church. There was also a performance of Britten's *Canticle II, Abraham and Isaac*, and an organ recital by David Schrader.

AAM has published *A Guide for the Selection and Employment of Church Musicians* which is available for \$1.00 from Sam Batt Owens, Grace-St. Luke's Church, 1720 Peabody Ave., Memphis, TN 38104.

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the 10th of the preceding month (Jan. 10 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 August
CJ Sambach; Interlaken Reformed Church, Interlaken, NY 7:30 pm
Missa Cum Jubilo, Aichinger, Dufay; St Thomas Church, NYC 11 am
David M. Lasky; National Shrine, Washington DC 7 pm

17 August
American Vocal Ensemble; Washington Cathedral, Washington, DC 8 pm

21 August
Henry Hokans; Hammond Castle Museum, Gloucester, MA 8:30 pm

22 August
Wayne Wyrembelski; National Shrine, Washington, DC 7 pm

29 August
Jubilate Deo in C, Sowerby; St Thomas Church, NYC 11 am
Adrianus de Groot; National Shrine, Washington, DC 7 pm
Todd & Anne Wilson; Washington Cathedral, Washington, DC 4:45 pm

1 September
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

5 September
Douglas Rafter; Hammond Castle Museum, Gloucester, MA 8:30 pm

7 September
Tapiola Girls Choir; Washington Cathedral, Washington, DC 8 pm

8 September
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

11 September
*Rudy Zuiderveld (masterclass); Eastern Illinois U, Charleston, IL 4 pm

12 September
*Church Music Workshop; Eastern Illinois U, Charleston, IL 9 am

13 September
*Rudy Zuiderveld; Eastern Illinois U, Charleston, IL 8 pm

15 September
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

17 September
Organ/Choral Workshop; Wauwatosa Avenue United Methodist, Wauwatosa, WI

19 September
Royal D Jennings; St. Thomas Church, NYC 5:15 pm

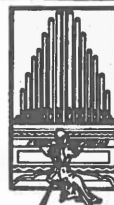
John Rose; St. Johns Lutheran, Passaic, NY 3:30 pm

Charles Ore; Wauwatosa Ave United Methodist, Wauwatosa, WI 3 pm

Byron L. Blackmore; Salem Lutheran Church, Stillwater, MN 2 pm

21 September
*Organ in Sanity & Madness; Cathedral of the Incarnation, Garden City, NY 8 pm

22 September
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon



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24 September
James Dale; US Naval Academy, Annapolis, MD 8 pm
Paul Manz (hymn festival); Holy Communion
Lutheran Church, Racine, WI 7:30 pm

25 September
Church Music Workshop; Newberry College, Newberry, SC
*Todd Wilson (workshop); Luther Memorial Church, Madison, WI
Workshop in Worship; Judson College, Elgin, IL

26 September
Robert Edward Smith, harpsichord; Munson-Williams-Proctor Institute, Utica, NY 4 pm
*Todd Wilson; Luther Memorial Church, Madison, WI 4 pm

29 September
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

UNITED STATES
West of the Mississippi

20 August
Ted Alan Worth; Crystal Cathedral, Garden Grove, CA

13 September
Larry Palmer, harpsichord; SMU, Dallas, TX 8:15 pm

18 September
Marilyn Mason (masterclass); University of Iowa, Iowa City, IA 8 pm

26 September
Jack Ossewaarde; Christ Church Cathedral, New Orleans, LA 4 pm

INTERNATIONAL

16 August
Robert Anderson; masterclasses, Nice Cathedral, Nice, France

18 August
Bernard Marx; St. Josephs Oratory, Montreal 8 pm

20 August
Robert Anderson; Nice Cathedral, Nice, France 8 pm

25 August
Antoine Bouchard; St. Josephs Oratory, Montreal, 8 pm

31 August
Gillian Weir; Haderslev Cathedral, Denmark 8 pm

1 September
Raymond Daveluy; St. Josephs Oratory, Montreal, Quebec 8 pm
Gillian Weir; Viborg, Denmark 7:30 pm

3 September
Gillian Weir; Gothenburg, Denmark 7:30 pm

5 September
Gillian Weir; Hillorød, Denmark 7:30 pm

7 September
Gillian Weir; Roskilde, Denmark 7:30 pm

8 September
Gillian Weir; Copenhagen, Denmark 7:30 pm

9 September
Gillian Weir; Naestved, Denmark 7:30 pm

11 September
Gillian Weir; Sankt Markus, Arhus, Denmark 8 pm

13 September
Gillian Weir; Randers, Denmark 7:30 pm

26 September
*Heinz Lohmann; St. Josephs Cathedral, Edmonton, Alberta 3 pm

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New Organs

The Hendrickson Organ Co., St. Peter, MN^o has installed a 2-manual and pedal electric action organ in St. Mary's Catholic Church, Willmar, MN. The instrument of unit design has 12 ranks of pipes, played from a detached and

movable console. The dedicatory recital was played by Marilyn Mason on April 25, 1982.

^oCharles Hendrickson, David Engen, members, American Institute of Organ-builders.

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4' Spillflöte	2-2/3' Nasard	4' Octave
2' Octave	2' Octave	4' Gedackt
IV Mixture	2' Waldflöte	2' Octave
16' Fagott	1-3/5' Terz	16' Fagott
8' Trumpet	1-1/3' Quint	8' Trumpet
4' Clarion	16' Fagott	4' Clarion
	8' Trumpet	
	Tremolo	

Relocated Organ

J.C. Taylor, Appleton, WI has completed the rebuilding, with additions, of Johnson & Son's Op. 462, 1875, at the First Congregational Church, Sandusky, OH, where James E. Gardner is the organist. This is the organ's fourth home. It was relocated by the Organ Clearing House. The organ is placed at the front of the Akron plan church. The additions are scaled and voiced to blend with Johnson's style. Robert Voecks, Thomas Salzman, and Richard Crane assisted in the project.

GREAT	
8'	Open Diapason
8'	Melodia
8'	Dulciana
4'	Octave
4'	Flute d'Amour
2-2/3'	Twelfth
2'	Fifteenth
IV	Mixture ^o
8'	Trumpet ^o



Hammes-Foxe Organs of Butler, WI has completed a 2-manual and pedal organ of 15 stops and 17 ranks for Immanuel Lutheran Church, Mayville, WI.

The organ has suspended mechanical key action and mechanical stop action.

The drawknobs are of walnut, the natural keys are of box and the sharps are of walnut. The organ's free-standing case is of oiled white oak. Integrated in the pipe shades are hand-crafted pieces of stained glass, complementing the church's windows.

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4' Spillflöte	2-2/3' Nasat	4' Choralbass	8' Stopped Diapason
2' Waldflöte	2' Prinzipal	II Rauschquinte (2') ^o	4' Fugara
III Mixtur (1')	1-3/5' Terz	16' Fagott	4' Flute Harmonique
8' Schalmel	II Zimbel (1/3') ^o		2-2/3' Nazard ^o
8' Chimes	Tremulant		2' Flautino
Tremulant			1-3/5' Tierce
			8' Oboe ^o

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PEDAL	
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16'	Bourdon
8'	Octave ^o
4'	Choralbass ^o
16'	Trombone ^o

^oPrepared

^onew
^{oo}new; bottom octave original

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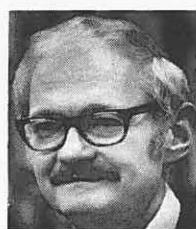
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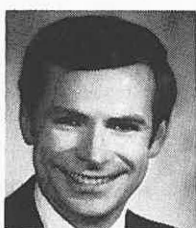
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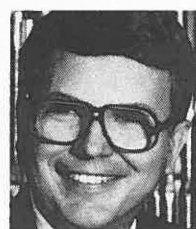
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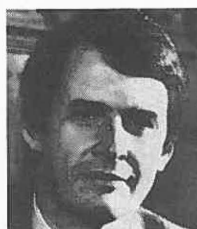
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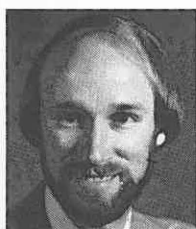
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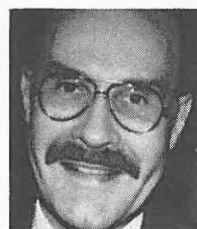
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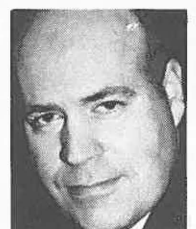
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