

THE DIAPASON

DEC 1 1998

DECEMBER, 1998



Callido organ at the Church of S. Agostino in Corinaldo
Feature article by Francesco Ruffatti on pp. 14-18

Here & There

The Plymouth Music Series of Minnesota presents a concert entitled "Welcome Christmas" on December 6, 12, and 13 at Plymouth Congregational Church, Minneapolis, Minnesota. The program features music by American composers including a new work by Aaron Jay Kernis and Conrad Susa's *Carols and Lullabies: Christmas in the Southwest*. Philip Brunelle conducts the Ensemble Singers and Chorus with brass, harp, organ, guitar and percussion. For information: 612/547-1459.

The Lutheran Church of the Good Shepherd, Lancaster, Pennsylvania, presents its 26th annual fine arts series: December 13, Bach, *Cantata No. 61*; February 14, Britten, *Noye's Fludde*; March 28, Bach, *Cantata No. 179*; May 2, Hymn Festival. For information: 717/393-3958.

The 12th Calvin Symposium on Worship and the Arts takes place January 8-9 at Calvin College and Theological Seminary, Grand Rapids, Michigan. The symposium includes worship, fellowship, learning, and discussion around preaching, drama, organ and choral music, worship, visual art, and congregational song. Presenters include Emily Brink, Alfred Fedak, Michael Hawn, Jorge Lockward, Bert Polman, and many others. For information: 616/957-6822.

The Dallas Chapter of Choristers Guild will present a Midwinter Workshop January 8-9 at the Episcopal Church of the Incarnation in Dallas, Texas. Clinicians include Ann Howard Jones, Helen Kemp, Lee Gwozdz, Wilma Jensen, Cathy Moklebust, Hal Hopson, Lloyd Pfautsch, and others. The workshop will offer sessions for adults, youth, children, handbells and organ. A special Friday evening concert and evensong will feature The Children's Chorus of Greater Dallas and the Chancel Choir of Incarnation Church. For information: 972/727-3497.

A colloquium, **Historic Organs Reconsidered: Restoration and Conservation for a New Century**, takes place January 15-16 at St. Luke's Church in Smithfield, Virginia. The event focuses on the goals and ethics of organ restoration, consists of scholarly papers and panel discussions, and immediately precedes a separate meeting of four specialists who are consulting on treatment of the 1630 English chamber organ at St. Luke's Church. That organ is under consideration for conservation or restoration and forms a backdrop for dialog about the broader issues of organ restoration among specialists in the musical and cultural history of organs, the traditional restoration of organs, and the conservation of organs. Nineteen specialists from seven countries will give presentations. Among the speakers are Robert Barclay, Raymond Brunner, Dominic Gwynn, Christopher Kent, Laurence Libin, Barbara Owen, Bruce Shull, George Taylor, and others. Participation is limited to 40-50 and is by invitation or by application. A post-session visit to the extensive new conservation laboratories of Colonial Williamsburg Foundation will follow the colloquium on January 17. Participants will tour the labs, examine four 18th-century organs, and dine at the King's Arms Tavern. For information: John Watson, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187; ph 757/565-8594.

Trinity Lutheran Church, Lynnwood, Washington, continues its series of organ recitals on the church's Martin Pasi organ: January 17, Clint Krause; March 14, Stefan Göttelmann; May 2, Peter Sykes; and June 27, Robert Bates. For information: 425/745-1316.

The Chicago AGO chapter presents its second annual BYOM (Bring your own music) and Garage Sale on January 31 at Edgebrook Community Church in Chicago. Members are asked to bring music to play that no one else knows and is preferably out of print. The event also includes a garage sale of old music. For information: 847/823-3550.

Emmanuel Episcopal Church, Chestertown, Maryland, continues its music series: February 3, James Lancelot; March 20, National Cathedral Girl Choristers; April 9, Ken Cowan; April 18, Washington College Early Music Consort; and May 7, Rebecca Kleintop. For information: 410/778-3477.

Independent Presbyterian Church, Birmingham, Alabama, will present its 28th annual Religious Arts Festival February 7-14. The schedule includes lectures by Richard Alton (The Spirituality of the Gothic Revival and the Future), a festival banquet, concerts by The Baltimore Consort and the Orlando Consort, the Vagabond Puppet Theatre, and Choral Evensong. For information: 205/933-1830.

The Yale Institute of Sacred Music has announced the second biennial Yale Organ Competition. A tape application must be postmarked no later than March 1, 1999. Finals will be held at Yale University June 3-5. Contestants must be full-time undergraduate students currently enrolled in organ studies in the 1998-99 academic year. First prize, if awarded, is \$4000, and second prize, if awarded, is \$2000. The first-prize winner will also return to New Haven to perform a recital at Woolsey Hall in the 1999-2000 academic year. For information: Yale Organ Competition, Institute of Sacred Music, Yale University, 409 Prospect St., New Haven, CT 06511; ph 203/432-5180.



Daniel Pinkham, Elizabeth Patterson, and Samuel Adler at Master Schola '98

"A Celebration of American Music" was the theme of **Master Schola '98**, which featured Gerre Hancock, Marilyn Keiser, David Arnold, and Robert Fowells. The Schola culminated in a celebration of American music performed by Gloriam Dei Cantores at the Chapel of the Holy Paraclete on Cape Cod, Massachusetts on August 9. The first half conducted by Elizabeth Patterson featured several American composers, including Daniel Pinkham and Samuel Adler who were in attendance. Gerre Hancock was guest conductor for Sowerby's oratorio *Forsaken of Man*. Master Schola is a week-long symposium of courses, demonstrations and private lessons for church musicians, held at the Community of Jesus in Cape Cod Bay, and sponsored by Gloriam Dei Cantores.

The 1998 Royal Bank Calgary International Organ Festival and Competition concluded October 3 with the award of two gold medals and three ancillary prizes: Concerto Gold Medal (\$25,000), Stefan Engels (Germany); Recital Gold Medal (\$25,000), David Goode (England); Bach Prize (\$5,000), Aaron David Miller (USA); Improvisation Prize (\$5,000), Aaron David Miller; Encore Prize (\$3,000), David Goode. Each gold medallist also

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BRIAN SWAGER
Carillon

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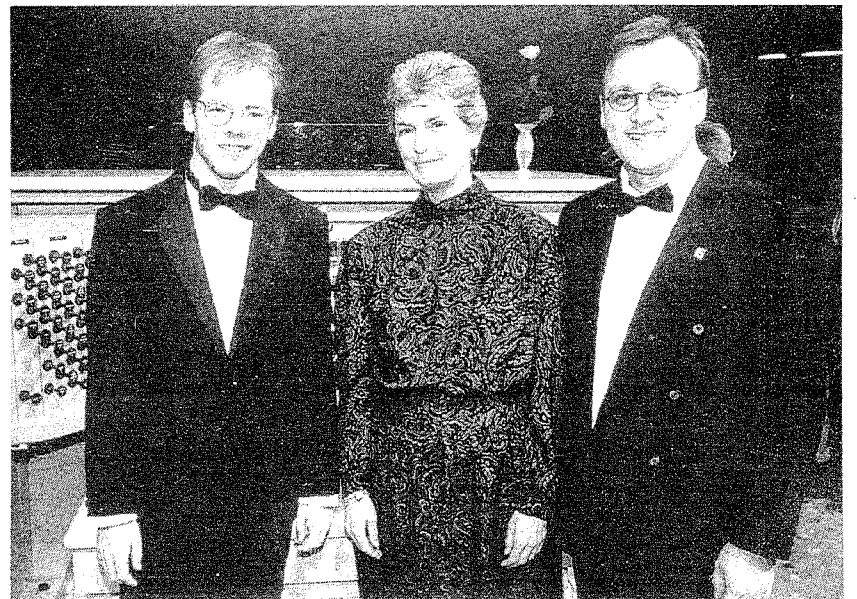
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David Goode, Karen McFarlane, and Stefan Engels

received a four-year career development package from Karen McFarlane Artists, which includes performance engagements, and each of the 10 finalists received \$1,500. In the two-day Concerto Round, finalists performed *Snow Walker*, the commissioned work written by Michael Colgrass for the 1990 Competition, with the Calgary Philharmonic Orchestra, as well as a Bach work with a small group of orchestra members. A new concerto had been commissioned for the 1998 competition; however, the work was not com-

pleted due to the untimely death of composer William Albright. Simon Preston was artistic director of the competition and chairman of the jury, which included Marie-Claire Alain, Michael Barone, Martin Haselböck, Angela Hewitt, Sid McLauchlan, Richard Morrison, and Frederick Swann. Finalists were selected from among 54 competitors at selection rounds in Hong Kong, China; Altanta, Georgia; and Lübeck, Germany. A total of 126 applications were received from 33 countries. The final round of competition was part of a

16-day festival of more than 40 concerts and activities, held September 18–October 3. The next festival and competition will be held in 2002. For information: 403/543-5115.

The American Boychoir played host to nearly 150 choir directors at the annual conference for children's choir directors in September. The choir began its season with three performances of Beethoven's *Symphony No. 9* with the New York Philharmonic October 1–3. On October 7 the choir sang Mahler's *Symphony No. 3* with the Berlin Philharmonic. The choir went on a two-week concert tour of the Rocky Mountain region and points south in late October. In November the choir traveled to Alaska for the first time in its 61-year history. December is the choir's busiest month with concerts, benefits and private engagements scheduled nearly every day, including the annual Christmas concert at St. Bartholomew's Church in Manhattan.

The Glenn Mohr Chorale presented "Ordinary Saints," a multi-media musical celebration of the lives of the saints, at Good Shepherd Catholic Church, Brooklyn, New York, on October 8. The production featured dramatic characterizations depicting the lives of such saints as Teresa of Avila, Dorothy Day, and Archbishop Romero, and the music of Glenn Mohr. For information: 718/998-2800.

Appointments

Courtney Hay has been appointed Organist at First Presbyterian Church, Waynesboro, Virginia, where he will play the 1893 Woodberry & Harris organ restored in 1986 by the Andover Organ Company. Mr. Hay has served as organist-pianist at Main Street United Methodist Church in Waynesboro since 1992.



John P. Higgins

John P. Higgins has been appointed to the new staff position of Associate Booking Director at Phillip Truckenbrod Concert Artists. He will work directly with Booking Director Charles A. Miller. Higgins attended the New England Conservatory of Music in Boston, where he was a major in Historical Organ Performance under William Porter. His earlier organ studies were with Christa Rakich. He is currently organist at the First Congregational Church in Meriden, Connecticut.

Jeff Johnson has been appointed Organist and Choirmaster at Immanuel Church on the Green, New Castle, Delaware. He was installed during a service of lucinarium and evensong. The choir of women and men offered canticle settings by Gibbons and anthems by Bairstow and Batten. Mark Laubach preached the sermon, Patrick Allen and Ruth Hines Gardener read lessons from scripture, Darryl Roland led the choir in an anthem, and Matthew Boatman accompanied the choir. Immanuel Church on the Green is presenting its



Participants in Jeff Johnson's installation as organist-choirmaster of Immanuel Church; front row (l to r): Mark Laubach, Jeff Johnson; back row: Patrick Allen, Darryl Roland, Matthew Boatman

annual Evensong series. The series began in November and is sung on the second Sunday of each month at 4 pm. Following each evensong is an organ recital. Featured performers this year include Paul Fleckenstein, Mark Laubach, Stephen Getty, Phillip Stephens, Matthew Boatman, and Jeff Johnson. Founded in 1689, Immanuel Church is one of the oldest churches in the country and holds the honor of being the oldest continuing place of Anglican worship in North America.

Barbara Luhn has been appointed Director of Music at First Presbyterian Church, Waynesboro, Virginia, where she will direct five vocal choirs and supervise the music program, which includes five handbell choirs. Ms. Luhn received the MMus in conducting from Westminster Choir College last May, and holds a BME from Oberlin College. Before beginning graduate work, she was organist/choirmaster at St. Bede's Episcopal Church in Atlanta for 11 years.



Erik Wm. Suter

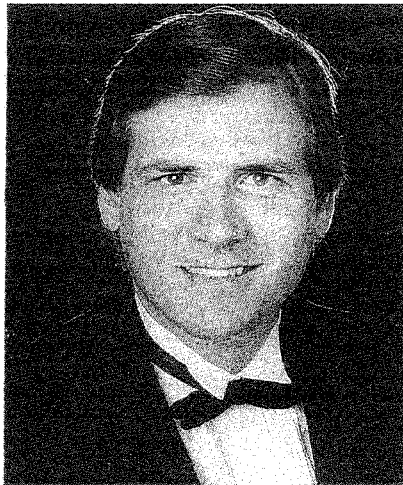
Erik Wm. Suter has been appointed Assistant Organist and Choirmaster at the Washington National Cathedral. Among other responsibilities, Mr. Suter will assist in the vocal development and direction of the Cathedral Choirs of Men, Boys, and Girls, recruit and train the Junior Boy Choristers, and provide organ music for Sunday, weekday evensong, and special services. He will work closely with Douglas Major, Organist and Choirmaster, and Bruce Neswick, Director of the Girls Choir. Suter holds degrees in organ performance from Oberlin Conservatory of Music and Yale University, where he studied with Haskell Thomson and Thomas Murray, respectively.

Here & There

Pianist **Paul Bisaccia** is featured on a new recording, *Rhapsody in Blue: Gershwin's Complete Solo Piano Music*, on the Towerhill label (TH-71980). The program includes 26 selections. Available for \$17 (includes handling and first class postage): Towerhill Records, 181 Elizabeth St., Hartford, CT 06105-2220.

Blaine Butler is the composer of *The Four Seasons: Four Festive Marches for Organ*. The work was commis-

sioned by the New York Foundation for the Arts for the 1500th anniversary of the Church of SS Felice e Ferdinando in Vicenza, Italy. Butler was a student of Nadia Boulanger and later assistant to Leonard Bernstein and Virgil Thomson. He has taught at Middlebury and Yale. To order: \$20, Blaine Butler, Apt. 308, 120 Dwight St., New Haven, CT 06511; for information: 203/776-4709.



Raymond Chenault

Raymond Chenault made his New York Carnegie Hall debut on November 22, conducting Mozart's *Coronation Mass*, K. 317, with choir, soloists, and orchestra. The choir of All Saint's Church, Atlanta, Georgia, where Chenault has been organist and choirmaster since 1975, joined several other choirs from Georgia, Maryland, and New York for this performance hosted by MidAmerica Productions in their 16th season. In addition, the All Saint's Choir sang at New York's Cathedral of St. John the Divine for the 11 am service. Chenault has also been choral director and director of fine arts at the Lovett School in Atlanta since 1976.

Stephen Darlington assumed the Presidency of the Royal College of Organists at a meeting of the RCO Council on September 19. He will hold office for two years, and succeeds Dr. Martin Neary. Since 1985 Darlington has held the post of organist and tutor in music at Christ Church, Oxford, combining his appointment with a university lectureship in music. His career began at Christ Church, where he was organ scholar 1971–74, studying with Simon Preston. He subsequently spent four years as assistant organist at Canterbury Cathedral, before being appointed master of music at St. Alban's Abbey. After a year at St. Alban's, he also became artistic director of the St. Alban's International Organ Festival.



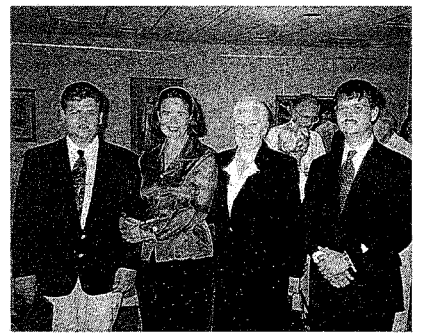
JanEl B. Gortmaker

JanEl B. Gortmaker recently performed Poulenc's *Organ Concerto in G-minor* in connection with the Annual Occasion of the Arts held each October in Williamsburg. Dr. Gortmaker is associate organist and choir director of Bruton Parish in Colonial Williamsburg, where she gives nearly 40 recitals each season. She also played harpsichord for a recent chamber music recital with violinist Susan Via. Next summer Gortmaker will perform on the Methuen organ recital series.

Joan Lippincott is featured on a new recording, *The Leipzig Chorales of Bach*, on the Gothic label (G 49099). Recorded on the Flentrop organ of Duke University Chapel, the CD includes 15 of the Leipzig chorales; only the alternative versions of *Komm, Heiliger Geist* and *Jesu Christus* (BWV 652 and 666) are omitted. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

Dan Locklair's Phoenix Processional for organ has recently been published by Ricordi. The work is an extraction from the composer's *Phoenix Fanfare and Processional* for brass quintet, percussion and organ. Hal Leonard Corp. is the North American agent for Ricordi.

James McCray's setting, *Now Well May We Mirth Make*, for SATB, harp, celeste, flute, and soprano solo, has been published by Mark Foster Music Company (#579). Based on 15th-century carol texts, the eight-minute setting is suitable for church and school choirs.



Benjamin Keseley, Christa Rakich, Kathryn Ulvilden Moen, and Dana Robinson, professor of organ

Christa Rakich performed for the annual Kathryn Ulvilden Moen Scholarship concert at Luther College in Decorah, Iowa. The intent of the concert is to provide an inspirational model for students who wish to study organ. The endowed scholarship affords ongoing assistance throughout the student's four years of study, and the scholarship recipient is announced at the concert. This year's scholar is **Benjamin Keseley**.

Krystian Skoczowski is featured on a new recording, *Noël en Europe*, on the Studio Christal label (SCACD 43207). Performed on the Rinckenbach organ at St. Martin's Church in Ensisheim, Alsace, France, the program includes works of Boëllmann, Nowowiejski, Franck, Bossi, Liszt, and Brahms. For information: 0 30 397 31 316.



Stephen Tharp

This past August, **Stephen Tharp** played a concert at St. George's Hall, Liverpool, England, on the historic "Father" Willis organ of 1855. Having been closed to the general public for several years, St. George's Hall was temporarily re-opened during July and August for an unveiling of the hall's partially completed restoration. A series of concerts, lectures, exhibits, and tours was scheduled during this time, prior to the re-closing of the hall in September for further refurbishment. Tharp is assistant organist at St. Bartholomew's

Church in New York City. The only American to play on the series, he is represented by Karen McFarlane Artists, Inc.

Michel Tissier is featured on a new recording, *Michel Tissier à l'orgue Riepp-Formentelli de la Collégiale de Beaune*, on the Euromuses label (EURM 2034). The organ of Beaune Collegiate Church dates from the 18th century (C.J. Riepp), restored in 1985-88 by Barthelemy Formentelli; four manuals, 51 stops. The program includes works of Scheidemann, Arauxo, Scheidt, Nivers, Boyvin, Schumann, and Grunenwald. For information: ph 33 1 80 30 61 14.

Larry Visser recently joined the Calvin College Capella as organ accompanist on their early summer tour of England and France. The itinerary included Ely, St. Edmundsbury, St. Paul's, Canterbury, St. Augustin, and Chartres Cathedrals. Visser is a published composer of music for both choir and organ, as well as hymnody. He currently has six organ volumes and five choral anthems published by Wayne Leupold Editions. His compositions are also represented in "Discover the Organ," a new multi-volume elementary keyboard method for young organists. In October of 1997, Visser wrote a hymn text and tune (*Come, Celebrate God's Gifts Made Known*) to honor Marilyn Mason for her 50 years of teaching at the University of Michigan. He was commissioned by his former teacher, James Kibbić, to write a new hymn text and tune for the September 20 dedication of the new Létourneau organ at First Baptist Church, Kalamazoo, where former Michigan classmate Karl Schrock serves as organist and director of music. The tune name of the hymn (*From the Heights of Heav'n Resounding*) is Schrock, in honor of Karl. Visser is currently director of music and organist at First United Methodist Church in Plymouth, Michigan.

The Choir of St. John's Episcopal Cathedral, Denver, Colorado, is featured on a new recording, *A Festival of Nine Lessons and Carols*, on the Gothic label (G 49101). Donald Pearson is organist-choirmaster and John Repulski is assistant organist. The program includes works of Chapman, Willcocks, Boles, Near, Emery, Chilcott, Rutter, Berkey, Warland, Carter, and others. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

MMC (Master Musicians Collective) has issued two new CD recordings of interest. Francis Judd Cooke's *Cantata: The House of Christmas* is based on the poem by G.K. Chesterton. Jerzy Swoboda conducts the Warsaw National Philharmonic Orchestra and the Warsaw National Chorus. (MMC 2039) A second recording includes Nevett Bartow's *Mass of Bells, Motet: The King of Love My Shepherd Is, and Concerto for Harpsichord & Chamber Orchestra*, op. 3. Anthony Morss conducts the Slovak Philharmonic Choir and Slovak Radio Symphony Orchestra. (MMC 2060) Master Musicians Collective, P.O. Box 2127, Woburn, MA 01888; ph 781/944-0959.

JAV Recordings has released two new recordings of Christmas music. *Behold the Star* (JAV 106) features the Choir of the Riverside Church (NYC), Timothy Smith, director of music and organist, in 18 selections, along with a 44-page booklet (\$17.98 plus shipping). *Sing, Choirs of Angels* (ER-110) features the Choir of St. Bartholomew's Church, New York, William Trafska conductor, Daniel Moriarty organist; 13 selections; \$15.95 plus shipping. For information: 888/572-2242.

The Organ Historical Society has published *The Aeolian Pipe Organ and Its Music* by Rollin Smith; hardbound, 554 pages, more than 150 photographs and illustrations. The book documents

the oldest, largest, and longest-lived maker of residence organs and the music they were designed to reproduce. Aeolian pipe organs, most of which play automatically via rolls as well as key-boards, were exclusively installed in the homes of the wealthy to provide music of high tonal quality in an era before the scratch and static of the phonograph and radio improved. A list of these owners, or "patrons" as they were called by the company, includes America's most prominent names: Carnegie, Rockefeller, Tiffany, du Pont, four Vanderbilts, Eastman, Schwab, Frick, Curtis, Wrigley, Reynolds, Woolworth, Penny, Packard, Olds, Ford, Chrysler, the Dodge brothers, the Mayo brothers, and the Ringling brothers. An annotated list of more than 900 pipe organs built by the Aeolian firm 1894-1932 includes contract dates, prices, additions and alterations, and indices by owner and geographical location. The firm also built an automatic player that enabled exact reproduction of performances by such organists as Bonnet, Dupré, Bossi, Vierne, and others. In addition to biographies of 54 recording organists, each with a discussion of their rolls and contribution to recorded organ music, the book includes more than 50 stop-lists. Some 1,200 rolls are catalogued by composer and organist; \$39 + \$2.50 shipping in USA; OHS, P.O. Box 26811, Richmond, VA 23261; ph 804/353-9226.

Greenwood Publishing has announced the publication of *Twentieth Century Danish Music: An Annotated Bibliography and Research Directory*, by Lansing D. McLoskey. A comprehensive guide to Danish music, the book offers an extensive annotated bibliography and a directory of all organizations, institutions, and facilities in the world pertaining to 20th-century Danish music. The bibliography includes printed media of composers, music, music theories, musical developments, and general musical life in Denmark in the 20th century, with an emphasis on the post-Nielsen era (1931-present); 176 pages, \$69.50; for information: 203/226-3571.

Anglo-American Music Publishers, London, has announced the publication of four new organ works: *Organ Mass* by Nicholas Jackson; *Choral: Hommage à César Franck* by Gerald Hendrie; *Prelude and Fugue: Le Tombeau de Marcel Dupré* by Gerald Hendrie; and *Toccata and Fugue: Le Tombeau de Marcel Dupré* by Gerald Hendrie. Sole distributor for the publisher is Worldwide Music International, P.O. Box 161323, Altamonte Springs, FL 32716; fax 904/743-3294.

Bärenreiter has announced the release of *Organ Music from Russia*, a three-volume anthology edited by Alexander Fiseisky. The anthology offers a representative cross-section of 150 years of organ music in Russia and the former Soviet Union. Each volume in this bilingual publication is arranged in chronological order and contains a detailed historical overview and a text-critical commentary with list of sources. For information: ph 49 (0) 561 31 05-154.

Shawnee Press has announced its distributorship of the British Bosworth Music Publishers products and Spain's Unión Musical Ediciones, S.L., in the United States and Canada. For information: 800/962-8584.

ChoirPros is a free website that allows professional singers and keyboardists to list their contact information so that organizations that use paid singers and/or accompanists can find them and contact them. ChoirPros includes listings internationally. For information: <http://www.choirpros.org>

Allen Organ Company recently installed a George Wright Signature Series theatre organ in Jack Singer Hall, Alberta, Canada. For information: 610/965-3098.

Letters to the Editor

Peterson history

Scott Peterson's wonderful article (page 16, October issue) was like a mini-history of the electronic organ and electric action business, and good reading. But I couldn't let him get away with the casual assertion that the problem with the electronic organ is "when sounds were combined electrically before being played through the speakers." This can be disproved with a simple experiment: play a good CD of an organ through a good hi-fi system, and then find an electronic organ that sounds as good. I haven't been paying attention for some years, so such things may exist by now, but they certainly didn't in the '50s and '60s, the period in question.

J.G. Owen
South Huntington, NY

Carillon News

by Brian Swager

<http://www.carillons.caught.in.the.net/>

Sydney J. Shep is Associate Carillonneur of the National War Memorial Carillon in Wellington, New Zealand. She wrote this reflection on carillon web sites for the newsletter of the Guild of Carillonneurs in North America. Dr. Shep is also a Printing Fellow at the Wai-te-ata Press at Victoria University of Wellington.

New tech, high tech, more tech, no tech? As everyone gets on the proverbial bandwagon to create web sites, the world of the carillon is no exception. In this review of carillon sites, I want to survey some of the existing sites, assess them according to some principles of effective web design, look at the fundamental nature of the electronic medium, and point out the pitfalls for those contemplating their own entry into this new performance field.

What are the advantages of a web site? As most of us are aware, the contemporary hunger for information has engendered a network of facts and figures which requires a different kind of tool for efficient access and navigation. The internet is one such tool which complements but does not substitute for existing tools. This is particularly true both in its role as a dynamic, continually updateable, on-line database and in its populist form, the newest vehicle for super-marketing and advertising. Print-based resources still have a place in our lives and consciousness, and books are definitely not dead. So, what information about the carillon can be best delivered through the internet rather than through any other communication medium? Pictures, sound, video, statistics, recital programs, publications? Most of these, yes; some, definitely not; and others, well, design is everything.

Virtually all web sites these days include a picture of the tower, possibly the bells themselves, maybe even the clavier and performer. Great—a picture can paint a thousand words. But remember, not all computers have image-capabilities and those that do may not be operated by a user who wants to spend time (and money) downloading a full-screen, full-color bitmap. A useful text tag describing the image both permits the non-image user to feel part of the imaginative net-scape, and acts as a signal for the image-capable to click here if s/he so desires. Another shortcut is to provide only a thumbnail of the image with a hypertext link to its "full" size version, but again, use the full-size image opportunity to add a caption line.

Many web designers think images add a little spice to the page to save it from boredom and inertia. However, a few images here and there, surrounded

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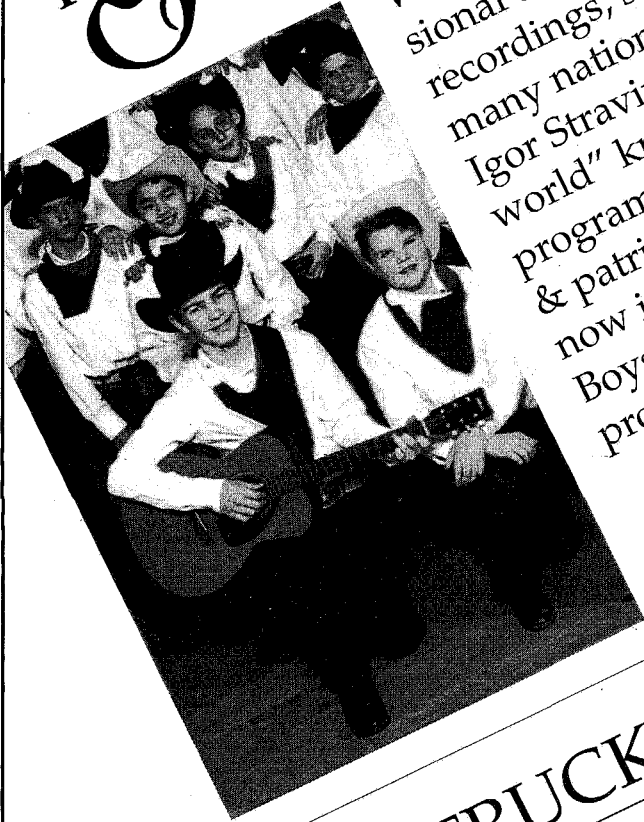
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The Texas Boys Choir



With over a half century of professional touring, over thirty commercial recordings, several Grammy Awards, and many national television appearances, and Igor Stravinsky described as "the best boys choir in the world" knows how to entertain. They do it with highly varied & patriotic songs. Traditionally a choir of trebles, the ensemble now includes the changed voices of older students from The Texas Boys Choir School, greatly expanding the scope of the choir's programming.

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by text so dense you might as well read it in a book is not the answer. Screen resolution is an eye-wearing 72 dpi, not the 1220-2400 dpi we are accustomed to in print. For example, if you are presenting a guided tour of your carillon, don't let the text do the driving. Add graphic navigational aids like maps and pointers. Otherwise, you are encouraging the reader to download to a print version, and haven't you then lost the whole point of using this electronic medium? On this point, compare <<http://www.chapel.duke.edu/chapel/ur.htm>> Duke University Chapel with <<http://smith2.sewanee.edu/gsmith/MapServe/AllSaints.html>> All Saint's Chapel.

Furthermore, like creating an advertising slogan or a poster, the web site requires a different kind of writing—clear, concise, to the point—definitely more a report than an essay. Hypertext links assist in ordering these chains of information nuggets. Think of the home page as both cover and table of contents, not the whole book itself. Since first impressions are everything, the home page can either tempt your reader to continue the journey, or can turn her/him away completely. A simple, catchy layout with the primary facts plus a road map for further exploration all in the space of one screen, are sufficient for the home page. The advent of frames and tables-supporting browsers has led to greater awareness of the need for simple design, a tune called KISS ("Keep It Simple, Stupid") which paper-based graphic designers have been singing for decades. Good examples are found at: <<http://www.cis.yale.edu/carillon/>> Yale University Carillon and at <<http://www.bells.usyd.edu.au/>> University of Sydney War Memorial Carillon.

Through several levels of linking hierarchy (the pros suggest three levels maximum—with four you're in danger of getting lost yourself), a large amount and variety of information can be presented, but order it in advance to help your readers along the path.

Let them savor the information byte by dark chocolate byte rather than confusing them with the whole cake. And to prevent information overweight, recall what Dorothy says in "The Wizard of Oz"—there's no place like home. At the bottom of each page, a "Home" or "Back to Home Page" link provides a way of getting out of the sensory maze. For the overindulgent, take a look at <<http://www.cict.fr/toulouse/carillon/carillons.html>> if you want to be overwhelmed by blinking video clips, dark image backgrounds and text which is barely decipherable. We are in the business to communicate, even in the post-modern world, *n'est-ce pas?*

Additional multimedia features available on the net can be a trap. As with images, both sound and even more so, video, require enormous amounts of time to download, memory, and specialist software. Are the results worth it? Let's look at sound for a moment, something most folks probably think is an

ideal marketing tool for an instrument which, after all, is an audio experience. We all know that the carillon and its acoustical environment is one of the most difficult instruments to record, new digital technologies notwithstanding. Translate that to computer reproduction on the net and are you really doing the carillon a favor by including a sound byte? A barely recognizable, 410K, 20-second morsel of Jef Denyn complete with high-volume hiss and overmodulation certainly doesn't do justice to the composer, performer or instrument. Ditto, a 312K, 30-second, unnamed and unnameable folksong. As the net is becoming more and more a powerful marketing tool, you could be responsible for turning people right off the carillon because your sonic shorthand is such an inadequate representation of the real thing. No wonder an electronic carillon sounds like a better option for the un- or mis-informed!

Until sound reproduction is more advanced on the computer, an excellent solution is to list where good-quality carillon recordings can be bought. The easiest mechanism for this is to include a linked e-mail address for further information, or even an order form if you are in the distribution business yourself and have no qualms about electronic commerce. If you want to list recordings, music editions, catalogs, or other statistical information, you need to provide clearly, visually-oriented material. Take the example of music composition. Some organizations go to a lot of work to provide octave range capabilities of the music they are selling, recognizing that most carillonists are shopping for music they can play on their own instruments, or music of a particular variety such as original compositions, arrangements, solo, duets, etc. So, rather than long composer/title lists which make the screen-reader go cross-eyed in short order, why not provide a set of links starting with instrument size, or with genre of music. Shaping the information in a manner appropriate to the instrument and its musicians is important. Long alphabetized lists just don't sell your product to carillonists or anyone else out there.

And, don't forget to update your information. The whole advantage of the net is that it provides the opportunity to furnish the most recent information. Such dynamic, online database capabilities are useless if the material is inaccurate or obviously outdated. The record of last year's concerts, workshops, and congresses may provide an interesting archive of facts and figures, but does nothing for the image of an institution if such information is tired and worn, or worded in the present tense. In the hiatus between annual events, why not include a general announcement about forthcoming events and retain last year's to give an indication as to the breadth of programming. The need to be vigilant about this is an essential part of the public profile of the instrument. Similarly, don't rely on someone else to tell you when your links to other sites no longer work. It is

your responsibility to check them regularly or use one of the software packages that can autocheck for you. There is nothing so frustrating to the first-time surfer or seasoned user to come up with a screen which shouts "URL Not Found." This also goes for many web sites which have changed servers or directory architecture and are likewise inaccessible unless you too change your html files.

Finally, where to start to get an overview of the wealth of carillon sites out there today and to assess their strengths and weaknesses? Most people begin with the proprietary search engines which come with your browser software: yahoo, lycos, etc. Yahoo's search pulls up nine entries for carillon; judge for yourself their relevance to our concerns: the Lubbock, Texas "Carillon Retirement Center" (not a bell in sight except for the corporate identity); two entries for electronic carillon manufacture (why spend money and time on old bells when you can have the chime master system); and most obscurely of all, the University of Regina's long-standing student newspaper entitled (what else) "Carillon." Lycos is more fruitful, with 1,225 "relevant documents," the first 19 out of 20 at least having something to do with the bell instrument we all know and love. In the interests of time and sanity, I suggest you bypass this route completely and jump to an excellent point of departure, Trinity College, Hartford, Connecticut Guild of Carillonists' home page, URL <<http://www.trincoll.edu/~carrill/carillon.html>>. In one hit, the major carillon installations worldwide are available for your surfing pleasure. Enjoy!

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonists in North America, write to: CGNA, 37 Noel Dr., Williamsville, NY 14221.

Music for Voices and Organ

by James McCray

Communion Music

Christ in the common place
Of bread and wine,
Offers himself, his grace.

Fred Pratt Green
An Offertory Hymn

One of the central features of the Christian religion is Communion. Its frequency of use varies within denominations. Several churches celebrate Communion as part of each worship service, some have it once a month, and others celebrate with less frequency, treating it as a very special event. Those private moments during Communion often are charged with strong emotion and tend to be filled with hope. This act of taking bread and "wine" serves as a

vital link to the past.

Using music during this process, especially in large churches where much time is needed for all to be served, adds power to the moment. Sometimes those taking communion must stand in a line waiting their turn. In the post-Communion periods for those served first, music can provide an extension of the event. Many churches simply have music performed by the organist. Sometimes the choir can sing appropriate Communion music. A mixture of anthem-like settings and simple hymns can help with the congregation's focus.

With each new year, I usually include the purchase of one or two new octavo settings of Communion music. When first used, they are sung as the anthem on Communion Sunday (which is only once a month in our church); then later in the year they are used as music sung during Communion. The choir remains seated while the congregation is served, and they sing one or two special settings, one or two Communion hymns from the hymnal, and alternate back-and-forth with music performed by the organist. This process has had an overwhelmingly positive response from the congregation. They find it meaningful to hear Communion texts before and after they have been served. And they also enjoy the serenity of gentle organ music to contrast with the choir. It is possible to use handbell choirs at this time as well.

Listed below are several Communion anthems which can serve as special music for these Sundays. Let your choir build a solid repertoire of music for Communion and this event will grow in emotional impact.

Bread of Sorrows, Wine of Tears, Lloyd Larson. SATB and keyboard, Beckenhorst Press, Inc., BP1515, \$1.25 (M-).


The keyboard music is very busy with flowing lines that give a solid background for the choir. The choral music is easy with a recurring, tuneful melody that appears in several arrangements such as unison, two parts, and full choir. Tender music for a thoughtful text.

Oh, Come to the Sacred Feast, Dana Mengel. SATB and keyboard, Carl Fischer, CM8522, \$1.25 (E).

There are several stanzas in this simple setting which has a folk-like character. The keyboard is very easy with homophonic textures that often double the choir. Except for one brief canonic area, the choral writing is much like a hymn.

Bread of the World, Peter Pindar Stearns. SATB unaccompanied, Paraclete Press, PPM09808, no price given (M).

This is the first piece in his *Two Communion Motets* which are published separately; the other one is *The Living Bread*. This motet is in two relatively similar halves. Using some counterpoint, mild harmonies, and fresh chordal progressions, the music has a



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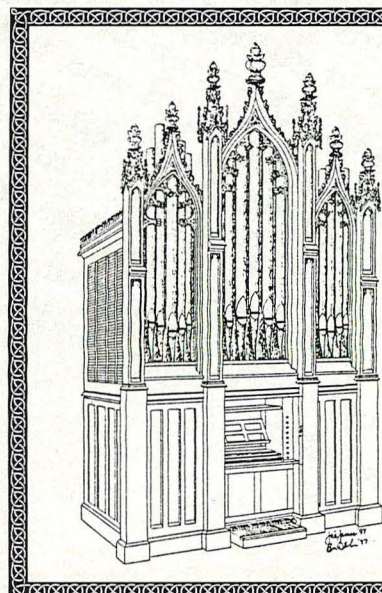
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quiet sensitivity. Solid compositional craft is evident. This sensitive setting is one that the choir will enjoy singing each year. Highly recommended.

Let Us Break Bread Together, arr. Philip Gehring. SATB unaccompanied, Concordia Publishing House, 98-3388, \$1.25 (M).

Following a traditional arrangement format, this setting has some divisi, a few surprising chord changes, and builds to a loud, dramatic section. Several stanzas are included in this attractive setting, best used as special music in the service rather than background music during Communion because of the wide range of dynamics employed.

Eat this Bread, Mark Barnard. SATB, keyboard, and optional 2 or 3 octaves of handbells, Unity Music Press (Lorenz), 10/1745U, \$1.40 (E).

The score includes a separate handbell part and a one-page congregational part that may be reproduced. The hand-

bells provide a harmonic chordal background above the keyboard which is more arpeggiated. There are four stanzas with refrain; very simple music with an octave range and frequent unison singing. Easy enough for any type of choir.

This is the Bread, Daniel Pinkham. Two-part choir of mixed or equal voices and organ, E.C. Schirmer, No. 4447, no price given (E).

The choral parts move in and out of unison as they float above the organ which plays chromatic lines, often with parallel thirds. The music has dissonance that evolves from the organ harmonies; the choral lines are very easy to sing.

Strengthen for Service, Lord, Austin Lovelace. Unison and keyboard, Randall M. Egan, Pub., #EC-277, \$1.10 (E).

This easy Communion anthem achieves variety by changing the har-

monic palette as it moves forward with the same melody, and by having the unison sung by the men and women separately, and also the full choir together. This would be especially useful for singing during Communion.

In the Quiet Consecration, Robert Lau. SATB and keyboard, Coronet of Theodore Presser Co., 392-42166, \$1.30 (M).

Lau's setting moves through several keys, while retaining the same melody and choral textures. The keyboard is very easy. The slow tempo, soft dynamics, and sparse writing creates a gentle ambiance.

Communion Rite: Come and Eat this Bread, Marty Haugen. SATB, cantor, congregation, and flexible accompaniment of keyboard, flutes, and guitar, G.I.A. Publications, G-4774, \$1.20 (E).

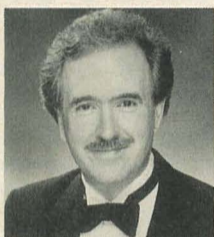
There are several "movements" which include Fraction Rite, Instru-

mental Interlude, Communion Processional Song, and Tone for Prayer After Communion (Priest). On the back cover is music that may be duplicated for the assembly. The choir sings in four parts and also unison with an obbligato line for the assembly. There are five stanzas which gives large congregations enough time to take communion during the Processional Song.

Book Reviews

The Organ Department, School of Music, the University of Michigan, Reflections 1947-1997. 231 pages, softbound, published by the University of Michigan School of Music, available from the Organ Department, the University of Michigan School of Music, Ann Arbor, Michigan, 48109-2085. \$30 postpaid.

The thirty-two pages of testimonials



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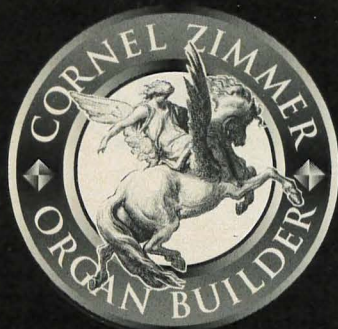
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from graduates included in *Reflections*, many displaying unabashed admiration for Marilyn Mason, give evidence of the positive influence she has had on many organists and their careers. This publication is indeed a tribute to Mason's fifty years at the University of Michigan, but it is also much more. Far be it from Dr. Mason's modus operandi to neglect an opportunity to promote the organ department, honor her past and present colleagues, and solicit input from students. Copious information about many aspects of the venerable organ program at Michigan resides between the covers of this volume, rendering it a resource for prospective students and a keepsake for alumnae. The perspicacious reader, however, may also recognize a theme pervading the disparate elements of this collection and Mason's career at Michigan: the congeniality and cooperation with her colleagues which she wisely cultivated over the years, and which played no small role in her success. Hers is an example well-worth emulating. In publishing *Reflections*, Mason has used her boundless energy once again to serve her profession by providing this comprehensive handbook.

Reflections is dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian, three distinguished Michigan professors. Biographies of Moore, Christian, and Robert Noehren, and a timeline and organ department family tree provide the factual backbone for the first section of the book, "History of the Organ Department." Anecdotal remembrances of Michigan experiences and personalities, contributed by current and former faculty and students, enliven the history and add a personal touch. Robert Glasgow's account of his early years at Michigan, Mason's conversation with Earl V. Moore, and Robert Clark's reminiscences are particularly enjoyable reading. In contrast, James Kibbie's piece, "Four Questions for the Organ Department's Future," injects some vision for the future into the celebration of tradition. Acknowledging the value of continuity and tradition at Michigan, yet listening to and learning from his students, Kibbie poses these questions: What core values should we teach? Which students will be welcome at the University of Michigan? What kind of instruments will our students play? What repertoire will our students play? His answers are insightful and deserve consideration.

Nine scholarly articles written by graduates from the doctoral program are characterized by depth and thorough research, attesting to the quality of Michigan students. Most of the articles deal with some aspect of repertoire. The two most interesting pieces, however, are Melody Meadow's "Words and Music: Can Religion Survive in Spite of the Church," and Kenneth Logan's "The Shaping of Performance Perspectives: Historic Organs and Their Replicas as Mentors." Also included in this section are an essay about the registration of Schoenberg's Organ Variations by Schoenberg expert Jan Maegaard and an account describing her study of the Variations with Schoenberg by Marilyn Mason. Following the articles, the reader will find a faculty discography (Glasgow's fine recording of Franck is curiously omitted); a list of organ department courses, scholarships and awards; and information about Mason's historic organ tours.

The last section of the book consists

of twelve appendices, again providing a wealth of information: a list of A. Mus. D. graduates and the documents they've written, a complete list of Michigan organ graduates, organ music commissioned by Marilyn Mason, photos and information about the three important instruments on campus—the Aeolian-Skinner organ at Hill Auditorium, the new Létourneau located in James Kibbie's studio), and the Fisk organ (the Marilyn Mason organ) at the School of Music. The final appendix serves as the liner notes for the compact disc which is included with *Reflections*. The disc features Marilyn Mason in recital at the National Shrine of the Immaculate Conception, performing works by Bach, Dupré, Alain, van der Horst, le Clerc, Pergolesi, and Lidon. The inclusion of the CD renders the book a bargain at \$30.

In a brief foreword to *Reflections*, Dean Paul Boylan offers the following tribute to Marilyn Mason: "Marilyn Mason has been, throughout her entire career, a model of the ideal faculty member. She has been a devoted and challenging teacher to generations of organ students. Beyond her wonderful teaching, however, she has continued to be an advocate and mentor for her students beyond those years following graduation. In addition to her remarkable accomplishments as a performer, she has been a leader in promoting new music for the organ and has played a leading role in advancing literature" (p. iii). She has been a vivacious spokesperson and promoter of not only the Michigan organ program, but also the organ and its music in general. To James Kibbie's "Four Questions for the Organ Department's Future," I would add a fifth: When Marilyn Mason, the dynamo behind the department, retires (which is hard to imagine), who will be her successor? We can only hope for an equally dedicated and energetic heir apparent.

—Dr. Marcia Van Oyen, AAGO
Glenview Community Church
Glenview, Illinois

Gerhard Brunzema: His Work and His Influence, ed. by Thomas Donahue. Scarecrow Press, Inc., 1998; 4720 Boston Way, Lanham, MD 20706.

It might be said that a key to the greatness of any artist is the ability to paint a large or small canvas with equal beauty. This approbation may be made in organ building as well as painting—larger is not necessarily better. Often the smallest organs are the most exciting and challenging to build, just as the smallest canvases may represent a prodigious amount of work.

Gerhardt Brunzema knew this maxim well and devoted a significant portion of his career to building organs of just a few stops. Perhaps more significantly, he applied the same exactitude and care to the design and construction of his largest instruments.

The existence of these finely crafted "small" organs is, in the opinion of this organ enthusiast, the key to an appreciation of his entire output. His organs are characterized by compactness, economy of decoration and clarity of tone. From the smallest to largest, they make a clear and concise statement of the intrinsic values he carried from one instrument to the next.

In a biographical sense, these aes-

thetics were probably formed by a lean life style and the spare economics that were part of his career early on. Everything he owned—of time and material, both spiritual and temporal—went into the organs. In his early work with Juergend Ahrend the fledgling firm was known as "A & B Organs" or the "apple juice organ builders" because they could rarely afford the luxury of spirits. Their first automobile was a Volkswagen, given to them by a Canadian lawyer who fortunately noticed that they lacked the means to visit the great organs of Europe.

Brunzema was similarly spartan (and pithy) in his comments about organ building in general. When asked what single factor contributed most to an organ builder's success he responded "Getting the volume right." I had the opportunity to ask him what factors should be taken into account in the decision to save or abandon an existing organ. He said a single word: "access." I felt that these terse comments somehow characterized the frugality and moderation that were part and parcel of his organ building style.

When Brunzema left Europe to continue his career with the Casavant firm in Quebec, he immediately simplified the mechanical action organs that he encountered there. As a consequence of his short association with that firm, he left an indelible mark on hundreds of tracker organs in the Americas. He personally supervised the construction and voicing of some of the finest pipe organs in the country.

This remarkable career had to be guided by a sense of the architecture of time and space, as well as lead, tin and wood. He developed a personal "sound ideal"—a unique tonal quality that was all his own, whether it surfaced in organs he made with Juergend Ahrend, Casavant, or in later years, in his own shop in Ontario.

His instruments bring together both historic and modern organ building concepts in unique designs that seem to flow from one instrument to another. The architecture of his entire output seems to suggest a long term focus in all of his organs.

Perhaps the best way to read this *Festschrift* is to start in the middle of the book with his opus list. In his collaboration with Juergend Ahrend, there are found many small organs and restorations in village churches throughout The Netherlands, England and Germany. One after another, the organ cases show a renaissance influence that translates itself directly into their organs of the 20th century. Brunzema adamantly believed that the ornamentation of the organ case should not exceed that of the room in which it stands. This is most evident in the drawings that are presented by Thomas Donahue.

Brunzema's work in the '80s embraced the same fascination with small instruments, from continuo to 2-manual organs. He was a master of the construction of the "Kisten Orgel" or transportable "box organ." He understood all the issues that surrounded these instruments from durability and ease of tuning to efficient and cool-running wind supplies.

Thomas Donahue has faithfully provided the reader with excellent sources and information on many facets of Gerhard Brunzema's career. He includes Brunzema's own writings and contribu-

► page 10

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These writings of so many bright lights of the organ world reflect upon Brunzema's career from many directions and perspectives. This multiplicity of observations is very satisfying to the reader. Donahue offered these various points of view with the impartiality of an observer. He does not get in the way of the reader's journey. He stands aside and lets the diamond shine. I encourage the reader to do the same.

—Herbert L. Huestis
Ladner Village, British Columbia

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Angels We Have Heard—John Walker and the Shadyside Choir, Shadyside Presbyterian Church, Shady-side, Pennsylvania. Pro Organo CD 7089; total playing time: 69:40; \$15 plus \$3 shipping from Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224.

Contents: *The holly and the ivy*, arr. Rutter; "For unto us a child is born" (*Messiah*), Handel; *In the Bleak Midwinter*, Darke; *Ave Maria*, Biebl; *O Bethlehem*, Dickinson; *Salvation is Created*, Tschesnokoff; *Meditation: Sleep of the Infant Jesus* for organ, harp and viola, Henri Busser; "And the glory of the Lord" (*Messiah*), Handel; *Keresimesi Qdun De O*, arr. Whalum; "I Saw 3 Ships" (*Christmas Cantata*), Bush; *Once in Royal David's City*, Wichmann; *Mary's Magnificat*, Carter; *Gesu Bambino*, Yon; *O I would go to Bethlehem*, McK. Williams; *O Holy Night*, Adam; *Carol Medley*, arr. Walker.

Christmas comes without fail each year, and perhaps this is why all choral ensembles feel compelled to produce and release at least one Christmas CD. Inevitably, many of these are relegated to a vast lot of the "mediocre." Not so with this disc. It is one Christmas recording that delivers its share of expected musical thrills, yet still touches the heart through an equal attention given to the gentler side of the Nativity. John Walker, organist/choirmaster at Shadyside Presbyterian in Pittsburgh, has prepared and executed a glorious program in "Angels We Have Heard." I have both of Walker's previous Shady-side choral CDs in my library (Pro Organo CD 7043 "To behold the fair beauty" and CD 7072 "A Choral Harvest"). A quick comparison confirms my suspicion that the Shadyside choir is indeed evolving handsomely under his direction. This third disc exhibits the

most striking improvement yet with regard to refinement in in all areas of Shadyside's choral sound.

The spritely opening of John Rutter's setting of "The Holly and the Ivy," performed at near-breakneck speed, has both precision and warmth. In the two Handel choruses from the *Messiah* (with conservative tempi), a small chamber instrumental ensemble is matched by an equally light, delicate & precise, chamber quality in the choir. The light, bubbly quality in the opening of "For unto us a child is born" sets us up for a later excitement that builds gradually and culminates in the voices and instruments joining together in the happily reeling off of a veritable symphony of 16th notes. Baroque clarity is served up with a cozy, romantic flair. The Shady-side choir soloists in the Harold Darke and Clarence Dickinson selections, by virtue of superb phrasing and ample vocal technique, turn these simple works into show-stopping heart melters. The full choir fares as well in similar contemplative, gentle works, as in the setting of "Once in Royal David's City" by Shadyside's former organist/choirmaster Russell Wichmann. In "Angels We Have Heard," Walker has re-created a choral sound which reminiscent of the rich choral blend of fine mixed American church choirs from the 1950s. It's a sound few younger directors know how to get, but a sound which those of us old enough to remember have no trouble recognizing. It's rich without excessive vibrato. The vibrato which is present seems to be regimented uniformly among the ranks (either by method or by chance) as to both depth and rate. This is heard in Dickinson's "O Bethlehem," in "O Holy Night" and in the magical last verse of "Silent Night" from Walker's *Carol Medley*. The "Silent Night" arrangement, with harp, chimes, organ and choir, brings to mind the chorus as would expect in a Disney animated feature from the 1940s. To hear this blend reappearing in Pittsburgh in 1997, recorded and reproduced with the clarity of today's digital audio technique, is, for this listener, a special treat.

The near 70-minute program of "Angels We Have Heard" has a bit of everything. The contemporary choral scene is represented by Biebl's "Ave Maria" (made popular by the touring Chanticleer vocal group), by a work now gaining in popularity, Andrew Carter's "Mary's Magnificat," and by a rollicking setting of "I Saw 3 Ships" from Geoffrey Bush. Collectors will find on this CD what I believe to be the first modern recording (or, if not the first, one of the very few recordings available anywhere) of a sumptuously-performed "Sleep of the Infant Jesus," a quiet, Franck-like, turn-of-the-century instrumental number by Henri Busser played here on viola with organ and harp. Traditionalists will delight in finding the choral classics "Salvation is Created" by Tschesnokoff and the ever sentimental "O Holy Night." The Shadyside Choir even manages to shake things up (and let their hair down considerably!) with

African drums accompanying Wendall Whalum's Nigerian Christmas Song "Keresimesi Qdun De O" (Christmas has come, Alleluia). And to top it all off, Walker's *Carol Medley* arrangement of four carols takes us for a Christmas-around-the-world in nine minutes sharp. One of the four carols is entirely new to me, a charming Far East tune entitled "Sheng Ye Qing." The program is as diverse as it is solid throughout—all in all—it is great music-making in a grand, all-inclusive, high church tradition.

I do! Me too! - Inter-faith Wedding Music from the Cathedral Church of St. John the Divine, New York City. Dorothy Papadakis & Friends. Pro Organo CD 7098; total playing time 76:53. \$15 (plus \$3 postage), Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224; fax 219/271-9191.

Grand Choeur Dialogué, Gigout (brass with organ); *The Prince of Denmark's March*, Clarke (brass with organ); *Medley: She Moved Through the Fair; Cailean Mo Ruinsa* (The Maid I Adore); *The Maid on the Shamrock Shore*, arr. Papadakis (Scottish Small Pipes with organ); *Sheva Brokhes/Mazl Tov, Dorothy!*, Lorin Sklamberg & Alicia Svigals (The Klezmatiks with Bill Irwin, narrator); *Shika-No-Tonay* (Distant Sound of Deer), Shakuhachi played by Shoji Muzimoto; "Let the Bright Seraphim" (*Samson*), Handel (Renay Peters, soprano); *Rigaudon*, Campra (brass with organ); *My Beloved is Mine*, Papadakis (Judy Collins, vocal); *Improvisation on "Wedding Bell Blues"*; *Laura Nyro* (organ improvisation); *Sounou; Ko Sayam Bey; Ami Jugalongdey*, Traditional West African Mali (The Forces of Nature Dance Theatre Company); *Sicut cervus desiderat ad fontes*, Palestrina; *Set Me As a Seal Upon Thine Heart*, Walton; *Ubi caritas et amor*, Duruflé (singers conducted by Jonathan Flucker); *Toccata (Symphony No. 5)*, Widor (organ solo); *Medley: The Brown Haired Maiden; Mairi's Wedding; Lochanside*, arr. Papadakis (Highland Pipes, Mike MacNinch).

Last year, when I reviewed "Dorothy Over the Rainbow" in these pages (September, 1997), I thought that Ms. Papadakis, the Cathedral Organist at New York's St. John the Divine, had gone (as it is said about Kansas City) "as far as she can go!" within the confines of the Cathedral Church. I was so wrong! She has taken several steps beyond her "Rainbow" by assembling on this new CD the most diverse array of music ever intended to accompany the sacrament of Holy Matrimony. "I do! Me too!" is much more than just an organ CD. Although the proceeds from the sale of this CD are to benefit the Great Organ Restoration Fund at St. John the Divine, only about one-third of the CD spotlights the Great Organ. In three of the album's 17 tracks, a brass ensemble combines with the Great Organ. These three tracks alone are worth the price of the CD, for they represent some of the

most thrilling, and best-engineered organ & brass tracks I have yet heard. Gigout's *Grand Choeur Dialogué*, which leads off the program, is simply fit for a king! Another track which shows off the organ is #9, where Dorothy Papadakis treats us to another of her quasi-mystical, quasi-piano bar extemporizations upon a pop tune; this time it's on the Fifth Dimension's refrain "Won't you marry me, Bill!" otherwise known as "Wedding Bell Blues." At its climax, it evokes the 1920s romping organ style of Fats Waller. In stark contrast to this, and the only other track featuring the Great Organ, is Widor's ever-famous *Toccata* from the Fifth Symphony. This work, performed at lightning tempo by Ms. Papadakis, stands as the only legitimate piece of solo organ music on the 76-minute CD.


The remainder of this disc is a well-balanced and structured tour, a pot-pourri with a purpose if you will, that allows us to sample wedding music cultures from around the world. In track #4, we hear one of New York's most popular Klezmer bands, The Klezmatiks, in a rousing number dedicated to Cathedral organist, Dorothy Papadakis. It opens with a series of Seven Blessings, spoken by Bill Irwin, while music in a mystical middle-Eastern mode simmers in the background, after which the selection builds into a festive frenzy. In track #5, we hear a rare recording of the traditional Shakuhachi (a recorder-like flute) of the Far East in the traditional solo, "Distant Sound of Deer." In tracks #10, 11 and 12, we are given a series of three wedding songs from West African Mali, complete with some impressive percussion work on the African drums. In tracks #3 and #17, we are treated to two varieties of Scottish pipes with an organ accompaniment so jazzy and lush that one would think that one had been listening to a New Age CD. Track #6 represents the culture of Western Europe, with an superbly-sung aria from Handel's *Samson*. Also from Western Christian church culture are three selections sung by a small a cappella vocal ensemble in tracks #13, 14 and 15. And if all of this variety were not enough, track #8 would appear to take us far beyond the edge, as Ms. Papadakis' love song, based on a passage from the Song of Solomon, is rendered in a studio recording with a small jazz combo, with none less than the legendary folk-singer Judy Collins presenting the vocal solo. "My Beloved is Mine" is obviously the sole representative of contemporary pop culture on this disc.

The foregoing may sound like a thoroughly mixed-up variety hour, but in fact, if one listens to the album from beginning to end, it makes very good sense. The ordering of the works is masterful. Also, one should give credit to producer/engineer Frederick Hohman, as he single-handedly engineered and mastered all tracks of this CD, except for the Judy Collins number.

As one finishes listening to this CD, one gets the distinct impression that the


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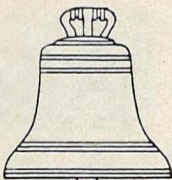


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► page 10: New Recordings

coming together of two individuals to form a loving union is a universal theme shared by all of humanity. The diversity of musical cultures represented in this volume is a subtle suggestion, as least to this reviewer, that one might open one's heart to embrace the diversity of the whole of human existence, whenever, and however, there is the expression and acknowledgment of love.

—Bernard Durman

Organ Music of Liszt, with Donald Sutherland (*Variations on "Weinen, Klagen, Sorgen, Zagen"; Ave Maria von Arcadelt; Evocation à la Chapelle Sixtine; Cujus animam with P. Gustaf Mitchell, trombone; Fantasy and Fugue on the chorale "Ad nos, ad salutarem undam"*). Lively-Fulcher Organ, St. Patrick's Church, Washington, DC; Gothic G 49080; 66:45; n.p.

Franz Liszt, with David Mulberry (*Fantasy and Fugue on the chorale "Ad nos, ad salutarem undam"; Consolation in E major; Prelude and Fugue on B-A-C-H; Adagio in D-flat major; Weinen, Klagen, Sorgen, Zagen Variations*). Walcker/Aeolian-Skinner Organ, Methuen Memorial Music Hall, Methuen, MA; AFKA SK-535; 69:40; available from BKM Associates, Box 22, Wilmington, MA 01887, \$18pp.

The specter of Liszt on the musical scenes of Paris, Geneva, Weimar and Rome is not difficult to see when one visits the monumental buildings in Europe where Franz trod at various times. Something about ancient buildings and his countenance excite the imagination. While we do not think of him as the quintessential church musician (!) we cannot escape the fact that he was outspoken about "creaking altars" and "tired religious rites" and getting art and music "out of the temple" and into the outside world (is there an echo in here?—some things never change). Whatever we may think of the demonic piano concerts, the psychological make up of an adulterer who was deeply religious, his memory—or at least his extraordinary ability at improvisation, and his profound effect on music history, we certainly cannot ignore him. Whether he speaks to a wide audience in today's culture can't be documented. But speak to some he does.

It is very clear that some of our present artists are convinced of his place, and that the literature must not die for want of patience of a culture that has little time for the dynamic waves and the meandering chromatic harmonies of his music. It is easy to point a finger and say that some 20th-century music is the way it is because of his work. Some of his work might as well be 20th-century music!

The "concise" pieces seem to survive the recital circuit. The B-A-C-H has remained a constant favorite. It's easy to tell where you are in the form. I've always been partial to the Variations on *Weinen, Klagen* . . . for similar reason—clarity of form. The biggest of the pieces (and the earliest of the big works), the *Ad nos* . . . is harder to take (for the precious few who ever hear organ music) in American recitals. One can often be suspicious of the musical worth of the smaller transcriptions and fantasy-like reactions to borrowed melodies. (Just how did he hear the *Allegri Miserere*? Not the way we hear it now!) Organists in general have it easier than the pianist. The Wagner transcriptions for piano (for example) separate the sheep from the goats. If he had been able to gather the audiences in churches that he had in concert halls, we might well also have such a formidable literature. But the few organ pieces we have are riddled with enough problems of virtuosic demands, not to suggest there should be more.

Maybe we're at our most suspicious when we hear Liszt in the crystal-clear acoustics of a conservatory recital hall or a carpeted church. Place the same

music, under capable hands, in an environment that has acoustical transcendence, and the music takes on a totally different aspect, perhaps one far more related to the way Liszt heard the music in fact and in imagination.

To the point: Don Sutherland tackles the Lively-Fulcher, with its superb voicing in a room to kill for, and knocks the socks off the listener. The organ is merely 35 stops with some judicious unit work in the pedal and essentially two manuals, the third manual having a big reed and a cornet. The modern miracle of digital memory certainly allows the skilled ears and fingers of Sutherland to make the organ sound like it has four manuals and a few score of stops. As we have noted before, it is one thing to manage a huge organ with gallons of stops, but it is another to take a limited instrument and make it endlessly colorful. From a purely academic point of view, the exercise of how to build a successful organ of limited resources that can function well over a broad spectrum of rewarding tonal color, and how to manage the console in relation to the score: this recording results as a model of both. From the musical point of view, both the organ in its acoustic and the sensitivity of the artist rise to the rank of first class. The microphones are well placed for maximum enjoyment of St. Patrick's wonderful sound, and the engineering is excellent. Bravo.

On quite another scale is going to Methuen Memorial Music Hall for the four-score and four stops over four manuals and a great acoustic. And there is something about that hall that makes it easy to imagine Liszt there. While the reverberation time is hardly equal to the St. Patrick venue above, the hall is certainly sympathetic to organ sound; and the organ sounds quite well. Mulberry's approach to the music explores many colors extremely well. With such a plethora of resources he achieves a very wide range of dynamics, and invents interesting combinations. The sounds, that curious combination of Walcker concepts and G. Donald Harrison concepts, are sometimes not as balanced as one might wish, but those who know that organ know that hearing what you play there is a very difficult task. The panache Mulberry displays in the B-A-C-H is very exciting.

A general question, not a criticism, is just how far might one go in extemporaneous playing when performing Liszt? Neither of these artists, on a recording, is going to stray from the score, and for good reason. But when we read of Liszt making up entire portions of piano concerts, even playing his own pieces in different versions than we have written down, might we dare to experiment with allowing ourselves to be struck by the muse and abandon the rules (notes)? A daring thought. Maybe someone will make a convincing stab at it.

There are lots of fine players of Liszt works in our organ world. Both these gentlemen are winners. My particular interests lie in the organs used, and at that point we have very different concepts that are most rewarding.

—David Lowry
Columbia, SC

Max Reger (1873–1916). Played by Jean-Luc Salique. Coriolan COR 324 601. Available from Disques Coriolan, Chemin des Ourtets, F-11000 Carcassonne, France. No price given.

The disc (69 min.) is devoted to three of the major works by Reger not based on borrowed themes: *Symphonische Phantasie und Fugue*, op. 57, *Variationen und Fuge über ein Originalthema*, op. 73, and *Fantasie und Fugue (d moll)*, op. 135b. There is no doubt that these are three of Reger's greatest and most challenging works, and it is good to have all three of them on one enjoyable disc.

Salique, a much-recorded performer who is at present professor at the conservatory in St. Etienne, studied with Robilliard in Lyons and with Michael Schneider in Cologne—this recording is

in fact dedicated to the memory of Schneider. Through Schneider, Salique can claim a direct connection to Straube and Reger. There are very few French organists who play much Reger, and Salique is surely the only one who can be considered an important Reger interpreter. His technique is flawless and his love of the works heard here is evident. In the *Variationen und Fuge* there are a few places where Salique seems to lose his concentration and the overall flow of the work suffers. Some listeners will perhaps question the rather "dreamy" opening of the D-minor fugue. However, these are quibbles; the performance is very fine indeed. I do question Salique's choice of the Klais organ in Altenberg. In the note, the performer says that he felt that the works gained from the clearer sound and the technical possibilities of this modern instrument as compared to more obvious "Reger organs." The decision seems to me challengeable both in the abstract and in the performance.

The Altenberg organ is one of the most-recorded modern German organs. It was built by Klais in 1980 and is a 4-manual of 80 stops (about 114 ranks) with mechanical key action and electric stop and swell-box action. Compared to existing organs that Reger knew and used, the tone is somewhat clearer, but certainly less weighty, and the reeds are much more dominant.

The liner notes by Salique, with reasonable translations in English and German, are excellent; they are obviously intended for a French audience and for those with little knowledge of Reger. German organists will find them a bit amusing. Whoever wrote the biographical note on the performer makes the claim that Salique is one of the very few organists who play all of Reger's organ compositions. At least in Germany, there are certainly quite a few!

Since the advent of the CD, Reger recordings have proliferated in a way that would have seemed unthinkable a few years ago, and choosing the "best" Reger performance is almost as difficult as choosing Bach recordings. Real Reger lovers will probably prefer, at least in part because of the organs used, the complete Reger series being done by Rosalinde Haas or Christoph Albrecht (see my DIAPASON review of June 1993). The latter uses the Sauer organ of the Thomaskirche, Leipzig, recently renovated and still very much as it was after it was enlarged for Straube in 1908. Salique is a really fine Reger interpreter and his recording can be recommended to all organists and organ lovers. The playing is superb, the organ sound impressive, and the interpretation convincing. Even those who demand a more authentic organ will enjoy having this on their shelf as part of their Reger collection!

—W.G. Marigold
Urbana, Illinois

New Organ Music

Marc F. Cheban, Suite For Organ. The H.W. Gray Company, GB9602, \$6.95.

Suite For Organ is a three-movement, 23-page work that uses French post-Romantic organ literature as its model. In particular, Cheban's *Suite* is strongly influenced by Louis Vierne's *Carillon de Westminster* and by the well-known Finale from *Symphony No. 1*. Cheban also retains the key of those two Vierne works, D major, for the first and last movements of his *Suite*. The three movements are I. Introduction and Chorale (96 measures); II. Pastorale (87 measures); and III. Toccata (107 measures). Total performance time for the *Suite* is approximately 15 minutes. Registration is given for a three-manual American Classic instrument with pedal and expressive divisions.

The Introduction and Chorale introduce the principal D major theme of the *Suite*, treated harmonically in four- and five-voice chorale style and treated con-

traptantly in right-hand quarter notes with eighth-notes in the left. The gentle, contrasting *Pastorale*, in the subdominant key, G major, is in ABA form with codetta. The combination of 6/8 meter, slow tempo, and dotted figuration in the theme gives the *Pastorale* a floating character. The *Toccata* introduces a theme that is reminiscent of the *Carillon de Westminster*. Melodic material from the first movement returns, including the original D major theme, and the Chorale returns at the end to complete the *Suite*.

Suite For Organ is technically difficult and requires the ability to perform early Vierne literature. Its first and third movements are appropriate for festival church services and the lovely second movement would serve as a prelude or offertory for any service. The work is an exciting, well-composed *homage* to Vierne that would also make a bravura ending to a recital program, and could be used as a useful pedagogical initiation to French post-Romantic style.

David Ashley White, Triptych for Brass Quintet and Organ. Paraclete Press, Organ Score PPM09703, Brass Parts PPM09703B, no prices given.

Triptych is a 37-page, three-movement work for organ and brass quintet. The titles of the movements are 1. Prelude; 2. Capriccio; and 3. Hymn. Performance times for the three movements are three and one-half, three, and four minutes, respectively. Separate brass parts are available for the quintet from the publisher, and the brass parts are also printed in the organ score.

White uses a modern harmonic idiom, mixed meter and no key signatures. Although the composition is non-tonal, there are localized tonal centers and some tertian chord structure occurs. The Prelude, for example, is tonally centered on the pitch C, and the movement ends on a C major chord, but much figuration contains pitch collections from either the C natural minor or C phrygian scales. The slow tempo of this Prelude and the low dynamic levels give it the dignified character of a stately procession. The middle movement, Capriccio, is tonally centered on the pitch E and is modal in character; all pitches for the first 39 measures and last 56 measures of the movement are from the white-key phrygian scale. The tempo for the Capriccio is fast and many passages in the movement have a dynamic level of *f* or *ff*. The concluding movement, Hymn, begins with small terraced increases in tempo through the first 28 measures but never exceeds the characteristic tempo of a slow hymn. Dynamic levels also increase throughout the movement, from a *ppp* beginning to a *fff* B-major-9th chord at the end.

Triptych is a well-crafted composition for both organ and brass instruments, and the score markings are clear and carefully conceived. Dynamics, which change frequently in all three movements, are marked in the brass and organ parts, but no specific registration or manual changes are given for the organ. Expression pedal markings for organ do occur, however, and an adjustable combination action would be helpful. A 58-note compass is required.

White also pays considerable attention to the imitation between individual brass instruments, and to the dialogue between brass quintet and organ. There are no extended passages, however, for either brass quintet alone or for solo organ. *Triptych* is moderate in technical difficulty, but will require careful attention to the constant meter changes. The dynamic contrasts, imitation between instruments, and contrast between the three movements of *Triptych* would make this an effective work for a recital or for an extended church prelude.

Petr Eben, Two Invocations for Trombone and Organ. United Music Publishers Ltd., Theodore Presser Co., distributor, UMP Organ Repertoire Series No. 32, \$35.00.

Czech composer Petr Eben wrote *Two Invocations* for a 1988 Advent festi-

val at St. Wenceslaus's Church in New Prague, Minnesota. The *Two Invocations* are, appropriate to that occasion, sets of variations on the Baroque version of the St. Wenceslas Chorale. Although both movements are variations on the same chorale, each movement has a distinct character.

No programmatic titles are given to the two movements which are headed by Roman numerals. Eben writes in the preface to the score that his intent for the first movement, in which the chorale melody appears diatonically, is to invoke heartfelt devotions and prayers. In the second movement, however, he writes that he focuses on the historic nature of the chorale, expressing dramatic and tragic moments in Czech history as well as a long-awaited celebration of freedom. His remark presumably refers to the recently ended Soviet domination of the former Czechoslovakia, during which the function of church music in the life of society had been suppressed by the communist party government.

Eben uses a modern harmonic idiom, mixed meter, and no key signatures. Dynamic changes are frequent, and a large variety of rhythmic beat units are used. Although the composition is non-tonal, there are localized tonal centers and tertian chord structure predominates. Bitonal sections occur often in *Two Invocations*, as they typically do in Eben's other organ works. Close attention has been paid to interaction between trombone and organ, creating an effective dialogue between the instruments.

The two movements of *Invocation* are thirteen and nineteen pages in length, respectively. Performance times are approximately five minutes for each movement. A separate trombone part is included with the organ score, and the trombone part is also printed in the organ score. The work is scored for a two-manual instrument with pedals. No expression pedals are indicated in the organ part, although crescendo and decrescendo markings appear in the trombone part. *Two Invocations* is moderately difficult and requires advanced technique. Like Eben's 1976 work, *Chagall Windows* for trumpet and organ, this work is an excellent collaboration with a brass instrument, and would be well-received at a recital or festival church service.

Emma Lou Diemer, Communion Hymns for Organ. The Sacred Music Press, 70/1106S, \$10.00.

This collection of eight hymn settings contains music appropriate for communion preludes and postludes, and for background music during communion. The hymns are *Bread of the World in Mercy Broken* (Rendez à Dieu); *We Come as Guests Invited* (Wie lieblich ist der Maïen); *Bread of Heaven, on Thee We Feed* (Arfon); *O Lamb of God Most Holy!* (O Lamm Gottes); *I Come With Joy* (Dove of peace); *Become to Us the Living Bread* (O filii et filiae); *Holy Spirit, Lord of Love* (Salzburg); and *Jesus, Thou Joy of Loving Hearts* (Quebec).

The hymn settings are of moderate technical difficulty and vary from two to five pages in length, for a total of 27 total pages of music. The pieces are tonal and employ key signatures of no more than four flats or three sharps. Registration is clearly marked for a three-manual instrument, although all the pieces could be easily performed on two manuals. Infrequent expression pedal markings are indicated, but an instrument without expressive divisions would present no difficulties in interpretation. All settings except *Bread of Heaven* require pedal.

Of particular interest is Diemer's setting of *I Come With Joy*, a popular com-

munion hymn that has appeared in hymnals during the past decade. This delicate setting is for 4' flutes on each manual and pedal. In contrast, *Become to Us the Living Bread* is a *mf* to *fff* setting of O filii et filiae, which is probably better recognized with the Easter text *O Sons and Daughters, Let Us Sing*. In many congregations, therefore, this communion setting could double as a vigorous Eastertide prelude or offertory. In *Holy Spirit, Lord of Love*, a 2' pedal stop provides the melody against softly descending Flute Celeste 8' figures on the Choir manual. All the hymn settings in this carefully prepared collection would be a welcome addition to church organists seeking new music for communion services. Most of the pieces could also be used in general services.

—Earl Holt
North Harris College
Houston, TX

Two Organ Concertos in the Style of Johann Pachelbel for Solo Organ by Craig Penfield. Belwin Mills Publishing Corp., 1997. (GB 9708) \$6.95 U.S. and \$9.95 Canada.

Though Pachelbel never wrote any organ concertos, Penfield states that he has attempted to capture the Pachelbel sound in these works. Each concerto is written in three movements: fast, slow,

fast. The style of writing is typical of South German organ music of Pachelbel's time—the use of pedal point, scale patterns in both hands, rapid arpeggiation, little development of any motivic idea, and repetitive figuration. Mr. Penfield has done a fine job in capturing the South German style in modern writing. These are well constructed pieces for church use.

Fanfare, Chaconne and Sortie by Franklin D. Ashdown, H.W. Gray Publications, 1996. (GSTC 9620) \$4.95.

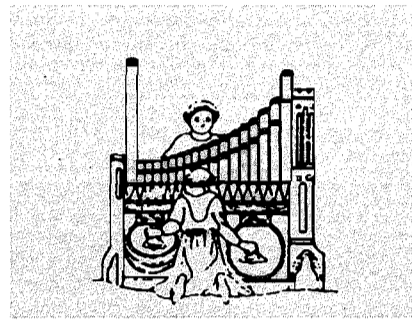
As the title of this work implies, the first movement is a bold and pompous; the second movement utilizes a repeated pattern in the pedal with irregular phrase structure in the pedal and manuals, and the third movement is a dramatic work with a delightful melody. The *Sortie* uses chromatic modulation to provide some tonal interest in the piece; the continuous triplet figuration also adds vitality. All three of these movements work well together for a Sunday morning prelude—they are short and of good contrast.

Arioso and Fugue on "Wondrous Love" by Peter Pindar Stearns. H.W. Gray Publications, 1996. (GSTC 9605) \$3.95.

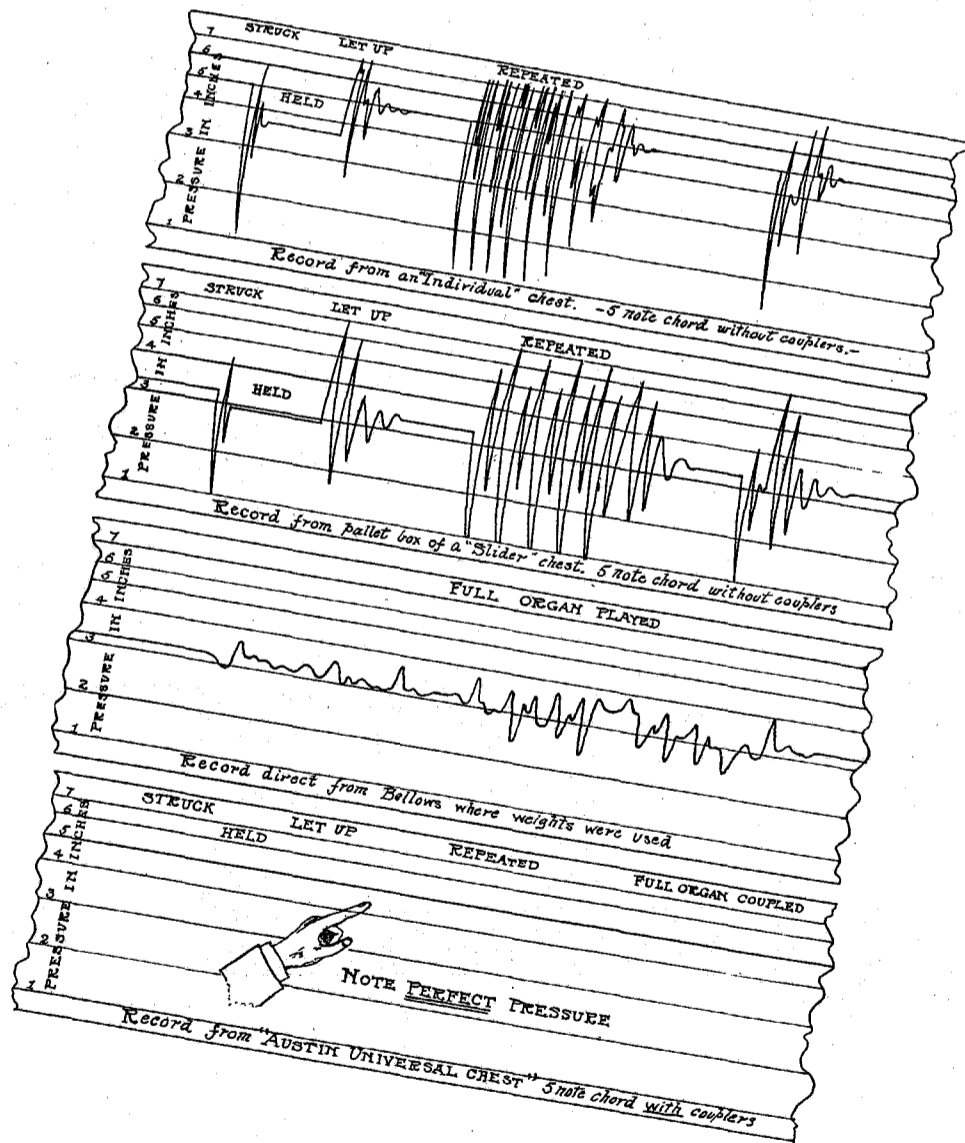
The arioso utilizes the head motive of

the melody repeatedly to create an effect of constantly stopping and starting. The sixteenth-note accompaniment figuration is related to the head motive. The fugue opens with an exposition of the subject, here again using the head motive of the melody. Examples of stretto and augmentation may be found. There are three brief passages that might be classified as episodes, where the subject is not present. The fugue comes to a close with a presentation of the subject in augmentation in the pedal. This is an extended work on the *Wondrous Love* melody. Though moderately difficult, it is well worth the effort.

—Larry Schou
University of South Dakota
Vermillion, SD



some things never change.



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Gaetano Callido (1727–1813)

Organbuilder in Venice

Francesco Ruffatti

One of the most famous organbuilding "schools" in Italy was founded in Venice during the first part of the eighteenth century by Pietro Nacchini, a monk from Dalmatia.¹ He established a factory and built over 300 organs mainly for the territories of the Republic of Venice,² and for the Vatican State, which at the time comprised the largest portion of central Italy. Although his designated successor was Francesco Dacci, with no doubt his most famous pupil was Gaetano Callido, born in Este, near Padova, who established his own organ factory in Venice and built well over 430 organs during his lifetime,³ some of which were for very distant countries.⁴

In manufacturing his instruments Callido basically followed the style of Nacchini, with only a few changes, both from the standpoint of tonal composition and type of construction. He conceived an organ as a one-manual instrument, with a limited pedal division. This is confirmed by the fact that in the original list of his works⁵ the relatively few two-manual instruments were designated as "double organs" and were given two consecutive opus numbers.

Callido's organs were by no means all alike, but their size was dependent upon the presence or absence of certain stops, all chosen among a limited pallet of stops from which the builder never departed.⁶ By giving the tonal composition of the Great division of the largest organ by Gaetano Callido, built for the Cathedral of Feltre,⁷ a good picture of his "selection" of organ stops is given.

The first part of the list includes all Principal-scaled ranks that form the "Ripieno". The stops can be used separately in various combinations or all together, collectively activated by a "Tiratutti" consisting of a rotating handle placed on top of the corresponding stop knobs.

Principale	(8') ⁸ almost invariably divided, bass and treble
Ottava	(4')
Quinta Decima	(XV - 2')
Decima Nona	(XIX - 1 1/2')
Vigesima Seconda	(XXII - 1')
Vigesima Sesta	(XXVI - 3/4')
Vigesima Nona	(XXIX - 1/2')
Trigesima Terza	(XXXIII - 1/4')
Trigesima Sesta	(XXXVI - 1/4')

The last two ranks are often missing in the smaller instruments and are of full compass only in the larger organs, being normally limited to one or two octaves in the bass. The reason for limiting their compass is quite simple: since the highest pitched pipe in the ripieno of a Callido organ is C at 1/8', all ranks break back by one octave once they reach this limit. By doing so the "mixture" composition appears as in Table 1 (as an example I am considering a four-octave keyboard compass, C1 to C5).⁹

	XV	XIX	XXII	XXVI	XXI
C1 to C3	2'	1 1/2'	1'	3/4'	1/2'
C#3 to F3	2'	1 1/2'	1'	3/4'	1'
F#3 to C4	2'	1 1/2'	1'	1 1/4'	1'
C#4 to F4	2'	1 1/2'	2'	1 1/4'	2'
F#4 to C5	2'	2 3/4'	2'	2 3/4'	2'

With this configuration, which is common to the majority of Italian historical organs (although the "breaking-back" points may vary at times), a number of pitch duplications are present from mid-keyboard up, to the point that, starting at F#4, only two different pitches are present while playing five pipes. In order not to extend the duplication of pitches towards the lower register and to avoid increasing the number of duplications at the treble, Callido

Francesco Ruffatti has been a Partner since 1968 of Fratelli Ruffatti, builders and restorers of pipe organs, in Padova, Italy. Besides being the tonal director of the firm, he is actively involved in the research on historical Italian organs and the supervision of the many historical restorations performed by the firm.

normally ended the XXXIII and XXXVI ranks at the point where they would start breaking back (at F2 and C2 respectively) or further up the scale only by a few notes.

The "registri da concerto" or "consort" stops, as Callido called them, follow. First the flute scaled stops:

Flauto in Ottava (Flute in VIII - 4') often, but not always, divided, bass and treble. Normally built as a tapered flute, it is also found in the form of a metal stopped flute (with stoppers or caps made of leather-coated cork and inserted into the resonators of the pipes) or even as metal chimney flutes, with soldered-on caps.¹⁰

Flauto in Duodecima (Flute in XII - 2 3/4'), normally not divided in bass and treble (but it is divided for example in the Feltre organ). It was normally built as a tapered flute, although some examples of stopped pipes at the lower register and tapered at the treble do exist.

Cornetta (Flute in XVII - 1 3/4') - treble only, consisting of tapered flute pipes.

Voce Umana (principal-scaled, 8', treble only, tuned flat)

and finally the reeds:

Tromboncini (trumpet-like regal at 8') bass and treble

Violoncelli (regal with wooden resonators - 8') bass and treble

Another "consort" stop, not present in the Feltre organ but rather common in Callido's instruments, is the Violetta, usually in the bass only, but also as a complete stop, especially in the later instruments. It is a 4' string stop of narrow cylindrical scale, tuned to the unison.

The Pedal division includes, in the Feltre organ, the following stops:

Contrabassi, Ottava di Contrabassi and Duodecima di Contrabassi. These are three ranks of open wooden pipes at 16', 8' and 5 1/2' pitch respectively, which are activated simultaneously. In smaller organs only the first two (16' + 8') are present, or just the 16'. In the smaller instruments the 16' pipes are often found as stopped.

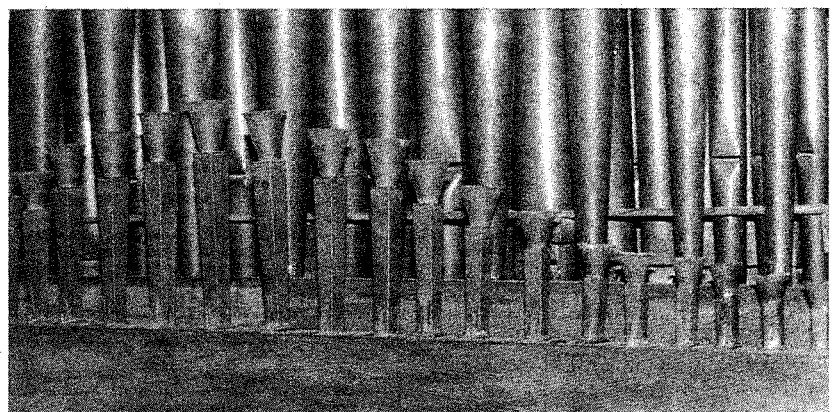
Tromboni ai Pedali (a trumpet-like reed, with 1/2 length resonators at 8' pitch)

Of particular interest are the reed stops, for their unusual shape and sound. The resonators of the Tromboncini are made of tin and consist of a lower four-sided portion and a "bell" on top. Their four-sided lead sockets are inserted into walnut boots. The tuning wires are made of brass, with cow horn sledges to facilitate the sliding over the tongues for tuning. The stop at low C (8' pitch) is of 1/8 length, the resonator approximately one foot long.

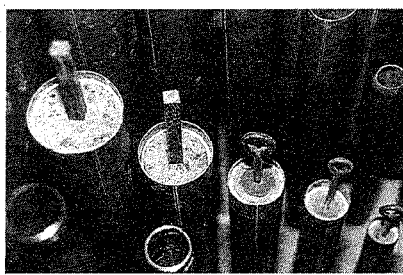
The Violoncello is even more unusual and complicated. Its resonators are made of cypress wood in the form of a stopped wooden pipe, the stoppers or caps being made of boxwood. The shallots are also made of hand carved boxwood, while the tuning wires, which go through the resonators and their caps on top, are equipped with cow-horn



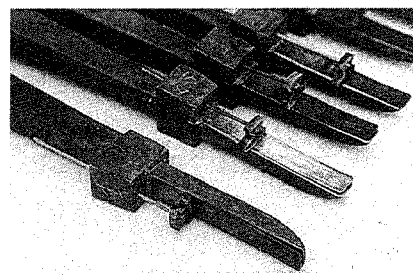
The "double" (or two-manual) organ, opus Nos. 37 and 38, 1767, in the Cathedral of Feltre.



Tromboncini reed pipes placed on their wooden support in front of the facade. This location was chosen to make the stop easily accessible to the organist for tuning.



A close-up view of the Flauto in Ottava pipes with their inserted cork stoppers. The handles are made of oak in the lower register and of iron wire at the treble.



Close-up of Tromboncini reeds. The "sledges" at the end of the tuning wires, intended to facilitate sliding over the brass tongues, are made from cow horn.

sledges. Unlike the sound of the Tromboncini, rather "biting" and penetrating, the harpsicord-like sound of the Violoncello is very sweet and gentle.

For many of his instruments Callido left a series of "operational instructions"

for the organist, intended to give suggestions on how to best use the organ stops in combinations. Several of them, if strictly followed, show us how different the musical taste of the time was from the present. For example, under



The original "Metodo per registrare l'organo," a set of suggestions by Callido for the use of organ stops in combinations. Ripe (Ancona), Church of San Pellegrino, 1792.

the title "Elevazione," or stops to be used during Consecration, for opus # 10 Callido specifies: Principale, Voce Umana, Contrabassi . . . and Tromboni! Not the type of pedal combination that we would consider appropriate for quiet meditation. And under the title "Corni da caccia," or sound to simulate the hunting horns, he suggests: Principale, Contrabassi, full ripieno (tiratutti), Tromboncini and . . . Voce Umana! An off-unison stop used along with the ripieno! (Opus # 5, 7, 9, 12, with the addition of the pedal Tromboni in opus # 10). Other combinations of stops are closer to what a contemporary organist would choose to do.

From the standpoint of construction, the instruments built by Callido are of unsurpassed quality. Each pipe is a true masterpiece, with thin, regular, absolutely perfect solder joints. The windchests and all other parts are manufactured with the highest attention for details. Callido was quite obviously trained in a very strict way and demanded the same perfection from his workers.

The contracts with his customers contain a very meticulous description of materials: pure tin for the facade pipes "without any alloy"¹¹; "the rest of the internal pipes made of lead with a 20% alloy of tin."¹² And he goes into detail to the point of stating that "the Contrabassi will be manufactured with spruce and painted inside and outside, and will be made of walnut at the mouth . . ." and also "the windchests will be made with walnut from Feltre¹³ . . . with metal parts made of brass."

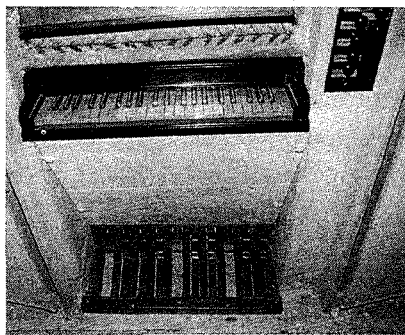
It is certainly worth examining in closer detail some of the manufacturing characteristics of Callido's instruments. I will try to do so by describing the most significant components of the instrument in as much detail as it is possible within the reasonable length of a magazine article.

The keyboards

The most common compass of Callido's keyboards was C1-C5, for a total of 45 keys (with first "short" octave)¹⁴ or C1-D5, for a total of 47 keys. For the organs featuring the "counter" octave the compass consisted of four complete octaves, plus an extension at the bass consisting of a short octave, real from F1 as in the case of the Feltre Cathedral organ, whose Great manual has a total of 57 keys. When two keyboards were present, the Great Organ division keyboard was always placed on top and the coupling of manuals (Positiv to Great) was made possible by sliding the Great keyboard towards the back by a very short distance (*drawer-type* coupling, as it is often called in Italy).

The natural keys were normally covered with boxwood and the sharps were made of walnut painted black, capped with a strip of ebony, simple or with boxwood or bone inlays.

The "breaking point" between bass and treble was normally located between the notes C#3 and D3, except for the instruments featuring the



A typical "console" of a Callido one-manual organ. Ripe (Ancona), Church of San Pellegrino.

"counter-octave," where it was placed between notes A2 and B².

The total width of a full octave was practically constant at 167 mm and the length of the keys was considerably smaller than in today's keyboards: 71 mm for the sharps and only 39 mm for the front portion of the naturals.

The pedalboard

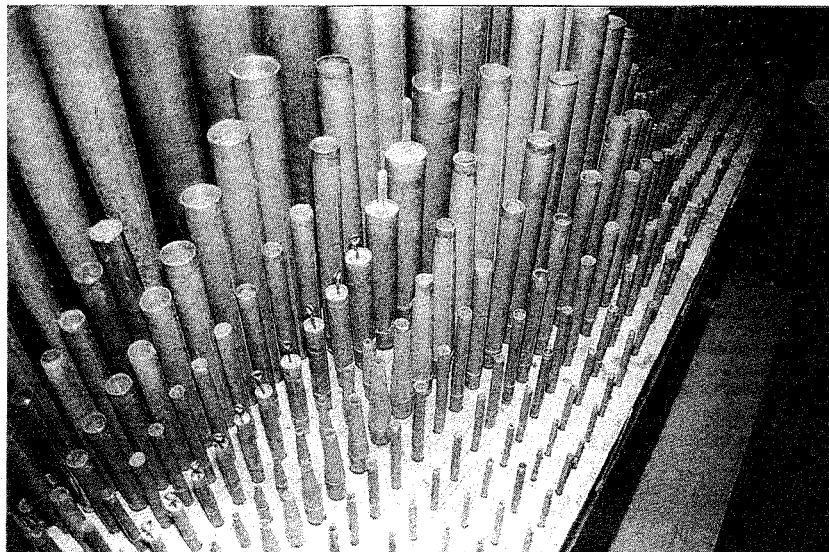
It was always made with short, parallel and tilted pedals, common to the vast majority of historical pedalboards in Italy. It featured a first short octave and was always permanently connected to the corresponding keys of the manuals (of the Great, when two manuals were present). Its compass was of 17 notes, C1 to G², plus a pedal for the "Rollante," or drum, a device simultaneously activating a number of harmonically unrelated wooden pipes, thus reproducing the sound effect of the rolling of a drum. The compass of the pedal division in essence consisted of a full octave, since the notes of the second octave activated the corresponding pipes of the first.

The pipes

The facade pipes were made of pure or almost pure tin and all internal metal pipes were made of a tin/lead alloy with high lead content (about 80 to 85%). The metal was not poured on the table over cloth or marble, but over sand, and then planed by hand. Both the inside and the outside surfaces of the pipe resonators were made perfectly smooth. For the smaller internal pipes a laminating machine was used to roll cast metal into thinner sheets.

Since a few Callido organs, especially in the former territory of the Vatican State, have been found almost intact,¹⁵ it has been possible to identify not only the voicing parameters used by the builder but also, in some instances, the original tuning temperaments and wind pressures.

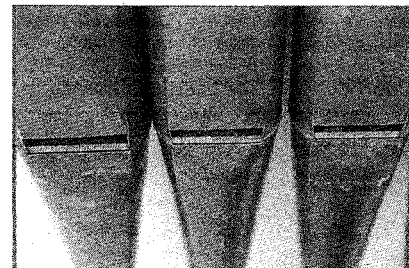
The flue metal stops were invariably voiced with some kind of wind control at the toe. Toe openings were generous, but the voicing could not be defined of the "open toe" type. Consequently, the flue was rather wide and this determined the need for nicking of the languids in order to avoid an excessive transient at the attack, which was obviously



The inside view of a main windchest. From left to right: Principale (facade and interior pipes), Voce Umana, Ottava, Flauto in Ottava (stopped), Cornetta, Flauto in Duodecima, XV, XIX, XXII, XXVI, XXIX. The tromboncini, in front of the facade, are not visible. Senigallia (Ancona), Church of the Cross.

considered not desirable in 1700s Venice. Languids were nicked all the way to the smallest pipe in the ripieno ranks, but the nicks, although numerous, were very lightly marked and in some cases almost invisible. This created a precise, clean attack and still a clear and beautiful sound. This voicing practice has one exception: the languids of the Viola pipes were left totally unnicked. And no tonal bridges or beards, which were unknown to the Venetian tradition of the eighteenth and early nineteenth centuries, were used. Consequently, their sound features a very prominent transient at the start, intended to simulate the "noise" produced by the bow of the orchestral Viola when hitting the strings.

The low wind pressure was also a determining factor for obtaining a rich, unforced sound. It was usually set between 48 and 55 mm at the water col-

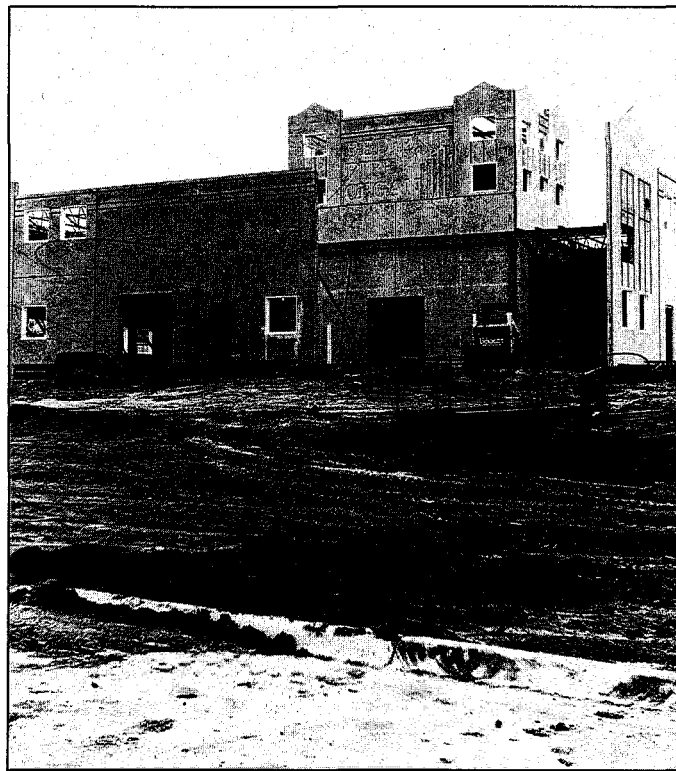


Callido flue pipes

umn, with only a few verified examples of slightly higher pressure.¹⁶

Tuning was strictly done by cutting the pipes to length and adjusting with the cone, except for the facade pipes, which were cut close to length and subsequently fine tuned by further carving the back of the resonator at the top in a curved shape. These cuts are called

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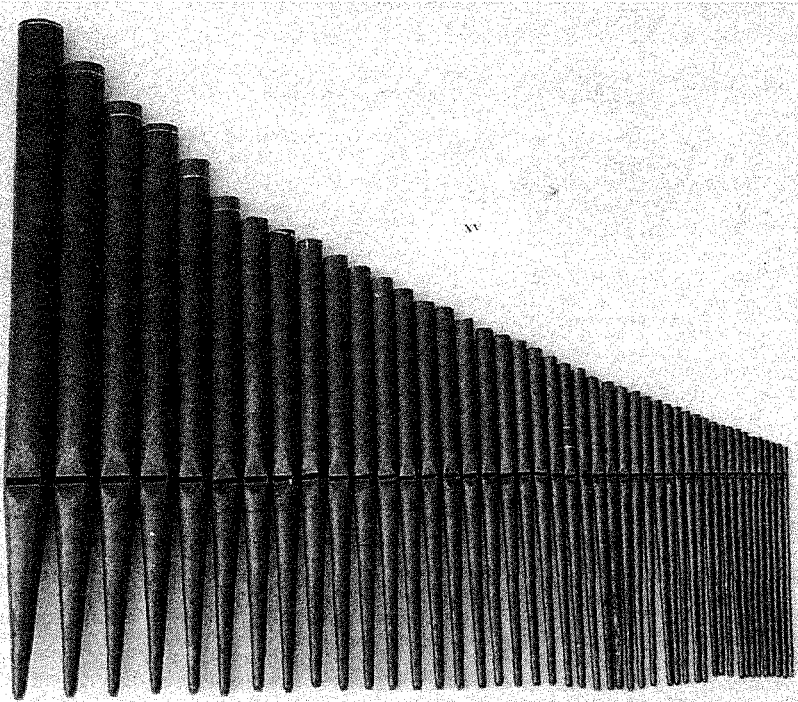
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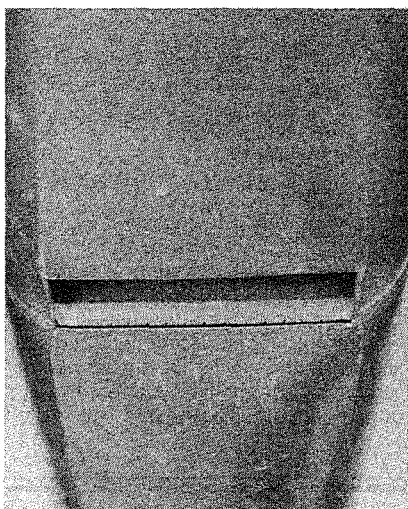
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A Decimaquinta, or Fifteenth 2' stop, after restoration. Some of the pipes in the short octave have been lengthened to restore their original pitch.



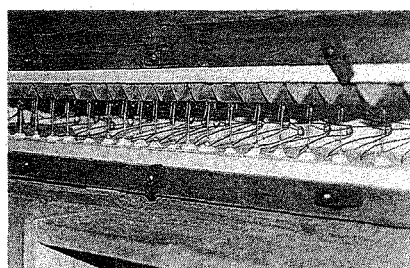
Nicks on the languids of Callido pipes are always very light and sometimes barely visible.

"lunette", or moon-shaped cuts by Italian organbuilders.

Wooden pipes were always made of spruce, painted with a composition of light hot glue and red clay powder, with lower lip and upper lip made of walnut. The lower lip "cover" was fastened with hand-made iron screws. At 16' pitch these pipes could be stopped or open, depending on the size of the instrument. All open pipes were tuned with the cut-to-length method, with an occasional end correction made by applying small pieces of lead sheet or wood on top of the resonator to "shade" the note.

The windchests

The builder exclusively used the conventional slider chests, with table, top boards and sliders made of walnut. The sliders were all built parallel and of constant thickness.¹⁷ They always worked "wood-on-wood," without any form of leather seal or any other device intended to avoid the sticking of sliders. This of course required the use of high quality materials, but also a very clever choice of manufacturing techniques. It must be said, from this standpoint, that the "table" or the portion of the chest located under the sliders, which includes the note channels, was made of a solid board of walnut, 40 to 45 mm thick, on which the note channels were carved. This procedure is quite common in historical Italian slider chest construction, and differs substantially from techniques used at the time in northern Europe. Carving out channels from a single piece requires much more work than building a frame and creating the channels by means of inserting dividers, but this technique has a number of advantages. First, and most



The pallet box, or "segreta" of a Callido windchest.



Callido's rollerboards were made of hand forged iron. The small elements placed under the rollers at their fastening point are made of lead. Callido applied them in order to reduce noise and friction.

important, the whole unit is made from the same piece of wood, and this avoids warping and cracking due to contrasting tensions from different pieces of material. Also, the risk of air bleeding between note channels caused by an imperfect gluing of the different elements (table and dividers) is totally avoided, since gluing is not necessary, the elements being built from the same piece of wood. But since no tree would be wide enough to form a windchest table all in one piece, several portions were joined together for the purpose, with alternating direction of the grain in order to compensate for the tendency of warping all in one direction.¹⁸

The channels were always of generous size in order to provide adequate supply of air.¹⁹ Wooden dividers were placed inside the channels to avoid interference and wind supply instability between the larger pipes of the facade and the reed stops, which were invariably placed in front of the facade, exposed to facilitate tuning by the organist. The pallets were always made of light, straight-grain spruce from the Alps. Their seal consisted of a double layer of sheepskin leather, and the surface on which they rested was also covered by leather. This provided a very effective seal for the wind and apparently did not affect in any way the precision and sensitivity of the tracker action.

The Pedal division consists of only one windchest, located at the back of



The magnificent Callido organ at the Church of S. Agostino in Corinaldo (Ancona). Opus 35, 1767

the organ case. The stop knobs for the Contrabassi pipes open or close a large valve located inside the windline, which controls the air flow to the chest. The reed, when present, is activated by a slider. In practical terms this means that the Tromboni cannot be played separately from the Contrabassi, because the Contrabassi stop knobs, and consequently the air valve, must be open to feed the whole windchest.

The mechanical action

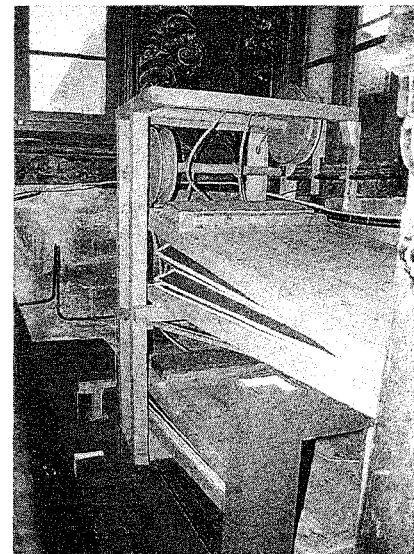
Callido always used the suspended action, which is the simplest and most direct mechanical transmission mechanism. When a Positiv division was present, always located at the left side of the keyboards, the corresponding keyboard worked in the same fashion, except that the keys in this case pushed down the trackers instead of pulling them.²⁰

The rollerboards for the manual divisions, for the stop action and for the pedal, were made with forged iron rollers fastened to spruce boards by means of brass wire. The "swords" pulling the windchest sliders were also made of forged iron.

The winding system

The most common winding configuration in Callido organs includes two multiple-fold bellows (consisting of five folds) made entirely of spruce wood. They were normally placed one on top of the other and were activated by ropes through a system of pulleys. Their size was rather standardized: larger size bellows were used for the larger instruments, and smaller size for instruments requiring less wind.

Restorations are conducted in such a way that the original winding system is always preserved and carefully restored and, where not present, in many instances built new as a replica of the old.²¹ A modern blower is usually connected to the system, in such a way however as to keep the hand pumping system operational. This makes it possible to make a very interesting comparison between the original wind supply, slightly irregular due to the small but detectable differences in pressure caused by the manual pulling of the reservoirs, and the more stable supply furnished by the blower. "Flexible winding" as it is referred to today is a different matter: it has to do with the

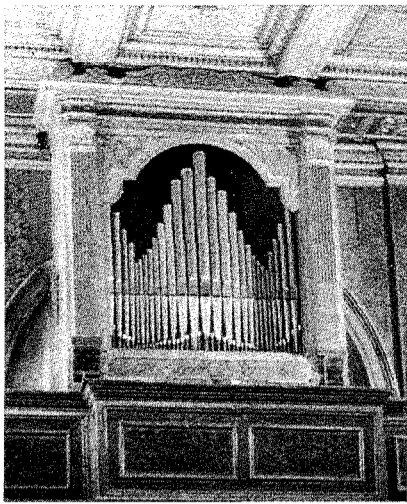


A typical winding system by Callido, consisting of two hinged multi-fold bellows activated by ropes.

response of the wind and, in practical terms, the drop in wind pressure at the use of certain combinations of stops or notes. From this standpoint, although the phenomena of the so-called "flexible" wind is present in Callido organs, the design of the wind supply system, starting from the size of the bellows all the way to the generous dimensions of the windchest channels, indicates that Callido was trying to avoid instability in the wind supply.

The tuning system

As far as we know Callido never used equal temperament, already present in other parts of Europe at the time. Already well known for a few centuries, it was considered uninteresting and not desirable, especially due to the unpleasant "wide" tierce intervals which are present even in the most commonly used keys. An interesting statement on this subject is given by Giordano Riccati.²² In his book, "Le leggi del Contrappunto" written in 1754, he states: "Practically speaking, I have never been able to find an organ or an harpsichord tuned with the equal 12 semitones." In 1780 and 1790 he stated the same concepts again. But equal temperament continued to be rejected in Italy well into the 19th century. Giovan Battista



Senigallia (Ancona) - Church of the Cross. Opus 104 by Gaetano Callido, built in 1775.

de Lorenzi, a very ingenious builder from Vicenza, in 1870 created a "moderate temperament" which, although very close to equal, was intended to reduce the "out of tune" effect of the most used tierce intervals.

We know that Callido's master, Pietro Nacchini, for some of his works used a tuning method which consisted in tuning the 11 quint intervals from E⁷ to G[#] flat by 1/6 comma each, a method which was very close to the practice of Gottfried Silbermann.²⁴ Callido may also have used this method, but he departed from it at some point and he adopted a variety of similar systems,²⁵ among which the temperament invented by Francescantonio Vallotti, Music Director at the Basilica of St. Anthony in Padova, and Alessandro Barca in 1779, which avoided the wide C[#]-E⁷ interval, making it almost pure.²⁶

A unique example of a non-codified temperament comes from the organ built by Callido's sons Antonio and Agostino in 1813 (the year of Gaetano's death at age 86) for the Parish Church of Tai di Cadore (Belluno). This instrument was restored by Fratelli Ruffatti in 1980-81. Prior to restoration, the pipes were found in almost perfect condition, due to the fact that the organ had been left untouched early in its history when the access stairway to the balcony was removed. After cleaning, the pipes were almost in tune and it was relatively easy to identify and restore a type of unequal temperament which did not follow codified methods and which represented one of the many "variations" introduced by the tuners at the time for a "sensitive" tuning of the instruments.²⁷

The tonal ideals and manufacturing techniques of the Callido factory were carried on, primarily in the Veneto and Marche regions, by a number of organbuilders: in Venice by Giacomo Bazzani, a former worker in his shop, and by his successors; in Padova and its province, among others, by Gregorio Malvestio, a priest (1760-1845), by his nephew Domenico, by Domenico's son Giuseppe and grandson Domenico. The closing down of this shop originated the beginning of the Ruffatti firm.²⁸

In the Marche region Callido had a number of followers including Vincenzo Montecucchi from Ancona, Sebastiano Vici (Montecarotto, 1755-about 1830), Vincenzo Paci (Ascoli Piceno, 1811-1886) and others, who in some cases produced organs so close to Callido's techniques that sometimes their identification as non-Callido instruments requires an expert examination.²⁹ ■

Notes

1. His real name was Peter Nakic, born in Bulic, near Slradin, north of Sibenik, in present Croatia, a former territory of the Republic of Venice. As was customary during the time, his name was "Italianized" and became Pietro Nacchini.

2. The Republic of Venice during the eighteenth century was a large State, including parts of Slovenia and Croatia and the present Italian regions of Veneto, Friuli Venezia Giulia and eastern portions of Lombardy.

3. See *Studi e Documenti di Storia Organaria Veneta* by Renato Lunelli. Ed. Olschki, Florence, 1973, and also *Gli organi di Callido nelle Marche* by Ferrante-Quaracchi, Ed. Villa Maina, 1989.

4. Opus numbers 13, 185 and 393 were built for

churches in Istanbul and opus number 424 for Izmir, Turkey.

5. The original list or catalogue of organs built by Gaetano Callido survives. It consists of three panels made of canvas on which the opus number, year of construction and location of the instruments were marked in India ink by the builder. Although water damage washed away the names of 88 of his instruments, between the years 1789-91 and 1794-98, it still gives accurate information about 342 organs manufactured in his factory. The last opus number is 430, built in 1806, after which the list was discontinued. In recent years many of the "lost" instruments have been identified.

6. Only at the turn of the nineteenth century, when Callido's sons Antonio and Agostino were active in the factory, a limited number of "variations" were introduced, in the form of new reed stops (but still of the commonly used "regal" type) and flutes. Times were changing in Italy and a more "orchestral" style of sound, requiring highly characterized solo stops, was being introduced in churches, in the wave of the predominant influence of opera even in the music composed for organ.

7. This exceptional instrument, built in 1767 (opus numbers 37 and 38) and restored in 1979-80 by Fratelli Ruffatti of Padova, is practically equal in size to another organ, built for the Parish church of Candide (Belluno).

8. The Great keyboard of the Feltre organ is extended by one octave at the bass. This "counter-octave" as it is commonly called, consists of a short octave (C-D-E-F-G-A-B^b-B) of which only the notes from F up are real, the preceding ones activating the corresponding notes of the higher octave. In essence therefore the Principal starts in this case at 12^F, the Octave at 6', the Fifteenth at 3', etc.

9. This is the normal system used in Italy to designate not the pitch but the position on the keyboard. F3 for instance designates the note F of the third octave of the keyboard.

10. Due to the absence of the "beards," which makes tuning adjustments possible when the caps are soldered, it is quite obvious that Callido must have had a very precise scale for cutting the res-

onators of these flutes to length before soldering the caps. Minimal tuning adjustments were however still possible through cone tuning of the chimneys.

11. i.e., without the addition of lead, as reported in the specifications for the new organ to be built for the Madonna della Salute Church in Venice, dated September 19, 1776.

12. Same, as above. In other contracts he chooses different alloy compositions for the internal pipes, as in the case of the contract with the Parish Church of Borgo Valsugana, November 8, 1780, where a 15% tin content is specified.

13. The walnut from Feltre (Belluno) was traditionally of the highest quality, dense, dark and almost reddish in colour.

14. The short octave, or "broken" octave as it is often called in Italy, consists of 8 keys: C-D-E-F-G-A-B^b-B. The key arrangement is different from normal: basically, it looks like an octave starting from note E, where E plays C, F[#] plays D, G[#] plays E and all other notes are in the right place.

15. This is the case of the organ in the convent Church of S. Anna in Corinaldo (Ancona), where Callido's daughter was a nun. The instrument, which is presently under restoration at the Fratelli Ruffatti shop, was found in remarkably good condition, still with the original hand-pumped bellows in good working condition. Since Callido was rightfully considered a master, his work was highly respected over the years by other organbuilders and for this reason the voicing of his instruments was often never altered in spite of the changes in musical taste.

16. It is the case of the Callido organ at the Chiesa della Croce in Senigallia (Ancona), restored by Fratelli Ruffatti in 1993, where the original hinged bellows and their carved stone weights were found. Probably due to the unusually dry acoustics of the church, whose walls and ceiling are literally covered with elaborate wood ornaments and canvas paintings, the pressure was originally set at 60mm at the water column. Another example is the Callido opus 69, 1771 in the church of the Agostinian Fathers, Civitanova Marche. The instrument,

restored in 1987 by Pier Paolo Donati, shows an original wind pressure of 64 mm (information courtesy of Dr. Massimo Nigi, honorary Inspector for the "Soprintendenza per i Beni Artistici e Storici" of Florence, a governmental agency in charge of supervising the preservation of Italian ancient works of art).

17. This is not an obvious observation, since a great number of slider chests built in the 17th and 18th centuries in central and southern Italy were built with sliders non-parallel and of decreasing thickness. This feature was intended to avoid the sticking of the sliders. When in the "on" position, the sliders were pushed in and no space was left between the sliders and the other wooden surfaces; on the contrary, when pulled out (stop in the "off" position) the sliders, due to the decreasing thickness and width, could move freely.

18. One might say that, during Callido's time, the problem of artificial heating of churches did not exist, thus making this procedure possible. It is to be noted on this subject that the very high number of strictly philological restorations on these organs by Fratelli Ruffatti and other restorers in Italy, performed without the introduction of any non-original elements for the sealing of the sliders, proves that the original system of windchest construction well withstands changes in heat and humidity level of the air.

19. For a scale drawing of a Callido windchest see *L'Organo Callido della Cattedrale di Feltre* by Oscar Mischiati. Ed. Patron, Bologna, 1981.

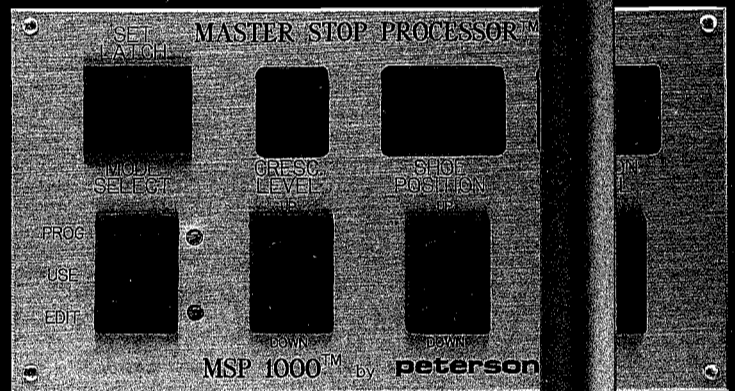
20. In this case the key pushes down a wooden tracker which in turn pushes down the rollerboard tracker placed under the keyboard. At the opposite end of the roller the pallet is pulled open by means of a brass wire.

21. In some cases, where the original bellows were replaced in the nineteenth century by the more "modern" multi-fold parallel bellows with pumps, activated by means of a wooden lever or a wheel, the local governmental authorities designated to supervise the preservation of ancient instruments may choose not to have the system rebuilt as

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Albert Schweitzer Organ Festival/USA

The first annual Albert Schweitzer Organ Festival/USA took place September 11-13 at the First Church of Christ in Wethersfield, Connecticut, co-sponsored by the church and the Albert Schweitzer Institute for the Humanities, located in Wallingford, Connecticut. From audio tapes, six finalists were selected for the competition: (high school division) William Buthod, Tulsa, Oklahoma; Michael Lodico, Waynesville, North Carolina; and Frederick Teardo, Waterbury, Connecticut; (undergraduate college) Paul Jacobs, student of John Weaver, the Curtis Institute of Music, Philadelphia; Daniel Sullivan, student of Haskell Thomson, Oberlin College; and Charles Pouliot, student of Edgar Highberger, St. Vincent College, Latrobe, Pennsylvania. The jurors included Frederick Hohman, Diane Meredith Belcher, and John Rose.



Harold Robles congratulates William Buthod, 1st place, high school division; background (l to r): Diane Meredith Belcher, Michael Lodico, Nancy Anderson, and the Rev. Dr. J. Jay Deifell

The three-day festival began with a tour of the Austin Organ Company in Hartford, followed by a gala concert on Friday evening, featuring the three judges and David Spicer, minister of music at First Church of Christ, along with a quintet of brass players from the Hartford Symphony, the Festival Singers, and timpani. The program included works of Reger, Sharpe, Peeters, and Sowerby. Among the several invited guests in attendance were former AGO presidents Roberta Bitgood and Alec Wyton.

On Saturday, September 12, the high school competition was held from 9 am until noon, and the college competition from 2-5 pm. That evening contestants and judges were treated to a dinner prepared by Dana Spicer.

On Sunday morning, Frederick Teardo and Michael Lodico played prelude and postlude, respectively, at the 9:15 service, and Charles Pouliot and Paul Jacobs provided respective prelude and postlude at the 11 am service. Diane Meredith Belcher accompanied anthems at both services.

At 4 pm on Sunday, the awards were presented to the winners, and the two first place winners shared a recital. In the high school division, first place (\$1,000) went to William Buthod; 2nd



David Spicer congratulates Paul Jacobs, 1st place, college division; background (l to r): Michael Lodico, Frederick Teardo, Charles Pouliot, John Rose, Frederick Hohman, Daniel Sullivan, William Buthod, and Diane Meredith Belcher



Front row (l to r): William Buthod, Frederick Teardo, Harold Robles, Roberta Bitgood, Alec Wyton, Paul Jacobs, and Daniel Sullivan; back row (l to r): Michael Lodico, Lauri Allen, John Rose, David Spicer, Nancy Anderson, Diane Meredith Belcher, Frederick Hohman, and Charles Pouliot

place (\$500), Michael Lodico; 3rd place (\$250), Frederick Teardo. In the college division: first place (\$2,000), Paul Jacobs; 2nd place (\$1,000), Daniel Sullivan; and 3rd place (\$500), Charles Pouliot. In addition special awards from the Schweitzer Institute were given to Laurie Allen, chairperson of the festival; Nancy Anderson, coordinator; David Spicer, and all three judges.

After the awards ceremony, William Buthod played the *Prelude and Fugue in c, S. 549*, of Bach; *Adagio (Symphony No. 5)*, Widor; *Litanies*, Alain; and an improvisation on "Yankee Doodle." Paul Jacobs played the *Choral No. 1 in E of Franck*; *Trio Sonata No. 6 in G*, Bach; *Dieu parmi nous*, Messiaen; and *Sinfonia to Cantata No. 29*, Bach.

—David Spicer

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► page 17: Ruffatti—Callido

a replica of the original but to keep the already "historical" substitute.

22. Born in Castelfranco Veneto (Padova) in 1709, he studied at the University of Padova and became a famous mathematician, architect, expert in hydraulics and music. He was the author of an interesting temperament, which became famous at the time, used by many organbuilders especially in the Venetian area. It was surely used in his later works by Nacchini and possibly by Callido as well.

23. See Patrizio Barbieri, *Acustica Accordatura e Temperamento nell'Illuminismo Veneto*, Ed Torre d'Orfeo, Roma 1987.

24. See Patrizio Barbieri, *Acustica Accordatura e Temperamento nell'Illuminismo Veneto*, Ed Torre d'Orfeo, Roma 1987.

25. The result of studies conducted during restorations show that a variety of similar temperaments, which can be defined as variations of the above Riccati and Vallotti temperaments, were used in normal practice.

26. The Vallotti temperament in the slightly corrected version by the contribution of Barca, was intended to simplify the Riccati, and consists of a series of six consecutive quint intervals, from F-C to E-B tuned flat by 1/6 comma, and the six remaining quint intervals practically pure (flat by an imperceptible 1/66 comma). The value in cents of semitones of its quint and tierce intervals follow:

Quint intervals	cents
F - C	698.4
C - G	698.4
G - D	698.1
D - A	698.6
A - E	698.4
E - B	698.4
B - F#	701.7
F# - C#	701.5
C# - G#	701.6
A# - E#	701.7
E# - B#	701.6
B# - F	701.6
Tierce intervals	cents
C - E	393.5

F - A	393.5
G - B	393.5
B - D	396.5
D - F#	397.1
A - C#	400
E - G	400
E - G#	403.2
A - C	403.3
F# - A#	406.4
D# - F	406.5
B - D#	406.5

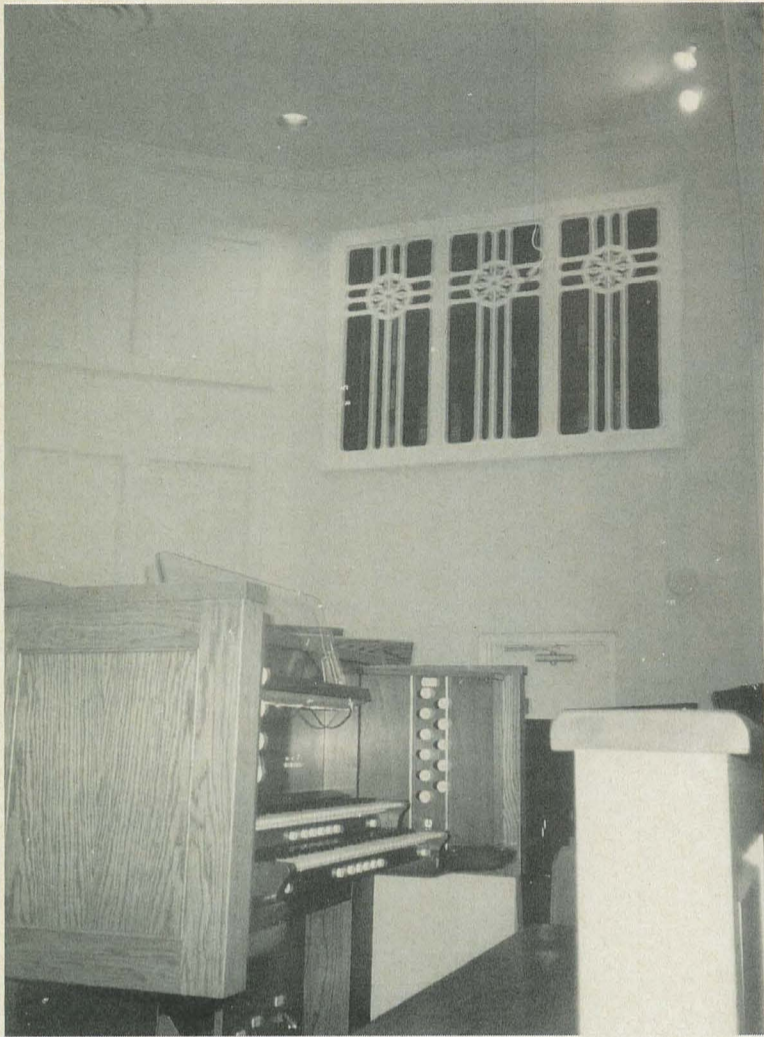
Keeping in mind that the value of the pure quint is 702 cts and the value of the quint in the equal temperament is 700 (narrow by 2 cts), by analysing the quint intervals of this temperament it is easy to see that they are basically divided in two categories, narrow (but more moderate than, for example, in the 1/4 comma mean tone, which shows a value of 696.5 cts.) and almost pure. As to the tierce intervals (pure tierce = 386 cts, tierce in equal temperament = 400 cts) although no pure intervals are present, five of them are "better" or more in tune than the corresponding ones in the equal temperament, and two more show the same value of 400 cts. It is also to be considered that no tierce reaches extreme values. The absence of really unusable keys and the relatively easy application in practical terms by the tuner have determined the success of this temperament during its time.

27. The Tai temperament includes two "wolf" quint intervals, at the opposite ends of the "circle of quints," one wide (G#-E) and one narrow (A-E) and six very good tierce intervals. This system is of particular significance primarily because it shows how far from equal temperament this organ was tuned so late in Callido's history.

28. See Renato Lunelli, *Studi e Documenti di Storia Organaria Veneta*, Ed. Leo Olschki, 1973, p. 200.

29. Information about Callido's followers in the Marche region are the courtesy of Mauro Ferrante, honorary Inspector for the preservation of ancient organs in the Marche region, appointed by the "Soprintendenza per i Beni Artistici e Storici" of Urbino.

New Organs



A.E. Schlueter Pipe Organ Company, Lithonia, Georgia, has built a new organ of 12 ranks for Lowell Presbyterian Church, Lowell, North Carolina. The church's previous instrument was a four-rank unit organ of stock design. The new organ console is built of white oak. Console interior is mahogany with clear maple dividers. Keyboards feature tracker touch, and the console is fitted with a Peterson multi-level combination system. The layout of the chancel and the architecture of the church called for installation in one chamber. Additional

chamber opening was made on the nave exposure for better egress of tone. It was decided to place the organ under one common expression to provide better dynamic control when used with choir. The specification was designed with the accompanimental role of foremost consideration. The led to the use of generous pipe scales to provide warmth and body for choral and congregational accompaniment. The organ was tonally finished by Daniel Angerstein and John Tanner.

GREAT
8' Principal
8' Rohrflöte
8' Salicional
8' Voix Celeste (tc)
4' Octave
4' Flöte
2' Super Octave
1 1/2' Mixture III
8' Fagotto
Chimes
Zimbelstern
Sw/Gt 16-8-4

SWELL
8' Holzgedeckt
8' Salicional
8' Voix Celeste (tc)
4' Principal
4' Rohrflöte
2' Blockflöte
1 1/2' Quint (tc)
8' Fagotto
Tremolo
Sw 16-UO-4

PEDAL
16' Bourdon
16' Lieblich Gedeckt
8' Octave
8' Bourdon
4' Choral Bass
4' Rohr Flöte
16' Fagotto
8' Fagotto
4' Clarion
Gt/Ped 8
Sw/Ped 8



Fabry, Inc., Fox Lake, Illinois, has completed "phase III" of the rebuilding project of the 1950 two-manual organ at Concordia Lutheran Church, Berwyn, Illinois. This phase included new solid state 32-memory combination action, solid state shade action, electric tremolo unit, and multiplex chamber relay. Previous phases consisted of releathering

needs and wood pipe repairs. The church plans on adding a MIDI resource system. Organist is Mrs. Carol J. Zitko. Console rebuilding was completed in the shop by David G. Fabry. Project at the church was completed by David J. Fabry, Joseph Poland, and Scott Kleinsmith.

GREAT
8' Gedackt
4' Prinzipal
4' Gemshorn
2' Waldflöte
Chimes
Zimbelstern

SWELL
8' Rohrflöte
8' Gemshorn
4' Nachthorn
4' Gemshorn
III Mixture
8' Fagott
Tremolo

PEDAL
32' Untersatz
16' Subbass
16' Rohr Gedackt
8' Rohr Gedackt
8' Gemshorn
4' Rohr Flöte
III Gemshorn Cornet



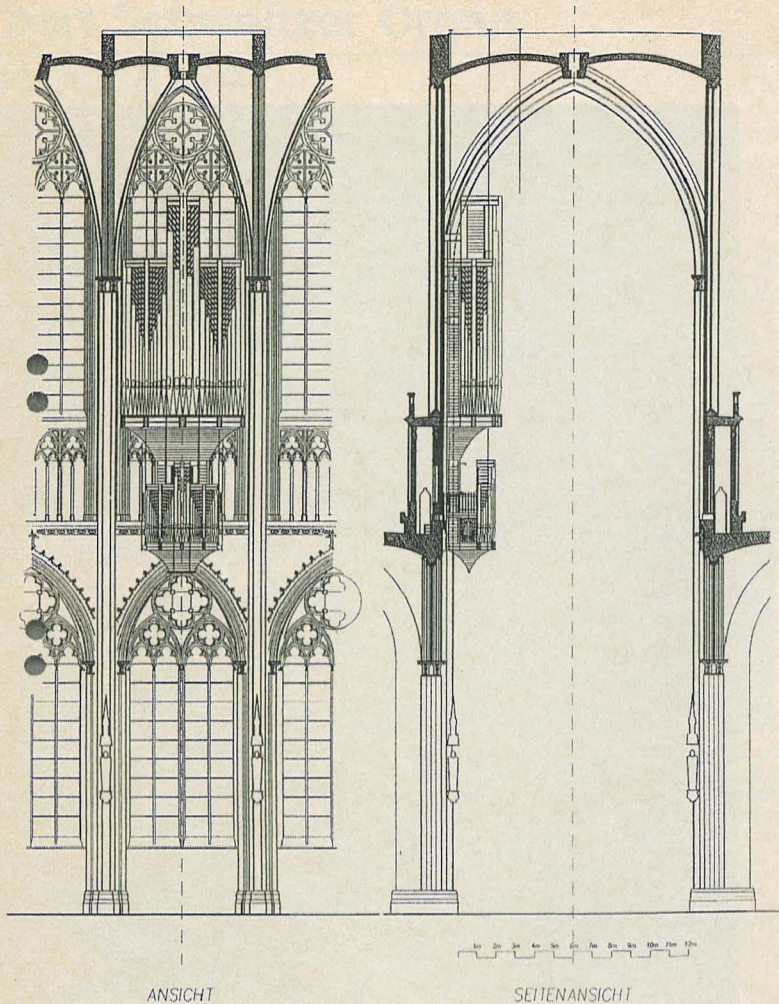
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Johannes Klais Orgelbau, Bonn, Germany, has built a new organ for Cologne Cathedral. The organ is placed in the "swallow-nest" location. Its 30 tons are suspended from four steel rods in the second bay of the Northern nave side wall. The facade includes pipes from the Pedal 32' Violon, Hauptwerk Praestant 16', and Rückpositiv Praestant 8'. The organ features mechanical key action (suspended), mechanical couplers, and electric stop action; 45 stops, 3,956 pipes.

HAUPTWERK

- 16' Praestant
- 8' Principal
- 8' Doppelflöte
- 8' Gemshorn
- 4' Octave
- 4' Rohrflöte
- 2 2/3' Quinte
- 2' Superoctave
- 2' Mixtura major V
- 2/3' Mixtura minor IV
- 8' Cornet V
- 16' Trompete
- 8' Trompete
- 4' Trompete

RÜCKPOSITIV

- 16' Bordun
- 8' Praestant
- 8' Rohrflöte
- 8' Salicional
- 4' Principal
- 4' Spitzflöte
- 2 2/3' Nasard
- 2' Waldflöte
- 1 1/2' Terz
- 1 1/2' Quinte
- 1' Scharff V
- 16' Dulcian
- 8' Cromhorn
- 8' Vox humana

SCHWELLWERK

- 16' Salicet
- 8' Principal
- 8' Bordun
- 8' Gambe
- 8' Vox coelestis
- 4' Octave
- 4' Traversflöte
- 2 2/3' Quintflöte
- 2' Flageolet
- 1 3/4' Terzflöte
- 2' Mixtur IV
- 16' Fagott
- 8' Trompete
- 8' Oboe

PEDAL

- 32' Violon
- 16' Principal
- 16' Subbass
- 10 1/2' Quinte
- 8' Octave
- 8' Bartpfeife
- 4' Superoctave
- 2' Flöte
- 16' Posaune
- 8' Trompete
- 4' Clarine

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 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 DECEMBER
Handel, *Messiah*, with orchestra; St Thomas Church, New York, NY 7:30 pm (also December 17)
Lee De Mets; St Paul's Episcopal, Doylestown, PA noon
Todd Gressick; St Andrew's Church, Tampa, FL 12:10 pm

16 DECEMBER
Christmas Concert; St Bartholomew's, New York, NY 7:30 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm

17 DECEMBER
Thomas Murray; St John's Church, Savannah, GA 8 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm

18 DECEMBER
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm
Auburn High Madrigal Singers; Fourth Presbyterian, Chicago, IL 12:10 pm
Psallite Singers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

19 DECEMBER
Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
His Majestie's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

20 DECEMBER
Candlelight Carol Service; Trinity Church, Boston, MA 4, 7 pm
Lessons & Carols; South Church, New Britain, CT 4 pm
Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm
Lessons & Carols; Church of the Holy Trinity, New York, NY 4 pm
Pageant of the Holy Nativity; St Bartholomew's, New York, NY 5 pm
Christmas Pageant; St Peter's Episcopal, Morristown, NJ 9:15 am
Lessons & Carols; Emmanuel Church, Chestertown, MD 10:30 am
Atlanta Singers; Spivey Hall, Morrow, GA 3 pm
Lessons & Carols; Cathedral Church of St Jude, St Petersburg, FL 3 pm
Tower Brass; Fourth Presbyterian, Chicago, IL 3 pm
His Majestie's Clerkes; Quigley Seminary Chapel, Chicago, IL 3 pm
Stefan Engels; Holy Name Cathedral, Chicago, IL 3:30 pm
Bach, *Cantata "Herrscher des Himmels"*; St Luke Lutheran, Chicago, IL 4 pm
Handel, *Messiah*, with orchestra; First Presbyterian, Arlington Heights, IL 4:30 pm
Handel, *Messiah*, with orchestra; Independent Presbyterian, Birmingham, AL 4 pm

21 DECEMBER
Ken Cornelle; St George's Episcopal, Flushing, NY 12:15 pm
Singing Boys of Pennsylvania; Kirkland Village Care Center, Bethlehem, PA 7 pm

22 DECEMBER
Ray Cornils, with brass; City Hall, Portland, ME 7:30 pm
Lessons & Carols; St Peter's Episcopal, Morristown, NJ 5:30 pm
Lee Milhous; St Paul's Episcopal, Doylestown, PA noon
Lessons & Carols; St Paul's Episcopal, Doylestown, PA 4 pm
Franklin Coleman; St Andrew's Church, Tampa, FL 12:10 pm

23 DECEMBER
Britten, *Ceremony of Carols*; St Thomas Church, New York, NY 12:10 pm

24 DECEMBER
Ken Cowan; St Mary the Virgin, New York, NY 9:30 pm
Vivaldi, *Gloria*, with orchestra; St Andrew's Church, Tampa, FL 7:25, 10:25 pm
Lessons & Carols; Independent Presbyterian, Birmingham, AL 4, 6 pm
Lessons & Carols; Lindenwood Christian Church, Memphis, TN 11 pm

27 DECEMBER
Pinkham, *Christmas Cantata*; St Luke's Episcopal, Lebanon, PA
Christmas Lessons & Music; St Andrew's Church, Tampa, FL 9, 11:15 am

31 DECEMBER
Lessons & Carols; Church of the Advent, Boston, MA 6 pm

3 JANUARY
Susa, *The Wise Women*; Immanuel Congregational, Hartford, CT 5 pm
Patrick Allen; St Thomas Church, New York, NY 5:15 pm

5 JANUARY
Singing Boys of Pennsylvania; St Paul Episcopal, Augusta, GA 9 am

6 JANUARY
Samuel Carabetta; St Mary the Virgin, New York, NY 5:30 pm
Olivier Latry, masterclass; Coral Ridge Presbyterian, Ft Lauderdale, FL 3:20 pm (also January 7, 4:20 pm; January 8, 9 am)

8 JANUARY
Brian Harlow; Trinity Church, Boston, MA 12:15 pm
Olivier Latry; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm
Singing Boys of Pennsylvania; Blessed Trinity Roman Catholic Church, Ocala, FL 7:30 pm
Symposium on Worship & the Arts; Calvin College & Theological Seminary, Grand Rapids, MI (through January 9)
Robert Poovey; Fourth Presbyterian, Chicago, IL 12:10 pm
Yale Glee Club; Fourth Presbyterian; Chicago, IL 7:30 pm

9 JANUARY
Singing Boys of Pennsylvania; Advent Lutheran, Boca Raton, FL 7:30 pm

10 JANUARY
L'antica musica New York; St Bartholomew's, New York, NY 3 pm
Louis Perazza; St Patrick's Cathedral, New York, NY 4:45 pm
Ernest Lehrer; St Thomas Church, New York, NY 5:15 pm
Singing Boys of Pennsylvania; Messiah Lutheran, Ft Myers, FL 4 pm
Steven Williams; First Presbyterian, Pompano Beach, FL 4 pm
Epiphany Procession with Carols; Independent Presbyterian, Birmingham, AL 4 pm
Epiphany Feast of Lights; Cathedral Church of the Advent, Birmingham, AL 5 pm

11 JANUARY
Singing Boys of Pennsylvania; Busch Gardens, Tampa, FL

12 JANUARY
Diane Meredith Belcher; Bridgewater College, Bridgewater, VA 8 pm
David Higgs; First Congregational, Sarasota, FL 7:30 pm
Singing Boys of Pennsylvania; United Church of Christ, Marco Island, FL 7:30 pm

13 JANUARY
Singing Boys of Pennsylvania; First Presbyterian, Lake City, FL 7:30 pm

14 JANUARY
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm (also January 15)
Michael Farris; University of Southern Mississippi, Hattiesburg, MS 8 pm

15 JANUARY
Erik Suter; Trinity Church, Boston, MA 12:15 pm
Singing Boys of Pennsylvania; First United Methodist, Tucker, GA 7:30 pm

16 JANUARY
David Craighead, masterclass; Proclamation Presbyterian, Philadelphia, PA 9:30 am

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Terry Charles; Kirk of Dunedin, Dunedin, FL 2 pm
Marilyn Keiser, masterclass; Northwestern University, Evanston, IL 10 am

17 JANUARY
New England Spiritual Ensemble; St Paul's School, Concord, NE 7:30 pm
Grethe Krogh; St Thomas Church, New York, NY 5:15 pm
Marvin Mills, with soprano; Grace Episcopal, Silver Spring, MD 7 pm
Singing Boys of Pennsylvania; University of North Carolina, Charlotte, NC 7 pm
Paul Bisaccia, piano; Moorings Presbyterian, Naples, FL 4 pm
William Picher; Hudson United Methodist, Hudson, FL 4 pm
Ft Wayne Bach Aria Group; Trinity Episcopal, Ft Wayne, IN 2:30 pm
Marilyn Keiser; Northwestern University, Evanston, IL 5 pm
Stewart Foster; Fourth Presbyterian; Chicago, IL 3 pm
Hedi Salanki; harpichord; Christ Church Cathedral, New Orleans, LA 4 pm

20 JANUARY
Stephen Hamilton; Church of the Holy Trinity, Roman Catholic, New York, NY 8 pm

22 JANUARY
Jared Johnson; Trinity Church, Boston, MA 12:15 pm
David Craighead; St Anne Church, Rochester, NY 8 pm
Idabelle Gay; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Steven Newberry; St James Episcopal, Fairhope, AL 7:30 pm

23 JANUARY
Singing Boys of Pennsylvania; St Paul Episcopal, Chester, PA 4 pm
Ann Elise Smoot; First Trinity Presbyterian, Laurel, MS 7:30 pm

24 JANUARY
Bryan Campbell; St Patrick's Cathedral, New York, NY 4:45 pm
David Chalmers; St Thomas Church, New York, NY 5:15 pm
Stefan Kozinski; Longwood Gardens, Kennett Square, PA 2:30 pm
Marilyn Keiser; First Presbyterian, Lakeland, FL 3 pm
Derek Nickels; St Mary of the Lake, Gary (Miller), IN 3 pm

25 JANUARY
John Walker; St Paul's Episcopal, Pittsburgh, PA 8 pm

29 JANUARY
Edwin Starnier; Trinity Church, Boston, MA 12:15 pm
David Dahl; Old West Church, Boston, MA 8 pm

30 JANUARY
David Dahl, improvisation lecture-demonstration; Old West Church, Boston, MA 10 am
Robert Glasgow, masterclass; Spivey Hall, Morrow, GA 10 am
Paul Bisaccia, piano; St Paul's Episcopal, Augusta, GA 8 pm

31 JANUARY
Handbell Concert; First Church, Wethersfield, CT 4 pm
Mark Peterson; St Patrick's Cathedral, New York, NY 4:45 pm
Andrzej Trembicki; St Thomas Church, New York, NY 5:15 pm
Justin Hartz; Longwood Gardens, Kennett Square, PA 2:30 pm
Anne & Todd Wilson; Church of the Epiphany, Washington, DC 4 pm
Robert Glasgow; Spivey Hall, Morrow, GA 3 pm
*BYOM & Musical Garage Sale; Edgebrook Community Church, Chicago, IL 4 pm
The Meistersingers; Christ Church Cathedral, New Orleans, LA 4 pm

UNITED STATES West Of The Mississippi

18 DECEMBER
Community Carol Sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

20 DECEMBER
Advent Lessons & Carols; Trinity Episcopal, Iowa City, IA
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
William Beasley; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 DECEMBER
David Hatt, with clarinet; St Mary's Cathedral, San Francisco, CA 3:30 pm

3 JANUARY
Frederick Swann; Grace St Paul's Episcopal, Tucson, AZ 7:30 pm
Calvert Johnson; Trinity Episcopal Cathedral, Portland, OR 5:30 pm
Epiphany Lessons & Carols; St Mary's Cathedral, San Francisco, CA 3:30 pm
Alison Luedecke; St Paul's Episcopal Cathedral, San Diego, CA 5 pm

6 JANUARY
Calvert Johnson; First Presbyterian, Oakland, CA 7:30 pm

8 JANUARY
Choristers Guild Church Music Workshop; Episcopal Church of the Incarnation, Dallas, TX (through January 9)
Early American Music; St Mark's Cathedral, Seattle, WA 8 pm

10 JANUARY
Sarah Holtzman, flute; St Mary's Cathedral, San Francisco, CA 3:30 pm
Calvert Johnson; First Presbyterian (Granada Hills), Northridge, CA 4 pm

12 JANUARY
Calvert Johnson; All Souls Episcopal, San Diego, CA 7 pm

14 JANUARY
Second American Classic Organ Symposium; The Tabernacle, Salt Lake City, UT (through January 17)

15 JANUARY
Calvert Johnson; St John's Cathedral, Denver, CO 8 pm
Joseph Adam, with trumpets; St Stephen's Episcopal, Seattle, WA 7:30 pm

16 JANUARY
John Weaver; The Mormon Tabernacle, Salt Lake City, UT 7:30 pm
Organ Alive Conference; First Congregational, Los Angeles, CA (through January 19)

17 JANUARY
Norma Stevlingson; Pilgrim Congregational, Duluth, MN 4 pm
Clyde Holloway; Christ the King Lutheran, Houston, TX 5 pm
Clint Kraus; Trinity Lutheran, Lynnwood, WA 7 pm
Joan Chamber; St Mary's Cathedral, San Francisco, CA 3:30 pm
Huw Lewis; St Luke's Episcopal, San Francisco, CA 5 pm
Catharine Crozier; First Congregational, Los Angeles, CA 4 pm

19 JANUARY
Robert MacDonald; First Congregational, Los Angeles, CA 12:10 pm

21 JANUARY
Singfest; Central College, Pella, IA 7 pm
Todd Wilson; Howard Payne University, Brownwood, TX 8 pm

22 JANUARY
David Higgs; Texas Christian University, Ft Worth, TX 7:30 pm
Todd Wilson; Coker United Methodist, San Antonio, TX 7:30 pm

23 JANUARY
Todd Wilson, workshop; Coker United Methodist, San Antonio, TX 9:30 am

24 JANUARY
The Texas Wind Symphony Chamber Music Concert; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Becky Nelson; St Mary's Cathedral, San Francisco, CA 3:30 pm
McNeil Robinson; First United Methodist, Campbell, CA 2:30 pm
Alison Luedecke, harpichord, with orchestra; La Costa Canyon H.S. Fine Arts Center, La Costa, CA 5 pm

29 JANUARY
Aries Brass Quintet; St John's Cathedral, Denver, CO 8 pm
J. Melvin Butler; St Mark's Cathedral, Seattle, WA 8 pm

30 JANUARY
New England Spiritual Ensemble; University of Nebraska, Omaha, NE 7:30 pm
Choral Concert; All SS Episcopal, Beverly Hills, CA 8:30 pm

31 JANUARY
Diana Lee Lucker, with orchestra; Wayzata Community Church, Wayzata, MN 3 pm

Hans-Uwe Hielscher; St Mary's Cathedral, San Francisco, CA 3:30 pm
Alison Luedecke; St Francis Catholic Church, San Francisco, CA 4 pm

INTERNATIONAL

22 DECEMBER

Bryn Nixon; Ryerson United, Vancouver, British Columbia noon

12 JANUARY

Bryn Nixon; Ryerson United, Vancouver, British Columbia noon

23 JANUARY

Keith Hearnshaw; Rochdale Town Hall, England 3 pm

26 JANUARY

David Millard; Ryerson United, Vancouver, British Columbia noon

27 JANUARY

Gordon Stewart; Parr Hall, Warrington, England 7:45 pm

29 JANUARY

Church Music Symposium 1999; St Andrew's-Wesley United, Vancouver, British Columbia (through January 31)

Organ Recitals

F. ALLEN ARTZ, St. Patrick's Cathedral, New York, NY, August 9: *Toccata on "The God of Abraham praise,"* Burkhardt; *To God the Holy Spirit let us pray,* Walthers; *Toccata in d, S. 538,* Bach; *Meditation,* Vierne; *March Religieuse ("Lift up your heads"),* Guilmant.

JEROME BUTERA, St. Paul's Episcopal Church, Marquette, MI, June 21: *Prelude and Fugue in a, S. 543,* Bach; *Ciacona in e,* Buxtehude; *Magnificat quinti toni,* Scheidt; *Sonata in D, K. 288, Sonata in C, K. 255,* Scarlatti; *Fugue for Organ,* Noehren; *Festive Trumpet Tune,* German; *Sonata No. 4 in d,* op. 61, Guilmant; *Rhapsody No. 3 on Breton Songs,* op. 7, Saint-Saëns; *Finale (Symphony No. 4),* Widor.

PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, Canada, August 22: *Allein Gott in der Höh sei Ehr, S. 664,* Bach; *Elegy,* Black; *Prelude and Fugue in G,* Bruhns; *Epigrams,* Kodály; *Toccatina,* Schilling; *O Jesu, all mein Leben bist Du,* Eben; *Partita,* op. 19, Mathias.

MERRILL N. DAVIS III, Christ United Methodist Church, Rochester, MN, August 25: *"Children of God" (Nativity Suite),* Messiaen; *"March" (The Love of Three Oranges),* Prokofiev, arr. Davis; *My road had its hours of greatness, its blows, its pain. My road. Yours,* Pärt, arr. Davis; *Toccata and Fugue in F, S. 540,* Bach.

MARC-ANDRÉ DORAN, St. James United Church, Montréal, Québec, August 11: *Andante con moto in E-flat,* op. 18, no. 1, *Allegro non troppo in a,* op. 18, no. 7, *Andante moderato in b-flat,* op. 18, no. 4,

Boëly; *Fantasia and Fugue on "Ad nos, ad salutarem undam,"* Liszt.

ERIK EICKHOFF, Christ United Methodist Church, Rochester, MN, June 23: *Sonata II,* Hindemith; *Le Jardin Suspendu,* Alain; *Toccata, Adagio and Fugue in C, S. 564,* Bach.

PHILIP FARAONE, Holy Name Cathedral, Chicago, IL, July 26: *Passacaglia in d,* Buxtehude; *Dorian Toccata,* Bach; *Prelude and Fugue in e,* Martini; *Sonata II in c,* Mendelssohn; *Cantabile,* Franck; *Scherzo Symphonique,* Guilmant; *Crown Imperial,* Walton.

KURT LUDWIG FORG, Cathedral of St. Joseph, Hartford, CT, May 31: *Fantasia gemoll,* Bach; *Nun bitten wir den heiligen Geist,* BuxWV 209, *Komm, heiliger Geist,* BuxWV 200, Buxtehude; *Fantasia-Sonata No. 3, de Lange; Paraphrase du Psaume 136,* Saint Martin; *Meditación sobre los primeros Versiculos del Genesis,* Ferreyra; *Veni Sancte Spiritus,* op. 27, no. 1, *Fantasia und Fuge über BACH,* Pekéthy.

BOB GANT, Union Chapel, Oak Bluffs, MA, August 5: *Pomp and Circumstance No. 1 in D,* Elgar; *Wir glauben all' an einen Gott, S. 740, Fugue in E-flat, S. 552b,* Bach; *Adagio and Chorale Variations on "Veni Creator,"* Duruflé.

SUSAN GOODSON, with Gene Goodson, baritone, Memorial Presbyterian Church, Appleton, WI, August 19: *We all believe in one true God, Christ, our Lord, to Jordan came,* Bach; *Allegro moderato e serioso, Adagio (Sonata I), "Draw near, all ye people," "O rest in the Lord" (Elijah),* Mendelssohn; *Now thank we all our God,* op. 65, no. 59, Karg-Elert.

ROBERT J. HACHMEISTER, Christ United Methodist Church, Rochester, MN, June 9: *Toccata in a, Sweetinck; Melody (Phrygian),* Coop; *Triptych for Organ, Post; How lovely shines the morning star,* Buxtehude; *Awake, my heart, with gladness,* Peeters; *Finale (Sonata da Chiesa),* Andriessen.

KEITH HAMPTON, Holy Name Cathedral, Chicago, IL, July 19: *Fugue in G, S. 577,* Bach; *Impromptu in a,* op. 78, no. 3, Coleridge-Taylor; *Suite for Organ,* Hailstork; *Prelude on the Spiritual "O fix me,"* Braithwaite; *Obangiji, Yoruba Lament,* Sowande; *Prelude and Fugue on the name of Alain,* op. 7, Duruflé.

DAVID HIGGS, Jack Singer Concert Hall, Calgary, Alberta, Canada, July 17: *Prelude and Fugue in D, S. 532, Variations on a Noël,* Dupré; *Sweet Sixteenths,* Albright; *Fantasia on "O Zion, haste" and "How firm a foundation,"* Bolcom; *Andante in D,* Mendelssohn; *The 94th Psalm,* Reubke.

VANCE HARPER JONES, St. Andrew's Episcopal Church, Rapid City, SD, June 20: *Nun bitten wir den heiligen Geist,* Buxtehude; *Prelude and Fugue in f, S. 534,* Bach; *Sonata in D, op. 65, no. 5,* Mendelssohn; *Friends, Quivey; Violets,* Nelson, Hill; *Sigma Alpha Epsilon March,* Clements; *Steal away, Little David, play your harp,* Utterback; *Final (Symphony No. 1),* Vierne.

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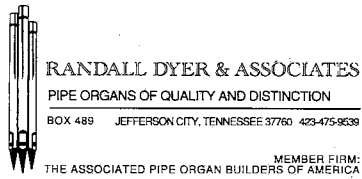
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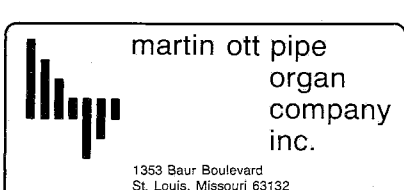
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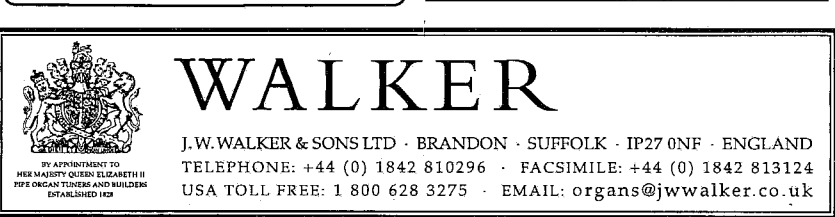
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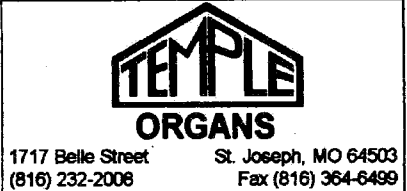


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PETER KRASINSKI, Holy Name Cathedral, Chicago, IL, July 5: *Candide Overture*, Bernstein; *The Battle of Trenton*, Hewitt; *Variations on "America"*, Ives; *The Stars and Stripes Forever*, Sousa.

OLIVIER LATRY, Meyerson Symphony Center, Dallas, TX, July 30: *Cortège et Litanie*, Dupré; *Verset pour la fête de la Dédicace*, Messiaen; *Litanies*, Alain; *Prélude and Fugue sur le nom Alain*, Durufé; Improvisation.

JOAN LIPPINCOTT, St. George's Anglican Church, Whitby, Ontario, Canada, July 23: *Festival Fanfare*, Leighton; *Passacaglia in c*, S. 582, Bach; *Fantasia in f*, K. 608, Mozart; *Choral varié sur le thème du Veni Creator*, op. 4, Durufé; Allegro, Cantabile, Final (*Symphony 6*), Widor.

KATHERINE HANDFORD LUND, Christ United Methodist Church, Rochester, MN, June 16: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Ballo de granduca*, Sweelinck; *Aus tiefer Not schrei ich zu dir*, S. 686, Bach; *Preludio in La minore*, Respighi; *Ikarus*, Guillon; *March on a theme of Handel*, Guilman.

PATRICIA LUNDEEN, Christ United Methodist Church, Rochester, MN, July 7: *Prehude*, Fanny Mendelssohn; *Gargoyle Trilogu*, Hoch; *Resurrexit*, Nystedt.

ROSALIND MOHNSEN, First Congregational Church, Orwell, VT, August 2: *Toccat*, Biggs; *The Village Church*, Whitford; *The Open Diapason March*, Meyer; *Sweet Sixteenths*, Albright; *Pavanne*, Gould; *Fantasia and Fugue in g*, S. 542, Bach; "The Swan," Saint-Saëns; *Scherzo-Cats (American Suite)*, Langlais; *Concert Sonata No. 5 in c*, Thayer.

J. CHRISTOPHER PARDINI, Union Chapel, Oak Bluffs, MA, July 8: *Praeludium in e*, BuxWV 142, Buxtehude; *Prelude and Fugue in G*, Mendelssohn; *Cortège et Litanie*, Dupré; *Rubrics*, Locklair.

CARITA D. PFALTZGRAFF, Bowling Green State University, Bowling Green, OH, July 25: *Echo Fantasy*, Sweelinck; *Sonata No. 4 in e*, S. 528, Bach; *Prelude in F*, Hensel; *Sonata No. 3 in A*, Mendelssohn; *Prelude in G* (unfinished); *Prelude in G* (wedding recessional), Hensel; *Wondrous Love*, op. 34, Barber; *Choral No. 3 in a*, Franck.

WILLIAM PICHER, Holy Name Cathedral, Chicago, IL, August 23: *Trumpet Tune in D*, Johnson; *Prelude, Fugue and Chaconne*, Buxtehude; *Sketch in D-flat*, Schumann; *Wachet auf*, S. 645, *In dulci jubilo*, S. 729, Bach; *Trumpet Tune on "Christ the Lord is risen today"*, Proulx; *The Virgin Mary had a baby boy*, *Toccat* on "God, Father, praise and glory," Picher; *Will o' the wisp*, *Toccat* in d, Nevin.

Sylvie Poirier & Philip Crozier, Décanale de St-Louis, Sète, France, July 3: *Prelude and Fugue in C*, *Prelude and Fugue in E-flat*, Albrechtsberger; *Three Duets for Altza*: 3, 6, 8, Wesley; *Four Mirror Fugues (Art of Fugue)*, Bach; *Nun ruhen alle Wälder*, op. 19, Höpner; *Fantasia in d*, Hesse; *A Fancy for two to play*, Tomkins; *A Verse*, Carleton; *Petite Suite*, Bédard.

DANIEL POLLACK, Holy Name Cathedral, Chicago, IL, August 2: *Prelude and Fugue in a*, S. 543, Bach; "The peace may be exchanged," . . . and thanksgivings may follow" (*Rubrics*), Locklair; *Choral No. 3 in a*, Franck; *Berceuse (Pièces en Style Libre)*, Final (*Symphony I*), Vierne.

REGIS ROUSSEAU, St. James United Church, Montréal, Québec, August 4: *Suite du premier ton*, Bédard; *Toccat*, *Adagio and Fugue in C*, S. 564, Bach; *Sicilienne (Pièces de fantaisie)*, Final (*Symphony I*), Vierne.

KATHLEEN SCHEIDE & ALISON LUEDECKE, harpsichords, First Unitarian Universalist Church, San Diego, CA, July 7: *Concerto in a*, Krebs; *Passacaglia in c*, Bach, arr. Gleichauf; *Alcuni Variazioni sopr'un basso continuo del Sigr. Corelli*, Walther; *Suite in g*, Lübeck; *Duetto*, Schaffrath.

MARILYN SCHEMPP, Christ United Methodist Church, Rochester, MN, August 11: *Praeludium in G*, Bruhns; *Berceuse*, Vierne; *Scenes of Childhood*, Leavitt; *Carillon-Sortie*, Mulet.

MICHAEL SCOTT, Holy Name Cathedral, Chicago, IL, July 12: *Grand Choeur Triomphal*, op. 47, no. 2, Guilman; *Prelude in G*, op. 37, no. 2, Mendelssohn; *Prelude and Fugue in e*, S. 533, Bach; *Clair de Lune*, Vierne; *Suite Gothique*, Boëllmann.

STEVEN SHANER, Holy Name Cathedral, Chicago, IL, June 21: *Sonata in A*, Mendelssohn; *Processional*, Mathias; *Concerto in a*, S. 593, Vivaldi-Bach; "The peace may be exchanged" (*Rubrics*), Locklair; *Carillon de Westminster*, Vierne.

JAMES STREUFERT, Christ United Methodist Church, Rochester, MN, August 4: *Trumpet Tune in D*, Johnson; *Prelude and Fugue in c*, Mendelssohn; *In dulci jubilo*, S. 751, Bach; *Partita on "Praise, my soul, the king of heaven,"* Hobby; *Toccat* Brevis, Gawthrop.

BRIAN SWAGER, Collégiale Ste- Gertrude, Nivelles, Belgium, July 12: *Prelude and Fugue in C*, Böhm; *Suite du deuxième ton*, Clérambault; *Voluntary VII*, Stanley; *Modéré, Paisible et Pastoral*, Animé, Modéré, Vif (*Neuf Préludes*), Milhaud; *Trio Sonata in e*, S. 528, *Fantasia and Fugue in g*, S. 542, Bach.

ANTHONY THURMAN, Holy Name Cathedral, Chicago, IL, August 16: *Prelude, Fugue and Variation*, Franck; *When in our music God is glorified*, Llanfair, Robinson; *Le banquet céleste*, Messiaen; *Fugue in E-flat*, S. 552b, Bach.

RICHARD WAGGONER, Christ United Methodist Church, Rochester, MN, August 18: *Passacaglia in c*, S. 582, Bach; *Land of rest*, Owens; *Hankey*, Diemer; *What a friend*, Bolcom; *Carillon-Sortie*, Mulet.

SUE FORTNEY WALBY, Christ United Methodist Church, Rochester, MN, July 28: "Smile, o voluptuous cool-breath'd earth" (*Wind Songs*), Adler; *Canzona*, Gabrieli; *Prelude and Fugue in a*, Bach; *Vocalise*, Rachmaninoff; *Rigaudon*, Grieg; *Sicilienne*, von Paradis; *Thou art the rock*, Mulet.

ANITA EGGERT WERLING, Trinity Episcopal Church, Houghton, MI, June 30: *Trumpet Tune in D*, Johnson; *Voluntary in G*, op. 1, no. 5, Walond; *Pastorale*, Franck; *Toccat*, *Adagio and Fugue in C*, S. 564, Bach; *Verset pour la fête de la Dédicace*, Messiaen; *My Lord! What a morning. I danced in the morning. Jesus calls us*, Diemer; *Summershimmer*, Harbach; *Variations on "The Star Spangled Banner"*, op. 4, Paine.

CAROL WILLIAMS, Washington National Cathedral, Washington, DC, July 26: *Festival Toccat*, Fletcher; *Dialogue*, Roberts; *Canzonetta*, Ives; *Toccat* "O filii et filiae," Farnam; *Etude Symphonique*, op. 78, Bossi; *El Flautista Alegre*, Noble; *Toccat*, Stevens; *Fanfare*, Lemmens; *Maple Leaf Rag*, Joplin, arr. Williams; *Liberty Bell*, Sousa, arr. Williams; *Carillon de Westminster*, Vierne.

GARY ZWICKY, Union Chapel, Oak Bluffs, MA, July 28: *Prelude and Fugue in E-flat*, Bach; 4. " . . . and call her blessed . . ." (*Windows of Comfort: Organbook II*), Locklair; *Prelude and Fugue on BACH*, Liszt; *Symphonie VI*, Widor.

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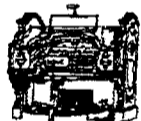
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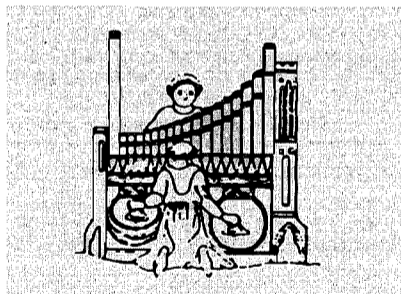
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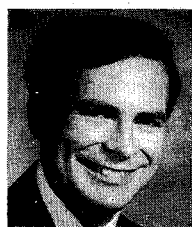
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