THE DIAPASON

JUNE 2023

Gloria Dei Lutheran Church
St. Paul, Minnesota
Cover feature on pages 22–23

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THE DIAPASON

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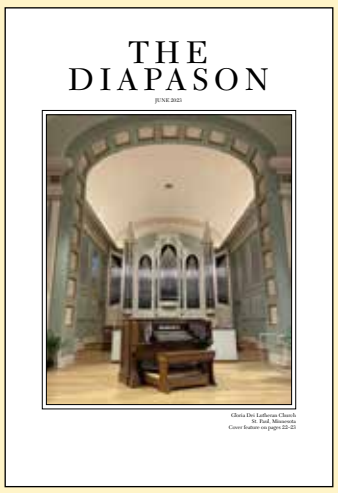

COVER

Létourneau Pipe Organs, St-Hyacinthe, Québec, Canada; Gloria Dei Lutheran Church, St. Paul, Minnesota 22

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Editor's Notebook

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Digital edition promotion continues

As a reminder, through June 16, those purchasing a new or renewal one-year subscription can receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free subscription is digital only and is intended for a new subscriber.

All subscriptions come with full access to The Diapason website (thediapason.com) including PDFs of every issue from 1909 through the present. For further information on this offer and to subscribe: toll free, 877/501-7540; for new subscriptions: www.thediapason.com/newfriend; and for renewals: www.thediapason.com/renewfriend.

The Gruenstein Award for 2024

The third Gruenstein Award, a biennial competition honoring S. E. Gruenstein, founder and first editor of The Diapason, will recognize the scholarly work of a young author who has not reached their 35th birthday as of January 31, 2024.

Submissions of article-length essays will be accepted from September 1 through January 31, 2024, and the winning article will be published in the May 2024 issue. Further details will appear in Editor's Notebook in an upcoming issue. In the meantime, direct questions to Stephen Schnurr, editorial director and publisher: sschnurr@sgcmail.com.

Future cover features

Cover features are not just for new organs! These opportunities introduce readers to exceptional rebuilt or restored instruments, as well. Likewise, college, university, and conservatory organ programs have a unique opportunity to place their institutions in the forefront of readers' minds—teachers and students.

Cover features for the 2024 year can be reserved today. Please contact Jerome Butera to reserve a cover feature and to discuss any of your advertising needs in print or digital platforms: 608/634-6253 or jbutera@sgcmail.com.

In this issue

Michael McNeil explores the design of a new set of reed pipes based on historic examples. In "Organ Projects," Schoenstein & Co. has restored Estey Organ Company Opus 2886 for Seventh Avenue Presbyterian Church, San Francisco. Also, Marceau Pipe Organs has completed Opus 40, the first phase of their organ for Kent Lutheran Church, Kent, Washington. Curtis Pavey reviews a CD by Colin Booth in "Harpsichord Notes."

This issue's calendar section features a plethora of organ, choral, and carillon events in many countries. Those traveling abroad can experience many artistic opportunities. One will find listings across the United States as well as in Austria, Belgium, Canada, France, Germany, the Netherlands, Norway, Poland, Switzerland, and the United Kingdom.

This month's cover feature is Létourneau Pipe Organs Opus 137 for Gloria Dei Lutheran Church, St. Paul, Minnesota. The instrument deftly includes pipework from earlier instruments by Casavant Frères and M. P. Möller combined with new pipework by Létourneau. ■

Here & There

Internships and scholarships

Abraham Wallace (photo credit: Rachel Kirby)

The Association of Anglican Musicians (AAM) and **St. George's Episcopal Church**, Nashville, Tennessee, announce that **Abraham Wallace** is named the **2023–2024 Gerre Hancock Intern** at St. George's Church. The Gerre Hancock Internship was established to create full-time mentoring opportunities for extraordinary young church musicians who demonstrate a strong interest in the music and worship of the Episcopal Church. This annual internship is jointly funded by AAM and the host institution and offers the intern ten months of practical experience through intense and intentionally formative work as part of the music program. During his time at St. George's, Wallace will be mentored by Woosug Kang and Gerry Senechal.

Wallace is a member of The Diapason's 20 Under 30 Class of 2023, and his biographical information is found in the May 2023 issue, page 15. He has most recently served as organ scholar for St. John's Episcopal Church, Detroit. For information: anglicanmusicians.org and stgeorgesnashville.org.

The Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, Maine, announces its **2023 Kotzschmar Memorial Trust Scholarship** recipients: **Moira Choi**, ten-year-old pianist; **Christopher Gilbert**, 16-year-old organist; **Logan Peters**, 17-year-old pianist; **Heath Kennedy**, 19-year-old tubist; and **Mia Love**, 23-year-old vocalist. Honorable mention went to **Michael Bostock**, 16-year-old pianist. The finalists competed April 22 at St. Alban's Episcopal Church, Cape Elizabeth, Maine, before Jennifer Bates, Albert Melton, and Diane Walsh, judges. For information: https://foko.org/.

Appointments

Frederick Bahr

Fredrick Bahr is promoted to president of John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, and will continue in his role as tonal director. John-Paul Buzard retains responsibilities as artistic director, continuing to travel, design organs, work in the shop, and help train young and upcoming organbuilders and technicians.

Bahr graduated from Andrews University with a degree in organ performance, and has served as organist and choirmaster for churches in several states. He is currently organist for Emmanuel Memorial Episcopal Church, Champaign. An active member of the American Guild of Organists, he has presented several lectures at the chapter level, as well as participating in the AGO outreach programs of Pipe Organ Encounters and Pedals, Pipes, & Pizza.

Prior to becoming tonal director at Buzard Pipe Organ Builders, Bahr was a part of the American Organ Institute at the University of Oklahoma, Norman, where he was shop manager and instructor of organ technology. In more than 40 years in the organ industry, he has had a part in creating more than 60 new pipe organs in 26 states, as well as maintaining or restoring many existing instruments.

Bahr has served the American Institute of Organbuilders in many capacities, including as president. He has given lectures and organ demonstrations at several AIO conventions and was the primary author of "Guidelines for Organ Demonstrations," a document that continues in use today. His articles on a variety of organbuilding topics have been published in The Diapason, *The American Organist*, and *The Journal of American Organbuilding*. He is currently a member of the examinations committee and the AIO liaison with the AGO for console standards. For information: buzardorgans.com.

Ashley Haseltine is appointed executive director of Methuen Memorial Music Hall, Methuen, Massachusetts. Haseltine has served in leadership roles with area chambers of commerce and brings 20 years of experience in

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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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Ashley Hasetine

nonprofit management and community and economic development. She is an alumna of the Methuen Young People's Theatre and has held several events at the hall, including her wedding. She is an active member of the community as a member of the Rotary Club of Greater Salem and as a volunteer for several nonprofit organizations.

Haseltine resides in Hampstead, New Hampshire, having grown up in Windham, New Hampshire, and graduated *magna cum laude* from Southern New Hampshire University. For information: mmmh.org.

Michael T. C. Hey (photo credit: Nahre Sol)

Michael T. C. Hey is appointed music director for Marble Collegiate Church, New York, New York. He has recently served for eight years as associate director of music at St. Patrick's Cathedral and for three years as associate director of music for Park Avenue Synagogue, both in New York City. Prior to that, he served Fifth Avenue Presbyterian Church for five years as assistant organist. With the JAV recording label, he released the disc *Michael T. C. Hey Plays the Great Organ of Saint Patrick's Cathedral* in 2017.

Earning his accelerated Bachelor of Music/Master of Music degrees in organ performance from The Juilliard School, Hey is a solo and collaborative organ recitalist with appearances in music venues across the United States, including dedications of organs and at conventions of the American Guild of Organists. He was organist for Pope Francis's visit to St. Patrick's Cathedral and Madison Square Garden in 2015.

Hey has studied choral conducting, improvisation, and collaborative piano with Kent Tritle, David Enlow, and Jonathan Feldman, respectively. He has composed and arranged music for choirs as well. As a collaborative musician, he has performed with Renée Fleming, Matthew Polenzani, and Isabel Leonard. He has performed organ concertos with the San Francisco Symphony, the Juilliard Orchestra, and New York City Ballet Orchestra.

Michael Hey is represented in the United States by Phillip Truckenbrod Concert Artists, LLC, through which he performs as soloist and with Christiana Liberis, violinist, as the Hey-Liberis Duo. For information: concertartists.com and michaelhey.com.

Christopher Jacobson is appointed director of music and organist for the Episcopal Church of the Incarnation, Dallas, Texas. He moves to Texas from Durham, North Carolina, where he has served as chapel organist for Duke Chapel, Duke University, since 2014. There he founded the Duke Evensong Singers and the Duke Chapel Organ Scholar program and served as principal organist for chapel services and concerts. As associate organist and choirmaster at Trinity Episcopal Cathedral, Columbia, South Carolina, he helped build a children's chorister program and led the cathedral choirs. As assistant organist and assistant director of music at Washington National Cathedral, Washington, DC, he assisted in training and accompanying the choirs of men and boys and men and girls, directed services for the Episcopal Diocese of Washington, and was one of the organists for the state funeral of President Gerald Ford.

Jacobson has performed the complete organ works of Johann Sebastian Bach across the United States, presented recitals on four continents, and won multiple awards for organ performance. He records with the European record label Pentatone, and he was nominated for three Grammy awards for his work with conductor Brian A. Schmidt and the South Dakota Chorale's world-premiere recording of Marcel Tyberg's two choral Masses.

Jacobson earned his Bachelor of Music degree in organ performance at St. Olaf College, Northfield, Minnesota, studying with John Ferguson, and a Master of Music degree in organ performance and a sacred music diploma from the Eastman School of Music, Rochester, New York, studying with David Higgs and William Porter. He is a Fellow of the Royal College of Organists. He has led national and international choir tours, and he is an experienced teacher at the collegiate level. For information: christopher-jacobson.com and incarnation.org.

Jared Johnson is appointed canon director for music, Grace Episcopal Cathedral, San Francisco, California, effective July 1. He will direct all aspects of the cathedral's music programs and serve as a member of the cathedral chapter.

Johnson leaves Columbia, South Carolina, where he has served as canon organist and choirmaster of Trinity Episcopal Cathedral since 2003. He directs the Cathedral Choristers, which features choirs for boys, girls, and young men. He was music director for the Royal School of Church Music Carolina Course at Duke University, Durham, North Carolina, in 2019, and he will serve as music director of the St. Thomas Girl Chorister Course this summer. He has performed organ recitals in the United States, Canada, Great Britain, and Australia. His recordings appear on the Pro Organo and JAV labels. Johnson helped establish the Cathedral Music School for underserved students at Trinity Cathedral.

Johnson is a graduate of Oberlin College and Conservatory of Music, Oberlin, Ohio, with degrees in English and organ performance. After graduation, he received a Watson Fellowship for conducting in London, UK. He earned master's and doctoral degrees from Yale University. For further information: gracecathedral.org.

Jennaya Robison is appointed artistic director of the National Lutheran Choir, St. Paul, Minnesota; she is the third artistic director in the organization's 37-year history. Robison will assume her role on July 1, succeeding David Cherwien, who retires after 21 years of service.

Robison holds a Doctor of Musical Arts degree in conducting from the University of Arizona, Tucson, and has directed the graduate program in choral conducting at the University of Missouri, Kansas City, where she led the UMKC

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Upper picture, top row: Matthew Cook, David Briggs, Hanna Lee, Mallory Haney, Stephen Tharp, Daniel Parks, Matthew Daley; bottom row: Chang Gao, Michelle Kardos, Patricia Wang, Heeseong Lee, Cherry Rhodes, Ladd Thomas (photo credit: senior student, William Chang)**; lower picture: Stephen Tharp and David Briggs** (photo credit: Cherry Rhodes)

The University of Southern California Thornton School of Music invited **David Briggs** and **Stephen Tharp** to give a masterclass on February 13, teaching together. At Glendale First United Methodist Church, two students were heard from the studio of **Ladd Thomas**. DMA candidate **Dan Parks** played Duruflé's *Prélude et Fugue sur le nom d'Alain*, and **Heesoeng Lee**, DMA candidate (organ minor), performed *Pièce heröique* of Franck.

The group then moved to Pasadena where two master's degree students of **Cherry Rhodes** played at Pasadena Presbyterian Church. **Hanna Lee** and **Mallory Haney** performed "Adagio" and "Final" of Vierne's *Symphonie III* and Liszt's *Prelude and Fugue on B-A-C-H*, respectively.

Later, at the Rhodes and Thomas residence, Briggs and Tharp improvised together on two pianos. For information: music.usc.edu.

Daniel Roth with Brown University students and Mark Steinbach

Daniel Roth, organist emeritus of St.-Sulpice Church in Paris, France, performed the 99th annual E. J. Lownes Memorial Recital at Sayles Hall, Brown University, Providence, Rhode Island, March 19, and taught a masterclass on March 20. **Mark Steinbach** is university organist. For information: brown.edu.


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Elisa Bickers


Jackson Borges


Tyler Canonico


Carson Cooman


Shin-Ae Chun


Angela Kraft Cross


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Federico Perotti, Artturi Rönkä, Zacharias Ehnvall, Tomi Räisänen, Simon Holt, Ere Lievonen, Mauricio Silva Orendain, and Yves Balmer

The Kaija Saariaho International Organ Composition Competition, organized to celebrate the new Rieger organ in the Helsinki Music Centre Concert Hall, received 98 applications with compositions from all over the world. The jury, chaired by composer Kaija Saariaho, presented 11 prizes. All award-winning compositions will be performed at the Helsinki Music Centre by summer 2025. The pieces will be performed by international organists such as **Amelie Held** (a member of The Diapason's 20 Under 30 Class of 2023), **Franz Danksagmüller** from Germany, and **Markku Hietaharju** and **Ville Urponen** from Finland.

The winners of the competition's concerto category are **Tomi Räisänen** from Finland and **Federico Perotti** from Italy, receiving €12,000 prizes. Their compositions will be premiered in the concerts of the Helsinki Philharmonic Orchestra and the Finnish Radio Symphony Orchestra during 2024. In the chamber orchestra category, the jury awarded two compositions by **Artturi Rönkä** of Finland and **Bálint Karosi** from Hungary, with €5,000 prizes. The Sibelius Academy Symphony Orchestra and the Turku Philharmonic Orchestra will perform the compositions during 2024 and 2025. The winners of the solo category are **Tomasz Szczepanik** from Poland, **Luc Antonini** and **Yves Balmer** from France, **Zacharias Ehnvall** from Sweden, **Simon Holt** from England, **Ere Lievonen** from Finland, **Mauricio Silva Orendain** from Mexico, and **Chang Qi** from China, also with €5,000 prizes.

Suomen Säveltäjät ry (Society of Finnish Composers) and Kirkkomusiikin Säveltäjät ry (Church Music Composers' Association) presented special prizes of €3,000 and €1,000, respectively, to **Cuesta Gorka** of Spain. Lahden kansainvälinen urkuviikko (Lahti Organ Festival) presented a special prize of €2,400 to **Gunnar Idenstam** of Sweden.

In addition to Kaija Saariaho, the jury included Nicholas Collon, Susanna Mälkki, Francesco Filidei, Jan Lehtola, Susanne Kujala, and Olli Porthan. The competition was funded by the Helsinki Music Centre Foundation and the Alfred Kordelin Foundation. The prizes were funded by the Jenny and Antti Wihuri Foundation. The competition was organized by the Helsinki Music Centre Organ Association.

The new Helsinki Music Centre concert organ will be completed during summer 2023 and will be inaugurated January 1, 2024. The organ will have 124 registers, the largest in Finland and Scandinavia, one of the largest in Europe, and the world's largest organ in a concert hall. For information: musiikkitalonsaatio.fi.

Nunc Dimittis

Robert Benjamin Dobey

Robert Benjamin Dobey, 72, died April 20. Born August 14, 1950, he was raised in Arlington, Virginia. He progressed from playing piano to organ by the age of 13. Dobey graduated from Oberlin Conservatory of Music, Oberlin, Ohio, in 1972, studying organ with Garth Peacock, before earning his Doctor of Musical Arts degree in organ performance and literature from Eastman School of Music, Rochester, New York, studying with David Craighead. Dobey studied music with Michael Schneider in Cologne, Germany, on a Fulbright scholarship and resided in England for two years as a member of the Wells Cathedral choir. His musical activities ranged from playing organ and harpsichord to singing, composing, and conducting. After years of building his career in Washington, DC, as keyboard artist with the Washington Bach Consort, assistant director of the Cathedral Choral Society at the National Cathedral, as a singer in the Woodley Ensemble, and various parishes, Dobey moved to Sheboygan, Wisconsin, where he served as organist and choir director at Grace Episcopal Church.

Dobey recorded several discs for the Pro Organo label, among which are *Herbert Howells & the Organ: The 30s & 40s*, recorded on the Roosevelt-Schantz organ in the Cathedral of the Immaculate Conception, Syracuse, New York; *The Wanderer*, recorded on the Ernest M. Skinner/Aeolian-Skinner organ at Girard College, Philadelphia, Pennsylvania; *Magnificat: Organ music and chant in honor of the Blessed Virgin Mary*, *The Intimate Reger*, and *In Sweetest Joy: Christmas Carols for the Organ*, recorded on the Schoenstein organ at Grace Episcopal Church, Sheboygan.

Robert Benjamin Dobey is survived by his sister, Mary Carol Coleman, and brother-in-law, Cameron Coleman, as well as nieces and nephews. A Mass of Christian Burial was celebrated May 6 at Holy Name of Jesus Catholic Church, Sheboygan. Memorials in Dobey's name may be made to the Sharon S. Richardson Community Hospice (ssrhospicehome.org), the music fund at Grace Episcopal Church (gracesheboygan.com), or St. Luke's Community Cafe (sheboygancountyfoodbank.com/community-cafe). ■

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Jennaya Robison

Conservatory Singers. Robison finished her Bachelor of Music degree at Luther College, Decorah, Iowa, and obtained her Master of Music degree from the University of New Mexico, Albuquerque. Her work in choral conducting includes serving as associate professor of music at Luther College from 2013 to 2020 and founding Scottsdale Musical Arts in 2009. As a clinician and guest speaker, Robison frequently appears at regional and national choral conferences and seminars. She edits the Jennaya Robison Series with Pavane Music; regularly leads all-state and honor choirs, workshops, and festivals; and serves as the American Choral Directors Association national co-chair for student activities. She has conducted or performed many choral works in the classical canon and is an active arranger of choral music.

Robison has sung with the Dale Warland Singers, True Concord Voices, Spire Chamber Ensemble, and the Tucson Symphony among other ensembles. She is a member of the American Choral Directors Association and Chorus America. Robison has also held leadership positions at Lutheran churches in Arizona, Missouri, Iowa, and Minnesota.

For Robison's inaugural season with the National Lutheran Choir from September 2023 to April 2024, she will program, prepare, and conduct the All Saints concerts, Christmas Festival, lead a tour to North and South Carolina, and present late April concerts in the Twin Cities. For information: nlca.com.

People

Philip Crozier performs organ recitals in Europe: June 24, Cathedral, Fulda, Germany; 6/25, Onze Lieve Vrouw ter Sneeuwkerk, Destelbergen, Belgium; 6/30, Aureliuskirche, Calw-Hirsau, Germany; July 11, Mariakirken, Bergen, Norway; 7/12, Johanneskirken, Bergen; 7/21, Sint-Jacobskerk, Vlissingen, the Netherlands; 7/23, Abdijkerk in Den Haag, Loosduinen, the Netherlands.

Philip Crozier

Paul Thornock at Trinity Memorial Episcopal Church, Binghamton, New York

Paul Thornock, director of music and organist for the Cathedral Basilica of St. John the Baptist, Savannah, Georgia, performed a recital at Trinity Memorial Episcopal Church, Binghamton, New York, April 21, as part of the Music at Trinity Series. He performed music of Bach, Briggs, Buxtehude, Vierne, Barié, and Reger. For information: trinitymemorial.org

Events

The Friends of the Wanamaker Organ announces its annual **Wanamaker Organ Day**, Saturday, June 3, at **Macy's Department Store**, Philadelphia, Pennsylvania. Early bird events on Friday, June 2, include organ and shop tours following the noon organ concert, as well as a 5:30 p.m. concert on the Wanamaker Organ.

June 3 begins with a showing of the Wanamaker Organ Video Yearbook, after which will be a concert presented by **Rudy Lucente** and fellow associate organists in the Grand Court. In the afternoon **Brett Miller** will perform on the Wurlitzer organ in Greek Hall, followed by a program on the Grand Court Organ featuring the New Jersey Wind Symphony, conducted by Christian Wilhjelm. The evening concert at 8:30 p.m. features **Peter Richard Conte** and **Richard Elliott**. For information: wanamakerorgan.com.

The Toronto Chapter of the Royal Canadian College of Organists and **The Organ Historical Society** announce "Festival of Pipes: Building Bridges, Forging Friendships," to be held in Toronto, Ontario, Canada, July 2–6. The convention will feature organs by Létourneau, Gabriel Kney, Hellmuth Wolff, Karl Wilhelm, Schoenstein & Co., M. P. Möller, S. R. Warren, Breckels & Matthews, R. S. Williams & Sons, Halbert Gober, Gerhard Brunzema, and Guilbault-Thérien.

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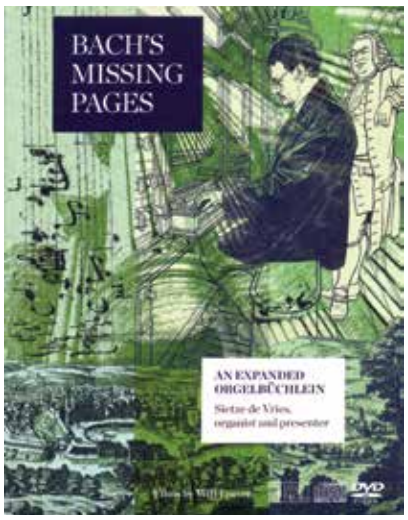
Opening the festival is a choral event at the Church of St. Mary Magdalene. **Nathan Laube** will perform at Metropolitan United Church on Casavant Frères Opus 1367 (1930, 1998), Canada's largest pipe organ. Other performers include **Chelsea Chen**, **Jean-Willy Kunz**, **Ken Cowan**, and **Aaron Tan**. For information: rcco.organhistoricalsociety.org.

Kotzschmar Organ, Merrill Auditorium, Portland, Maine

Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, Maine, announces its 2023–2024 season, featuring the auditorium's historic Austin organ, with events presenting **James Kennerley**, unless otherwise noted: July 15, Fab Film Music; August 18, John Weaver Memorial Concert featuring **Paul Jacobs**; September 23, Buster Keaton's *The General*; October 28, Kotzschmar Spooktacular for children ages 2–12; October 28, *Dr. Jekyll & Mr. Hyde*; December 22, Christmas with Kennerley; March 22, 2024, Bach Birthday Bash. For information: https://foko.org/.

Recordings



Bach's Missing Pages: An Expanded Orgelbüchlein

Raven announces that **Fugue State Films** has released a new DVD + 2CD set, *Bach's Missing Pages: An Expanded Orgelbüchlein* (FSFDVD016, $49.95), featuring **Sietze de Vries** performing on the Schnitger organ in the Martinikerk, Groningen, the Netherlands, and the Hinsz organ in the Petruskerk, Leens, the Netherlands. In seven videos, each 30 minutes in duration, de Vries performs the entire *Orgelbüchlein* of J. S. Bach and improvises 45 additional chorale preludes in the style of Bach corresponding to the blank pages of Bach's manuscript. The performer's commentary is presented in English. For information: ravencd.com.

Publishers

Edition Walhall announces new music publications. *Girolamo Cavazzoni (1525–157.?): Intavolatura cioe Ricercari, Canzoni, Himni, Magnificati, Libro Primo* (EW1251, €19.80), for organ (or harpsichord), was published in Venice in 1543 and is available here in an urtext edition by Jolando Scarpa.

Several publications are for harpsichord (or organ). *Gregorio Strozzi (ca. 1615–nach 1687): Capricci da sonare, op. 4* (ST204, €29.80), contains 31 works published in 1687, edited by Enrico Bissolo. *Antonio Mortaro (?–nach 1620): Primo libro de canzoni da sonare* (MO2OR, €24.80), edited by Alessandro Bares, contains 21 canzonas for four voices, first published in Venice in 1600. *Florentio Maschera (~1540–1584?): Libro primo de canzoni da sonare* (MA2OR, €24.80) contains 21 canzonas for four voices, first published in Brescia in 1584, edited here by Marco Ghirotti. *Lodovico Grossi da Viadana (~1560–1624): Sinfonie musicali a otto voci, op. 18* (VI6OR, €29.80), for two harpsichords (or organs), edited by Alessandro Bares, was first published in 1610 in Venice. *Giovanni Pierluigi da Palestrina (1525/6–1594): 8 Ricercari* (PA1OR, €16.50) is edited by Marco Ghirotti. *Manuel Rodrigues Coelho (~1555–~1635): 24 Tentos a 4 parti* (CO1OR, €46.50), edited by Alessandro Bares, is taken from the 1620 publication, *Flores de musica*. For information: edition-walhall.de.

MorningStar Music Publishers announces new publications for organ and instruments: *Four Easter Hymn Settings* (MSM-20-436, $45), by Gerry Senechal, for brass quintet, timpani, and organ; *Christmas Carol Trilogy* (MSM-20-723, $15), by Glenn L. Rudolph, for trumpet and organ; *Adagio from BWV 1060* (MSM-20-241, $14), by Johann Sebastian Bach, arranged for harp and organ, piano, or second harp, by Charles E. Peery. For information: morningstarmusic.com.

Subito Music announces new choral publications by **Dan Locklair**: *Hosanna to the Son of David* (91480080), for two choirs and organ; and *The Reed Collection* (92420025), featuring 18 Anglican chants. For information: subitomusic.com.

Competitions

First Presbyterian Church, Ottumwa, Iowa, announces its 2024 National Undergraduate Organ Competition, with three finalists competing at the church on April 7, 2024. The competition is open to any undergraduate currently studying with an organ teacher. First Presbyterian Church houses a three-manual, 49-rank Tellers organ from 1970. First prize is $3,500; second prize, $2,500; third prize, $1,500; with an audience prize of $500. Deadline for application is January 15, 2024. For information: ottumwafpc.org/organcompetition. ■

Carillon Profile

The Cohasset Carillon St. Stephen's Episcopal Church, Cohasset, Massachusetts

The Cohasset Carillon at St. Stephen's Episcopal Church has shared its historical charm and magical bell sounds with the seaside town of Cohasset, Massachusetts, for nearly a century. The 57-bell, concert-pitch carillon currently boasts the most bells of any carillon in the New England area, with a G bourdon weighing in at 11,280 pounds. Past carillon players include Kamiel Lefévere, Edward "Ned" Gammons, Katherine Stevens [Mrs. E. L. Stevens], George Faxon, Earl Chamberlain, Sally Slade Warner, and Mary J. Kennedy. In addition to being well-known among many of the town's residents who grow up hearing the bells and visiting the tower, the Cohasset carillon is well-regarded among carillonists for its smooth keyboard action and its "playability."

Local philanthropist Jane W. W. Bancroft was the original impetus behind the Cohasset carillon. In honor of her late mother (a former St. Stephen's congregant, Mrs. Jessie M. Barron), Jane donated the set of 23 Gillett & Johnston carillon bells installed in 1924 that formed the carillon. Later, Jane Bancroft continued to expand the instrument by ordering more bells from Gillett & Johnston: an extra 20 bells in 1925 and another eight in 1928. By 1928, the Cohasset carillon's 51 bells gave it a larger range than many other carillons of the time.

Prominent carillon enthusiast and author William Gorham Rice penned an essay for Cohasset's 1925 carillon concert program booklet in which he referred to Cohasset as the most beautiful carillon tower in the United States, writing that "through all years to come, [the Cohasset carillon's] music not only will awaken truest community spirit, but will ever recall a daughter's loving devotion to her mother's memory."

Inspired by Jef Denyn's popular carillon concerts in Mechelen, Belgium, Jane Bancroft and her husband Hugh provided support for prominent players from around the world to travel to Cohasset and give summer carillon recitals on their impressive new instrument. In the 1920s and 1930s, these summer recitals drew celebrities such as then-President Calvin Coolidge and crowds numbering in the thousands. Reportedly, extra trains from Boston and the surrounding area were required to accommodate the eager concertgoers. Jane's forward-thinking daughters, Jessie Bancroft Cox and Jane Bancroft Cook, continued their mother's legacy of advocating for the Cohasset carillon by endowing the summer recital series. This support ensured that the series continued through economic downturns and up to the present; Cohasset's summer carillon recital series remains the longest running in North America. The carillon's multigenerational support from the Bancroft family, particularly the Bancroft women, is immortalized through inscriptions of their names on several bells.

In 1989 and 1990, the Cohasset carillon underwent a substantial renovation and expansion project by the John Taylor Bell Foundry, Loughborough, England. Along with the addition of six new Taylor bells, which expanded the carillon's range to 57, several dozen of the original Gillett & Johnston treble bells were removed, replaced with Taylor bells, and dispersed around the country. Ten of these Gillett & Johnston bells now ring out over Ann Arbor, Michigan, as part of the Kerrytown Chime.

In addition to the summer concert series, the Cohasset carillon is played regularly on Sundays by its current carillonneur John Whiteside and by local guest carillonists. St. Stephen's Church is the 2023 Guild of Carillonneurs in North America congress host, and the June program will highlight the achievements and music of one of the Cohasset carillon's most influential carillonneurs, Sally Slade Warner. ■

—Simone Browne
Independent carillonist
New York, New York

For additional information about the Bancroft women and their impact on the Cohasset Carillon, see "Jane W. W. Bancroft, Jessie Bancroft Cox & Jane Bancroft Cook," A Century of Women and the Carillon, www.CarillonWomen.org.

Carillon website: ststephenscohasset.org/The-Carillon

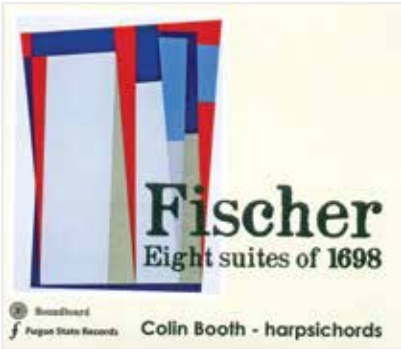
St. Stephen's Episcopal Church, Cohasset, Massachusetts (photo credit: Scott R. Hummel)

The Cohasset Carillon keydesk (photo credit: Scott R. Hummel)

Carillon bells (photo credit: Scott R. Hummel)

Harpsichord Notes

By Curtis Pavey



Fischer: Eight Suites of 1698

***Fischer: Eight Suites of 1698, Colin Booth - harpsichords*. Soundboard, SBCD-222, $16.98. Available from ravencd.com and colinbooth.co.uk.**

Harpsichordist Colin Booth's latest recording focuses on the music of German composer Johann Caspar Ferdinand Fischer's (1656–1746) suites from 1698 published as *Musikalisches Blumen-Büschlein*. The recording, finished in August 2021, appears to be the only available complete recording of this collection, offering listeners an excellent opportunity to hear this music in its entirety.

Fischer's *Musikalisches Blumen-Büschlein* was originally published as *Les pièces de clavessin* in 1696, but Fischer enlarged and revised it, and it was published again in 1698 under the new title. The work contains eight suites that comprise a variety of different dances. Each suite opens with a *praeludium* unique and stylistically different from the others, similar to Bach's partitas. The ensuing set of dances in each suite differs greatly, and most do not contain the traditional "core movements" (allemande, courante, sarabande, and gigue) as mentioned in the CD liner notes. Booth believes that Fischer's collection functions as a "survey" of contemporary French dance suites, which allows listeners and performers to become familiar with genres such as *plainte* (lament), variation sets, *branle*, and other dance types.

In his detailed liner notes, Booth discusses Fischer's life and works and additionally how these works influenced other German composers of the time, namely J. S. Bach, G. F. Handel, and Johann Mattheson. Several of Fischer's preludes contain textures that Bach borrowed for his *Well-Tempered Clavier,* Book I, and it is clear that Bach was quite familiar with this set. *Suite VI* is perhaps the most interesting of the collection, containing the largest *praeludium* of the entire collection, which Bach later used in his first B-flat-major prelude. The influence of Fischer's work on Handel is also apparent in this work, given Handel's later use of the variation form in his suites, in addition to the fact that Handel's suites are also inconsistent with the types of dances included in each suite.

Booth recorded this collection on two different instruments from his workshop. The first instrument is a seventeenth-century Italian harpsichord that includes a short-octave bass. Both harpsichords are strung in brass, but the Italian harpsichord is tuned at A = 392 in Werckmeister III. The other harpsichord, a French double manual based on an instrument from 1661, provides a slight tonal contrast. In the liner notes, Booth clarifies the need for a short-octave bass given that the first and sixth suites in the collection require its use; however, he also wanted the additional registration benefits of the double-manual harpsichord.

Throughout the recording, Booth's performance is strong, and each suite sounds unique from the others. Booth used a variety of registrations and frequently added ornamentation to the repeats of dances. Each dance is infused with character and careful attention to details. The disc includes many highlights; among them are the large "Praeludium" from *Suite VI*, the deeply pensive "Plainte" from *Suite VII*, and the rigorous "Chaconne" from *Suite VIII*. Perhaps most impressive, though, is Booth's handling of *Suite V*, which contains an aria with eight variations. Booth performs this suite with varied approaches to articulation, dialogue between the different voices, and a clear arch to unite the whole suite as a singular work.

For those unfamiliar with Fischer's music, this disc serves as an excellent introduction to his first collection of harpsichord suites. Booth performs Fischer's harpsichord suites in a convincing manner that helps connect stylistic elements from France to the harpsichord literature of the eighteenth century. ■

A member of The Diapason's *20 Under 30 Class of 2021, Curtis Pavey is a graduate of the doctoral program at the University of Cincinnati where he studied harpsichord under Michael Unger and piano under James Tocco. In fall 2023, he will be the assistant professor of piano pedagogy and performance at the University of Missouri. More information is available at curtispavey.com.*

Reviews

New Recordings

Olivier Messiaen: Livre d'Orgue, Verset pour la Fête de la Dédicace, Offrande au Saint Sacrement, Apparition de l'Église éternelle, Vie pour Dieu des Ressuscités

***Olivier Messiaen: Livre d'Orgue, Verset pour la Fête de la Dédicace, Offrande au Saint Sacrement, Apparition de l'Église éternelle, Vie pour Dieu des Ressuscités*. Jon Gillock, organist. 2011 Pascal Quoirin organ, Church of the Ascension, New York, New York. Raven 2-CD set, OAR-986, $15.98. Available from RavenCD.com.**

CD1: *Livre d'Orgue*—I. "Reprise par Interversion," II. "Pièce en Trio," III. "Les mains de l'abîme," IV. "Chants d'Oiseaux," V. "Pièce en Trio II," VI. "Les Yeux dans les Roues," VII. "Soixante-quatre Durées."

CD2: *Verset pour la Fête de la Dédicace*; *Offrande au Saint Sacrement*; *Apparition de l'Église éternelle*; *Vie pour Dieu des Ressuscités*.*

[unpublished; first recording]*

Jon Gillock grew up with his parents in Muskogee, Oklahoma, and with his grandparents in LaRussell, Missouri, near Joplin. He began piano lessons at an early age and taught himself to play the organ around the age of thirteen, shortly after which he took his first church organist position. He majored in piano and took organ lessons at the University of Arkansas, where he earned a Bachelor of Music degree, *summa cum laude*, in 1966. Following study at the College of Church Musicians at the National Cathedral, he returned to the University of Arkansas for his Master of Music degree, graduating in 1969. He then proceeded to The Juilliard School for his Doctor of Musical Arts degree, awarded in 1972. He was already interested in the music of Olivier Messiaen, and following an invitation to Paris he attended Messiaen's classes at the Paris Conservatoire and became friends with Olivier Messiaen and Yvonne Loriod, Messiaen's second wife. Gillock served on the organ faculty of The Juilliard School from 1970 to 1994, as well as organ professor at Montclair State College from 1978 to 1994. He has lived at Boussy-St. Antoine, near Paris, France, since 1993.

The 2011 Pascal Quoirin organ of the Church of the Ascension in New York City was built as a memorial to Edwin Alfred Grenville Manton and Florence Manton. Featured on the cover of the November 2011 issue of The Diapason, it has a total of 110 ranks, 94 stops, and 6,305 pipes spread over four manuals and pedal. A mechanical-action console controls pipes of the Grand-Orgue, Positif, Récit-Echo (expressif), and Pédale divisions. A second electric-action console controls these pipes as well as a fourth manual division, the Grand-Récit Expressif, and additional registers on the other divisions.

From the very first notes of the *Livre d'Orgue* we know that we are dealing with an authentically sounding French organ and not a compromise American "French Romantic" style instrument, and this manifests itself at once in the massive French pedal reed. We are left in a state of perplexity in the sudden ending of the piece, and Messiaen reinforces this in the crashing chords that begin the second movement. The trio form symbolizes the Holy Trinity, and Messiaen prefixes the movement with a reference to 1 Corinthians 13:32, "For now we see through a glass darkly." The perplexity develops in obscure visions on softer registrations. All this feeling culminates in the third movement, "Les mains de l'abîme," prefaced with a quotation from Habakkuk 3:10, "The deep uttered his voice and lifted up his hands on high," ending with chords on full organ. The fourth movement, "Chants d'Oiseaux," is an oasis of calm following the disorienting character of the first three. It features the songs of the black robin, the red-throated robin, the thrush, and, when night falls, the nightingale, all featuring colorful solo registrations. In the last part of the work a second trio again symbolizes the Holy Trinity, this time prefaced with Romans 11:36, "For of him, and through him, and to him are all things," as the movement portrays God's presence in creation. The passages run the gamut of the keyboards, manual and pedal alike, from the lowest to the highest notes. The next movement, "Les Yeux dans les Roues," bases itself on the Biblical text, Ezekiel 1:18 and 20, "And their [wheels] rings were full of eyes round about them four, for the spirit of the living creatures was in the wheels." Its highly chromatic character renders itself in a massive toccata. "Soixante-quatre Durées" transports us to an exalted spiritual plane where peace reigns supreme.

The second compact disc has recordings of four separate compositions that do not particularly belong together. The first of these, *Verset pour la Fête de la Dédicace*, Messiaen composed in 1960 for the annual organ competition of the Paris Conservatoire. Messiaen intended it for the organ at the Conservatoire, and it thus contains an extended compass and additional stops that are not found on Messiaen's organ at La Trinité.

Messiaen's wife found the manuscript of *Offrande au Saint Sacrement* among her husband's effects following his death, but the date and purpose of the work are far from clear. There are two versets, both, unusually for Messiaen, featuring the Voix Humaine stop.

Apparition de l'Église éternelle is one of Messiaen's earliest and best-known works for organ. I am probably not alone in that it was the first piece of Messiaen I learned to play. Its octatonic harmonies and the steady rhythmic underscoring of the pedal make it a particularly effective piece.

Messiaen never published the final composition on these compact discs, *Vie pour Dieu des Ressuscités*, and it appears here recorded for the first time. Messiaen transcribed it for organ from the fourth movement of his *Fête des belles Eaux*, written as a sextet for the Paris Exposition Universelle of 1937. It is a gentle piece that makes use of soft solo stops with tremulant against the strings.

Jon Gillock does an exquisite job playing these Messiaen compositions, and the Pascal Quoirin organ at the Episcopal Church of the Ascension in New York City is an excellent medium for their performance. I thoroughly recommend these recordings to readers of The Diapason.

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I remember when . . .

Leading up to Christmas of 2019, I decided to stop maintaining organs so I could concentrate more on the administration of the Organ Clearing House, especially the management of organ sales. I met with several colleagues asking if they would be able to take on more maintenance customers, and I wrote to my clients recommending those technicians for the care of the organs I thought they would be best suited for.

As the winter started winding down in early 2020, I was looking forward to missing the first holiday tuning season since I was a teenager, only to find that leading up to Easter of 2020, no one was tuning organs. Like pretty much everything else in our world, the whole business shut down as covid spread virulently around the world.

No one has pronounced that the pandemic is over, and we are still hearing about spooky outbreaks, especially in big cities. But with a few reservations, life seems to have returned to something like normal. This past March, the organ tuners were out and about like never before, documenting each lapsed thermostat, each shallot-encased moth carcass, and each insistent vacuum cleaner on social media. I especially enjoy the posts of Richard Pelland, the prolific organ technician based in New Hampshire, who at my recommendation took on many of my former maintenance clients. His habit of posting videos of his assistant playing freshly tuned organs brings back memories of my mad dashes around the countryside, of the many lovely organs (and a few not so lovely), and of the satisfaction of completing a good tuning.

Would the average parishioner identify that great tuning as integral to the celebrations during Holy Week and Easter? Not likely. But they would go home after church with a tune in their head, and I always knew I was part of that. I believe that a well-tuned organ brings a smile or a raised eyebrow that sour notes cannot.

The body of Christ

Carolyn Manning of the Red River Organ Company in Norman, Oklahoma, posted a photo taken during an Easter tuning from high in the rear of the lofty sanctuary of the First United Methodist Church of Corpus Christi, Texas. The longest resonators of the Trompette-en-Chamade were visible in Carolyn's photo, as was the console I helped build around 1986. I was working for Angerstein & Associates in Stoughton, Massachusetts, and we rebuilt and expanded the four-manual Reuter organ there. Dan Angerstein, a terrific voicer, was in the thrall of Aristide Cavaillé-Coll, and Lawrence, Kansas, became something close to Paris on Shoreline Boulevard in Corpus Christi, across the street from the Gulf of Mexico.

We did our best to reconstruct the classic shape of Cavaillé-Coll's grand consoles. My shopmate, pal, and wicked wag Jack Carr built the cabinet, and I built the curved and terraced stop jambs and the four keyboards. I do not remember the exact dates, but I sure remember that the installation trip was in the heart of summer, a big deal for this life-long northerner. The church's vacation bible school was going on while we were there, and I have a hilarious memory of the church's organist, wearing a "coat of many colors," having been put in charge of a live camel. This had not been his first choice, and he was not mincing words.

A local electrician was on the job with us, ostensibly helping identify the many cables running from the two organ chambers in the front of the church to the Antiphonal organ and the Trompette-en-Chamade. He was using live current to "ring out" the different cables. It turned out that there were speaker wires from the PA system in the same conduit that looked just like organ cables, and when he touched those with his hot wire, we heard such a sound. I am pretty sure that was the end of those speakers. The big reed had been given in memory of a young parishioner who was killed in Vietnam. The drawknob is engraved "Trompette Boyd."

Our flight from Boston to Houston at the beginning of that installation was my first trip in first class. My coach seat had been double-booked with a guy who was refusing to move. I was rewarded for my ambivalence, and I took full advantage of the perks of first class even though it was a morning flight.

It was fun to see Carolyn's post, reminding me of that job from so long ago. It's nice to know that the organ is still being used and cared for.

§

I do not have a tally of how many organs I have maintained, but I know it is in the hundreds. My tuning career started in Oberlin, Ohio, when I was working for John Leek. John was the organ and harpsichord technician for Oberlin's Conservatory of Music and had a healthy side business of maintaining instruments in that general area. I worked with John part time and summers while I was student and shifted to full time after I graduated. During my junior year, John left the school to concentrate on his business. Altogether, I worked with John for about seven years, during which time we built several new harpsichords and two organs together. We renovated and releathered a small fleet of organs and went on hundreds of service calls together. We took care of organs in big city churches and in tiny hamlets far out in farm country. We covered an area from Toledo and Cincinnati to the west, to Erie and Pittsburgh to the east.

First United Methodist Church, Corpus Christi, Texas, Reuter/Angerstein organ (photo credit: Carolyn Manning)

Gene Bedient home organ (photo credit: Gene Bedient)

The biggest trip I took with John was to deliver a harpsichord we built for a woman in Oakland, California—she had been a student at Oberlin and admired John's instruments. It was the summer after I graduated, and John proposed the trip to me saying it would take two weeks. I would not get paid (I suppose he was not getting paid either), but we would stay in nice hotels and eat in good restaurants. We would gamble in Reno, see the Golden Gate Bridge, and swim in the Pacific Ocean. Of course I'd go.

We loaded his butterscotch-colored Dodge van and headed west. It is about 2,500 miles from Oberlin to Oakland, and we drove 500 or 600 miles each day. We marveled at the open spaces, hunkered down under bridges to sit out thunderstorms, and drove all day from Salt Lake City with the mountains of Nevada dead ahead that never seemed to get closer until we reached them. When we stopped for gas after crossing into Nevada, I put a dime in a slot machine, received a little cascade in return, and was all ready for Reno. We stayed overnight in Elko, Nevada, and ate dinner in a Basque restaurant recommended by Oberlin voice professor Howard Hatton. And we got creamed in Reno. My meager cash supply disappeared, and John played a few hands of blackjack—it was remarkable how often the dealer got twenty-one.

Arriving in Oakland, we carried the harpsichord into the house, and unpacked and set it up. John tuned it and fiddled with the voicing. We went outside for a cigarette and were admonished by the client's physician husband about the dangers of smoking. The next evening, he brought home a cancerous lung in a jar for our viewing pleasure.[1] That jaunt with John was the first of many cross-country trips I have made carting about instruments.

One summer, John and his wife Maria wanted to add a large screened porch to their house, and he flung the resources of his company at the job. He made a nice drawing of a post-and-beam structure, and off we went. There would be a lofty pitched ceiling, stained and varnished plywood wainscoting, and a floor of wide pine planks. We cut mortises and tenons on the machines in the workshop and assembled the frame and shingled the roof. We made screened frames to fill the window openings, and we painted everything. Painting the floor, I had my back to John, but heard a big increase in his industry. I turned to find him rushing to paint me into a corner.

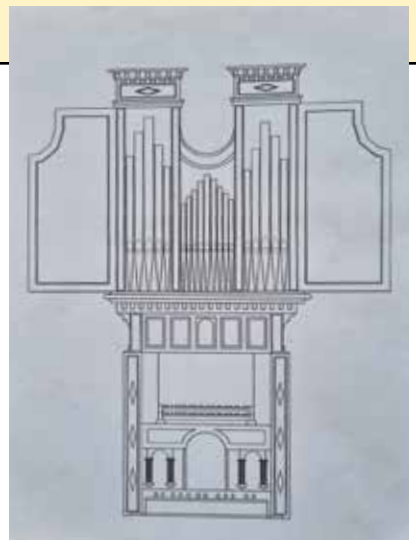
John Leek passed away in the fall of 2019, and I drove to Oberlin for his funeral. It was wonderful to see Maria and their children Paula, James, and Peter. A week later, Maria wrote me a note thanking me for coming, which inspired another flood of nostalgia—her handwriting had been on my paychecks for seven years.

§

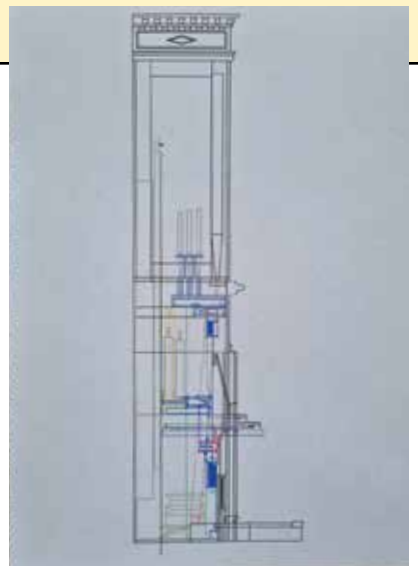
Dan Angerstein had a large stable of service clients, and when he closed his business in 1987 to become tonal director at M. P. Möller, I assumed most of those accounts—that was the foundation of the Bishop Organ Company located in North Reading and then Wakefield, Massachusetts. When I joined the Organ Clearing House in 2000, I continued the care of most of those organs as the BOC morphed into the OCH. By the time I stopped doing service work in early 2020, there were still seven organs I had been caring for since 1984—thirty-five years. There were six instruments built in the late 1980s whose care I assumed when they were new. I was the only technician to work on them for the first thirty-plus years.

Shortly after I started the Bishop Organ Company, I became curator of the huge Aeolian-Skinner organ (four manuals, 237 ranks) at The First Church of Christ, Scientist (the Mother Church) in Boston, and of the double Skinner/Aeolian-Skinner organs at Trinity Church on Copley Square. Jason McKown had cared for the Mother Church organ since its installation in 1952 and had worked for Trinity for over fifty years. He was in his mid-eighties when I met him, and he introduced me to many of his clients as he was finally ready to retire. Jason's tenure at the Mother Church was extended so he would overlap with me for six months to show me the ropes of caring for such a large organ. We tuned there every Wednesday, and Jason's countless stories were an important part of my education.

As a young man, Jason had worked personally with Ernest Skinner installing his Opus 692 at the West Medford Congregational Church in Medford, Massachusetts, in 1928 and had



Bedient home organ, front elevation
(photo credit: Gene Bedient)



Bedient home organ, side elevation
(photo credit: Gene Bedient)

maintained it ever since. I worked there until 2009 when the church closed and the building was sold.[2] Between us, Jason and I maintained that organ for eighty-one years.

Less is more.

When I mention Skinner Organ Company Opus 692 (1928) in West Medford, Massachusetts, I remember the pristine interior of the instrument. It was still playing on its original leather and had never been altered. This reminds me of another Skinner organ less than ten miles away that I have written about recently, Opus 459 (1924), which was sold through the Organ Clearing House to Galilee Church in Virginia Beach, Virginia. Both organs had been regularly maintained and well used, and neither show the familiar wear-and-tear damage of stretched tuning scrolls, out-of-round pipes, cotton balls left in mixture pipes, or spare wires looping about.

The only other century-old organs I have known in like-new condition are those in small remote churches that had never seen organ technicians. The organs might be full of spider webs and coal dust from obsolete heating systems, but the pipes and interior components could be straight from the factory. Ironically, organs that have never been maintained are the best candidates for restoration.

I offer a challenge to all my colleague organ tuners and technicians. Leave each organ looking as though no one has been inside. Do not harm the organ in the interest of forcing it into tune. Do not leave little piles of your rubble. Do not leave obvious evidence of quick-and-dirty repairs. I know this is a tall order. I know that many churches are struggling financially and are unable to fund proper repairs. I am sure you will often have to take my admonition with a grain of salt, but I encourage you to respect the instruments you work on and the people who built them.

Those of you on social media, please keep sharing your experiences with the organs in your care.

Retirement project

Retired organbuilder Gene Bedient has set about building a new two-manual tracker organ for his home and has documented the process intricately and intimately on Facebook. Starting with making open 8′ bass pipes from wood and progressing through building windchests, keyboards, actions, bench, and lately moving the completed base of the organ into the house with the help of neighbors, he has posted hundreds of photos with colorful descriptions of each step in the process. Every now and then, he posts a photo of the drawings so we have an idea of what the finished organ will look like. I recommend you follow Gene's page and scroll through the last couple years of his documentation. This is a much more creative use of Facebook than photos of your cats or your savory breakfast.

Gene discusses the materials he is using, shows photos of complex gluing setups, and acknowledges the occasional need to "split the difference" to make something line up perfectly. His workshop is in the garage that adjoins the house, and while it is a tiny space and this is not the tiniest of residence organs, Gene's photography provides a fascinating educational experience for anyone interested in how a pipe organ is built. I am eager to follow the continuation and culmination of this project.

As I write, I have been corresponding with Gene about his project, and he offers this statement about "Bedient Opus # Undecided":

> This home organ is for practice purposes and has only two stops—the lower manual, Principal 8, and the upper manual, Flute 4. Each manual couples to the Pedal. No manual to manual coupler. The lower manual is suspended action. The upper manual keyboard pivots in the center and pushes the top-of-grid pallets up to play, like the French Positif and Echo actions. It is the hope that two beautiful stops and two contrasting but light and responsive key actions will make the organ a pleasure to play.

Thank you, Gene, for sharing your exciting project so generously. ■

(photo credit: Félix Müller)

Notes

1. I stopped smoking two years later, on New Year's Eve, 1981, when my first wife Pat was pregnant with our first child. Michael was born the following March into a smoke-free home.

2. I was in touch with the new owners of the building asking if they had plans for the organ. They replied that they did not plan to use it but did not want to remove anything original from the church building. I check in every now and again.

Designing an historic reed

By Michael McNeil

Editor's note: THE DIAPASON *offers a feature at our digital edition—two sound clips. Any subscriber can access this by logging into our website (thediapason.com), click on Magazine, then this issue, View Digital Edition, scroll to this page, and click on each <soundclip> in the text.*

This article was written after the author received reed pipes built to specifications in this article by Aug. Laukhuff GmbH. A victim of the economic retraction during the pandemic of 2020 and 2021, Aug. Laukhuff GmbH closed its doors in June of 2021. Established in 1823, it served the needs of organbuilders worldwide. Its unimaginable loss is catastrophic to the profession, not only in the unique products it provided, but also in the centuries-old expertise of its managers and employees. Making an historic reed with the necessary detail will be a challenge.

The sound of an historic reed chorus may strike us like an emotional thunderclap and leave us with the wish that we might make such reeds today. I had one such experience with the sound of the reed chorus from the 1754 Joseph Riepp organ at Dole. Those reeds were a later addition in 1787 by the French builder François Callinet. You can get a sense of the drama of these reeds from a performance by the late Michel Chapuis <soundclip1>.[1] The great Romantic organbuilder Cavaillé-Coll often preserved Callinet reeds in the organs he rebuilt.

The sheer complexity of reed construction is daunting, but we might begin to understand reeds by trying to recreate one we like. Although one of my dear colleagues rejoiced that I did not tackle the subject of reeds in my recent book on the sound of pipe organs, this article takes a deep dive into the subject. An exact copy would be prohibitively expensive, but we can capture the sound using the resources available to us from modern suppliers. For this example we used the resources of Aug. Laukhuff GmbH, Weikersheim, Germany, as they described their capabilities in great detail on their website.

There are hurdles to clear before we can reproduce such a reed, and perhaps the greatest of these is sufficient documentation. The detailed data required to really understand a reed is extremely rare, and the greatest practitioner of data collection was Pierre Chéron. We owe him a great debt for the complete measurements of every pipe in the 1774 Isnard organ at St. Maximin.[2]

The data

Sufficiently complete measurements of the reeds at Dole are unknown to the author, but a wonderful book gives just enough data to get a feel for the scaling of the entire reed chorus of that organ.[3, 9] Although we lack sufficient data for the Dole reeds, it is our great fortune that Chéron's data for the 1st Trompette from the 1790 Callinet organ at Auxonne has been published in exquisite detail by Laurent Plet.[4] The complete data from the Callinet reed at Auxonne and the limited data from Dole correlate very well. Chéron took the Auxonne reed data in 1990 prior to the restoration of the organ by Laurent Plet, and you will find a wealth of data and photos on Plet's website for this organ.[5] The complete table may be seen in **Figure 25**.

Chéron's table has lettered data columns that are made clear by the drawing of a reed pipe in **Figure 1** and the detail of a shallot in **Figure 2**. Chéron's dimensions are in millimeters except thicknesses of the tongues, which are in hundredths of a millimeter. Here are descriptions of Chéron's lettered columns:

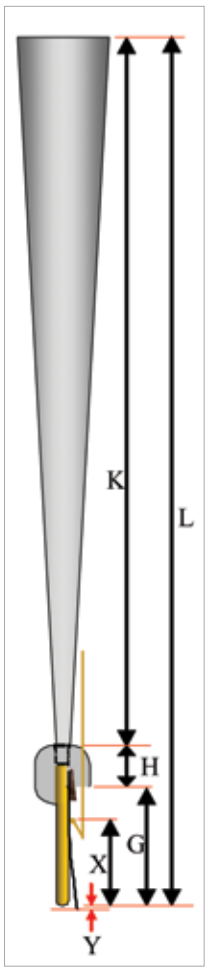


Figure 1

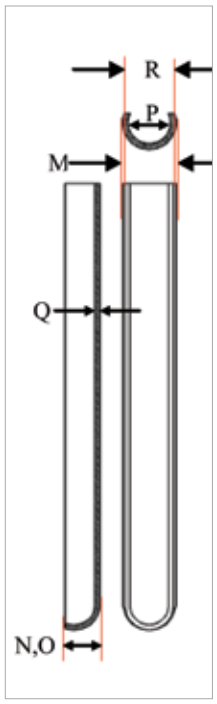


Figure 2

1	2	3
top dia	fitted dia	note
131.3	133.6	1
	131.0	2
130.0	128.5	3
126.5	126.0	4
124.3	123.6	5
121.4	121.2	6
121.3	118.9	7
	116.6	8
116.0	114.4	9
	112.2	10
111.5	110.0	11
105.0	107.9	12
101.2	105.8	13
	103.8	14
	101.8	15
	99.8	16
	97.9	17
	96.0	18
	94.2	19
	92.4	20
	90.6	21
86.6	88.9	22
	87.2	23
91.7	85.5	24
83.9	83.8	25
81.8	82.2	26
	80.7	27
75.9	79.1	28
81.6	77.6	29
78.4	76.1	30
74.2	74.6	31
70.1	73.2	32
70.0	71.8	33
70.1	70.4	34
70.0	69.1	35
63.4	67.7	36
67.6	66.4	37
66.6	65.2	38
60.8	63.9	39
64.7	62.7	40
64.2	61.5	41
63.0	60.3	42
60.3	59.1	43
58.1	58.0	44
57.3	56.9	45
56.8	55.8	46
52.3	54.7	47
52.3	53.7	48
	52.6	49

Figure 3

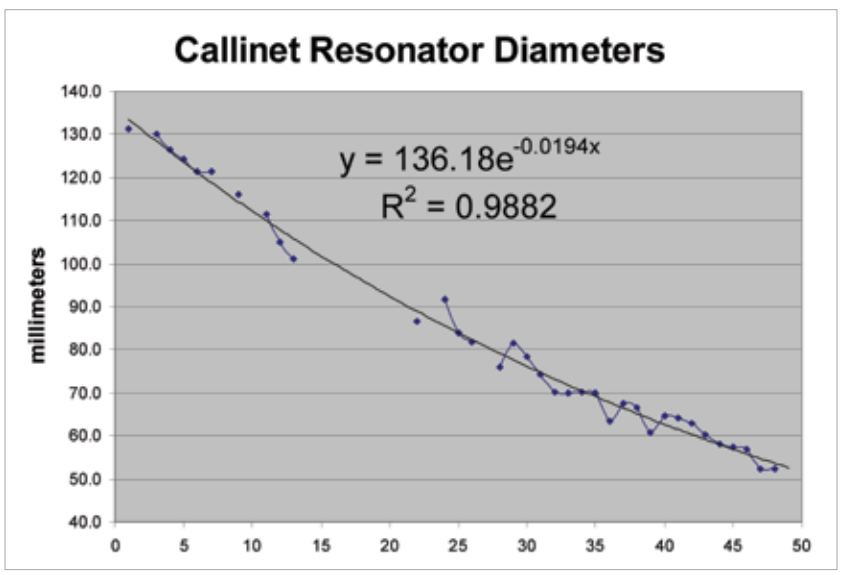


Figure 4

Description of the Chéron data

Diameters

A is the name of the note (there is no bass C-sharp)

Call. res top/shall ID	11.7												11.8	
Call. res top/bott	10.9												10.7	
	8' c	cs	d	ds	e	f	fs	g	gs	a	as	b	4' c	cs
DIAMETERS	75% polished tin resonators													
inside dia. top	134	131	128.5	126	124	121	119	117	114	112	110	108	106	104
inside dia. bottom	12.3	12.1	11.8	11.6	11.4	11.2	11.1	10.8	10.6	10.4	10.2	10.0	9.9	9.8
res top/bott ratio	10.9	10.9	10.9	10.9	10.9	10.9	10.8	10.8	10.8	10.8	10.8	10.8	10.6	10.6
thk. top	0.9						0.9						0.9	
thk. bott	2.0						1.5						1.2	

Figure 5

B is the inside top diameter of the resonator

C is the thickness of the resonator at the top

E is the inside bottom diameter of the resonator

F is the thickness of the resonator at the bottom

Lengths

G is the length of the shallot from the block, or "nut"

H is the height of the block, or "nut"

K is the length of the resonator from the block to the top

L is the total tuned length of the reed (there are no tuning slots)

Shallots

M is the outside diameter of the shallot

N is the outside depth of the shallot at the block

O is the outside depth of the shallot at the end

P is the inside diameter of the shallot

Q is the wall thickness of the shallot

R is width of the shallot face (the slot opening width is R-2Q)

S is the total shallot length, including the section inserted into the block

Tongues

T is the width of the tongue

U is the thickness of the tongue under the wedge

V is the thickness of the tongue under the tuning wire

W is the thickness of the tongue at the free end

X is the vibrating length of the tongue

Y is the extension of the tongue beyond the end of the shallot

Boots

AA is the diameter of the toe hole in the boot.

This seems like a lot of detail, but as you will see, Chéron recorded exactly what is needed to understand a reed.

Diameters

Let's start with the top diameters in the table in **Figure 3**, which control power. The amplitude of a standing wave in a resonator gets larger with larger resonator diameters, and Callinet's diameters are very robust. In Figure 3, column 1 we see the raw values of the Callinet diameters.

We will use an Excel spreadsheet to analyze the Callinet reed, and we will start by graphing the raw diameters. The beauty of the Excel spreadsheet is that a simple click of the mouse on the graph finds the equation of the line that best fits those diameters. That exponential equation is shown in the graph in **Figure 4**. We can use that equation in Excel to calculate the smoothed data we see in Figure 3, column 2, which now fills in all of the missing gaps! Note that there are many missing pipes in the original data. The diameters in Figure 3, column 2 are placed into an Excel table, **Figure 5**, which will be the basis for the new design.

The diameter of the bottom tip of the resonator is usually not less than the inside diameter of the shallot, and it is often larger. Reiner Janke relates that Cavaillé-Coll used a ratio of approximately 8 for top to bottom diameters.[6] The Callinet data shows ratios changing from 10.9 in the bass to 9.3 in the treble. These bottom diameters are narrower than Cavaillé-Coll would have specified (larger ratios yield smaller bottom resonator diameters), but as we will see, Callinet carefully designed the bottom inside resonator diameters to be about one millimeter wider than the inside diameters of his shallots, making a smooth transition from the bore of the shallot to the bore of the resonator.

Callinet raw data	fitted data		MT lengths	note
2305	2366	C	2366	1
	2239	Cs	2283	2
2167	2118	D	2118	3
2061	2004	Ds	2004	4
1924	1896	E	1934	5
1828	1794	F	1794	6
1689	1697	Fs	1731	7
	1606	G	1606	8
1521	1519	Gs	1549	9
1403	1437	A	1437	10
1371	1360	As	1360	11
1294	1286	B	1312	12
1157	1217	C	1217	13
	1152	Cs	1175	14
	1089	D	1089	15
	1031	Ds	1031	16
	975	E	995	17
	923	F	923	18
	873	Fs	890	19
	826	G	826	20
	781	Gs	797	21
734	739	A	739	22
	699	As	699	23
681	662	B	675	24
608	626	C	626	25
584	592	Cs	604	26
545	560	D	560	27
514	530	Ds	530	28
515	502	E	512	29
487	475	F	475	30
458	449	Fs	458	31
424	425	G	425	32
399	402	Gs	410	33
392	380	A	380	34
366	360	As	360	35
346	340	B	347	36
325	322	C	322	37
305	305	Cs	311	38
289	288	D	288	39
272	273	Ds	273	40
261	258	E	263	41
247	244	F	244	42
233	231	Fs	236	43
208	219	G	219	44
207	207	Gs	211	45
188	196	A	196	46
185	185	As	185	47
177	175	B	179	48
171	166	C	166	49

Figure 6

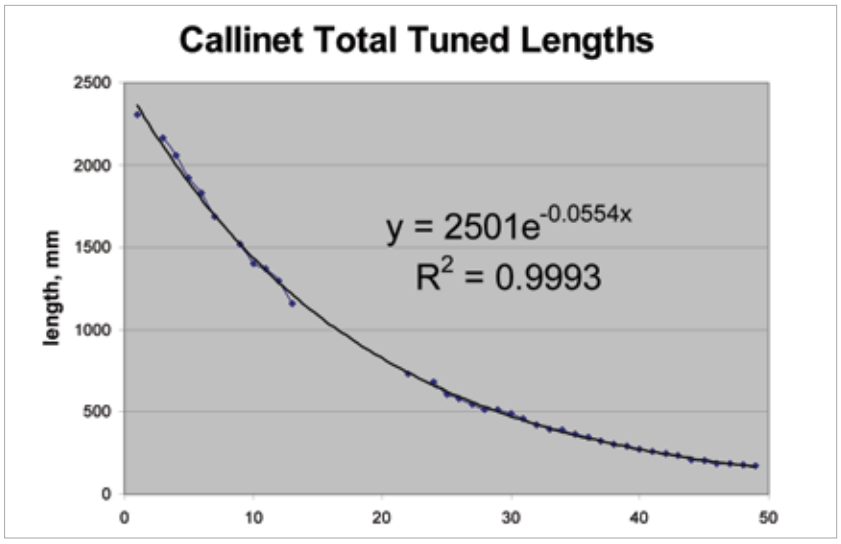


Figure 7

Using these Callinet ratios we let Excel calculate the inside bottom diameters of the resonators. Callinet tapers the thickness of his resonators in the bass, making them thicker at the bottom for added strength. These thicknesses are entered in the Excel file, and we have the specifications for the resonators. We also added a note to make the resonators of 75% polished tin, the highest tin alloy Laukhuff offered. Figure 5 shows the first steps in this table for the low octave. We will show the entire table when it is complete.

Lengths

Resonators will be longer with a lower temperature, lower pitch, higher wind pressure, and the flat-tuned intervals in an unequal temperament. For this exercise we will specify temperature at 20 degrees Celsius, wind pressure at 85 mm (the original Callinet pressure), pitch at A = 440 Hz, and Pietro Aaron's ¼-comma meantone temperament.[15]

Lengths obviously relate to the pitch, but they also strongly influence the timbre. Resonators voiced to the maximum lengths will have a strong "Bourdon" fundamental in the tone, and resonators voiced shorter will have less fundamental and stronger harmonic fire. The goal in the total tuned length is a resonator where the "flip" or "Bourdon" point preserves considerable fundamental in the tone while not sacrificing harmonic fire. The Bourdon point can be modified to some degree with the curve of the tongue and the diameter of the foot hole during voicing. An article by Reiner Janke has an excellent discussion of the Bourdon point.[6, 10] Those interested in the math of the effect of temperature on pitch can refer to a very useful website (www.sengpielaudio.com/calculator-pitchchange.htm). The calculator on this website indicates that pitch changes a full halftone from 32 to 92 degrees Fahrenheit.

As we can see, resonator length is very important, and it is doubly so if we are designing resonators with no tuning slots—like most classical, "dead-length" French resonators. Tuning slots are often used to tune reeds to changing temperatures, and while this maintains the timbre of the reed, such tuning slots nearly always end up molested thus that the pipes become extremely uneven in voicing. The lack of tuning slots in French pipes has preserved the intent of their voicers; the reeds are tuned "on the wire."

	Hz	diff
B	246.0	
C	263.2	17.2
Cs	275.0	11.8
D	294.3	19.3
Ds	314.9	20.6
E	329.0	14.1
F	352.0	23.0
Fs	367.8	15.8
G	393.6	25.8
Gs	411.2	17.6
A	440.0	28.8
As	470.8	30.8
B	492.0	21.2
c	526.4	34.4
cs	550.0	23.6

Figure 8

LENGTHS	The pipemaker will enter the actual heights of the blocks "H" and the shallot lengths "G" to a													
est. block height "H"	31	31	31	31	31	31	31	31	31	31	31	23	23	23
est. shallot, from block, "G"	99	96	93	90	88	85	83	81	79	76	74	71	69	66
est. resonators "K"	2236	2156	1994	1883	1815	1678	1617	1494	1439	1330	1255	1218	1125	1086
total tuned length "L"	2366	2283	2118	2004	1934	1794	1731	1606	1549	1437	1360	1312	1217	1175

Figure 9

Laukhuff shallot No.	5	6	7	8	9	10	11	12	13	14	15	16
inside diameter	11.1	10.1	9.2	8.4	7.6	6.9	6.3	5.7	5.2	4.7	4.5	4.1
wall	1.3	1.2	1.2	1.1	1.1	1.0	1.0	0.9	0.9	0.8	0.7	0.6
outside diameter	13.7	12.5	11.6	10.6	9.8	8.9	8.3	7.5	7.0	6.3	5.9	5.3

Figure 10

SHALLOTS	Type II Clicquot, with rounded ends. Shallot heights are cut to yield the listed slot opening													
Laukhuff shallot No.	5	5	5	6	6	6	6	6	7	7	7	7	8	8
shallot inside dia. "P"	11.1	11.1	11.1	10.1	10.1	10.1	10.1	10.1	9.2	9.2	9.2	9.2	8.4	8.4
res top/shall ID ratio	12.0	11.8	11.6	12.5	12.2	12.0	11.8	11.5	12.4	12.2	12.0	11.7	12.6	12.4
wall thickness	1.3	1.3	1.3	1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.1	1.1
shallot outside dia. "M"	13.7	13.7	13.7	12.5	12.5	12.5	12.5	12.5	11.6	11.6	11.6	11.6	10.6	10.6
slot width "CC"	9.4	9.4	9.4	8.6	8.6	8.6	8.6	8.6	7.8	7.8	7.8	7.8	7.1	7.1
slot/shallot ID ratio	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85

Figure 11

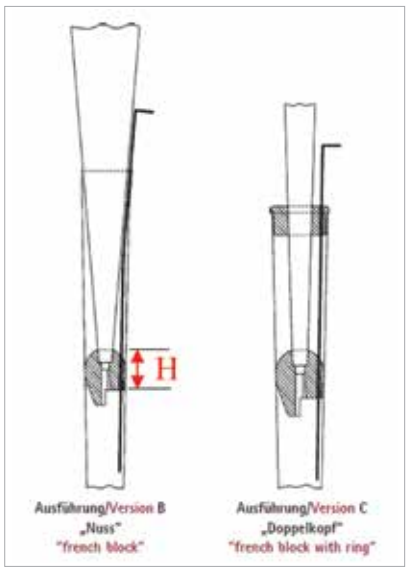


Figure 13 (by permission: Aug. Laukhuff GmbH)

Although we have been talking about resonator lengths, the important length in a reed is its total tuned length, and this includes the length of the resonator, the block to which the resonator attaches, and the extension of the shallot below the block. This total length is what really determines the pitch and timbre of the pipe. Chéron gives us the total tuned length in column L of his data. The original pitch of the Callinet organ was A = 415 Hz, and Plet displays a table for these pipes with the estimated total tuned lengths they would have had at their original pitch.[7] The current lengths of the pipes in the Chéron table reflect a pitch closer to A = 440 Hz, and as this pitch is the goal of our new reed, we will use those lengths with the understanding that there is uncertainty in Callinet's intended pitch of the Bourdon point.

We can enter the total lengths of the Callinet pipes into Excel and fit a curve. **Figure 6** shows a table with the raw total tuned length data in column 1. **Figure 7** graphs that data for the actual Callinet tuned lengths and shows a fitted curve with its exponential equation. The very high R^2 value indicates a close fit to the data.[16] With this equation we can fill in the missing gaps with the fitted data in Figure 6, column 2.

We need to add one more wrinkle to the lengths—temperament. The intended ¼-comma meantone temperament will give us an opportunity to show how to make length corrections (the original Callinet temperament with the missing bass C-sharp probably had major thirds of less purity than the Pietro Aaron meantone). We can approximate that correction by calculating an octave of frequencies for this temperament and finding the differences in the intervals as seen in **Figure 8**. For this type of meantone, pipes speaking C-sharp, E, F-sharp, G-sharp, and B will need to have resonators with lengths that are approximately ⅔ of the whole step in which they reside, not the typical half step of equal temperament. Figure 6, column 4 shows the total tuned meantone lengths of new pipes with adjusted lengths in blue font. The values in Figure 6, column 2 work well for equal temperament.

We can now enter these total tuned length values into our Excel table in **Figure 9**. The estimated block height "H" values are placeholders that will be modified by the pipemaker to suit the Laukhuff blocks. The estimated shallot, from block, "G" values are likewise placeholders; the entered values are approximations based on the vibrating lengths of the tongues plus the necessary clearances of the tuning wires to the wedges. Once the values for "H" and "G" are known, the pipemaker will subtract them from the total tuned length "L" to give the estimated resonators "K," i.e., K = L - (H + G). The values of the estimated resonator lengths in the table reflect that equation.

It is important to note that the octave ratios of the lengths are 1.94, where the resonators are shorter than a pure doubling of length at the octave as they descend into the bass. This will be addressed in the comments on voicing.

Shallots

Shallots are usually made of brass, and they provide the surface and openings on which the tongues beat to make the sounds we hear. A variety of shallot and opening sizes and shapes gives us a vast range of power and timbres.[17] Callinet shallots are parallel with parallel slot openings. It would be prohibitively expensive to make custom shallots for every pipe, so we will refer to Laukhuff's selection of shallots to achieve a close approximation of Callinet's ratios of resonator top diameters to shallot inside diameters. **Figure 10** shows a portion of Laukhuff's shallot selection for their Type II Clicquot shallots with rounded ends, which closely resemble the Callinet shallots in shape (all dimensions are in millimeters).

Callinet's ratio of "12" for resonators to shallot inside diameters is a crucial part of his sound. Reiner Janke relates that Cavaillé-Coll's ratio is approximately 11, and this means that Callinet's shallots are slightly smaller and drive his wide resonators with slightly less energy.[6] In the first three rows of our Excel table under the heading "Shallots" in **Figure 11** we see the Laukhuff shallot number, the shallot inside diameter "P," and ratio we are trying to achieve. The Excel file calculates the ratio for us. We cannot achieve exact ratios with the shallot sizes available to us, so we select shallots to get as close as we can to a ratio of 12, i.e., a range of about 11.5 to 12.5. We enter the Laukhuff wall thicknesses in the next row, and the table calculates the outside diameter "M" as simply the inside diameter plus two times the wall thickness.

The slot opening width of the shallot, "CC" in **Figure 12**, is extremely important; wider slots yield more power and more harmonic fire. While Chéron did not measure this parameter directly, it is implied in his measurement of the face width "R" minus two times the wall thickness "Q," a calculation that is accurate for shallots that are cut deeply and nearly fully open. The "face" is the surface of the shallot on which the tongue beats. Tables of reed data most often record the height of the cut of the shallot (Chéron's data "N" and "O"), but this is a very indirect method of getting at the slot width, especially if the wall thickness is unknown. A more direct method is to simply specify that the shallots are cut until they yield the desired slot opening width, and these are the values you see in the next to last row of Figure 11, slot width "CC." The last row is a calculation of the ratio of the slot width "CC" to the shallot inside diameter "P," and while the Callinet data is somewhat noisy, it averages about 0.85, a very widely cut shallot. We adjust our slot widths to achieve that ratio. The pipemaker can now cut the shallots of a given Laukhuff number to the same height and slot widths.

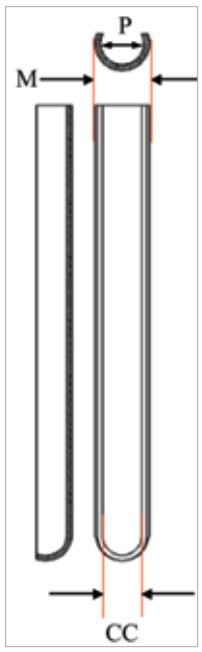


Figure 12

Blocks

We specified Laukhuff's French blocks for this reed. French boots extend well beyond the block, or the "nut" as it is often called, to support the resonator, a design that minimizes the collapse of the resonator above the block, a common problem in reeds. Bass resonators have a narrower taper, and to keep the boot from extending too far, a "ring" is inserted above the block on the resonators of those pipes. This ring is deleted when the resonator taper sufficiently widens. **Figure 13** shows the two classical forms. We specified half-round teak wedges and tinned bronze tuning wires bent at the top at right angles for ease in tuning. The Callinet originals at Dole have wires bent in this manner.

Tongues

We specified Laukhuff's tongues made of rolled, spring elastic brass.

Laukhuff tongue thk:	7	8	9	10	11	12	13	14	15	16	17
mm/100	18	19	20	21	22	23	25	27	30	33	35
	37	40	43	45	47	50	53	55	57	60	63
	65	67	70	73	75	77	80	82	85	90	95

Figure 14

Laukhuff gave us the option of voiced or unvoiced reeds, and we specified voiced with French tongue curves. The art of reed voicing encompasses power, the Bourdon point and timbre, and the promptness of the speech. With a dead length resonator, the voicer adjusts the diameter of the toe opening in the boot to control the wind along with the stiffness and curve of the tongue.

Stiffness relates to wind pressure and the amount of curve that can be tolerated. With a large curve a thick tongue may speak slowly or not at all. If too thin, it will speak quickly but the sound will be weak in fundamental. A range of timbres can be coaxed from tongues with different curves. We will start by characterizing the Callinet tongues with their stiffness. The power of this method will be demonstrated, and it appears that to some degree Callinet thought in these terms as well.

The stiffness of a tongue, especially if it is a simple parallel tongue, may be understood with some very simple ideas. Stiffness is inversely proportional to length, meaning that a tongue of half the length will be twice as stiff. You can demonstrate this to yourself by taking a metal ruler, holding it down at the edge of a table, and letting a portion of the ruler extend beyond the edge of the table; pull up the ruler at the free end, let it go, and listen to the sound it makes. Now extend the ruler only half as far off the table and listen to the sound it makes—it will sound an octave higher with twice the stiffness. Tongues obviously come in different lengths, and the longer tongues beat at lower pitches. Tongues also come in different widths, and what is intuitively obvious is also correct—a tongue of half the width will have half the stiffness.

Tongues also come in different thicknesses, but our intuition may fail us here—the stiffness will be the cube of the thickness. For example, if we double the thickness of a tongue, its stiffness will be 2^3, and that means it will be eight times stiffer ($2^3 = 8$). That makes thickness by far the most sensitive parameter.

In **Figure 14** we see a portion of Laukhuff's thicknesses for tongue brass. These dimensions, like Chéron's, are in hundredths of a millimeter, e.g., brass with a thickness of "25" is 0.25 mm thick.

Figure 15 shows a table compiled from Chéron's data on tongues. Chéron gives us not only tongue thickness in column 6 and width in column 5, he also gives us the vibrating length of the tongue from the tuning wire to its end in column 4, a parameter that is very rarely seen in reed documentation. With this data we can make a calculation of the stiffness of the tongues. These stiffness values involve relatively complex calculations that are illustrated in Figure 24. You do not need to understand them in detail if the math is daunting, and they are already worked into the Excel spreadsheet available from the author.[9]

The real point of using stiffness values is that we get a method to adapt the tongues to our shallots and to available tongue thicknesses. The value of this may not at first be obvious, but bear with me. We will take it step by step.

We first take the raw values for vibrating lengths in Figure 15, column 4, graph the values, fit an equation, and calculate the smoothed and missing data in column 2. **Figure 16** shows the raw data and fitted equation; the fit with an R^2 value of 0.99 is quite reasonable.

1	2	3	4	5	6	7	8
	tongue, X, fitted		tongue, X, vib. l, mm	tongue, width, mm	tongue, thk, mm	stiffness, k, N/m^-2	stiffness, fitted
C	76.0	1	75	12.5	0.49	0.90	0.87
	72.7	2					0.94
	69.5	3	69	13.0	0.47	1.06	1.01
	66.4	4	58	12.6	0.47	1.73	1.08
	63.5	5	64	12.0	0.47	1.22	1.14
	60.8	6	58	11.5	0.42	1.12	1.21
	58.1	7	58	11.2	0.425	1.13	1.28
	55.5	8					1.34
	53.1	9	56	11.5	0.39	1.00	1.41
	50.8	10	52	11.5	0.375	1.11	1.47
	48.6	11	47	10.5	0.34	1.02	1.53
	46.4	12	54	10.2	0.45	1.52	1.59
c	44.4	13	46	9.4	0.41	1.71	1.65
	42.5	14					1.71
	40.6	15					1.77
	38.8	16					1.83
	37.1	17					1.88
	35.5	18					1.94
	33.9	19					1.99
	32.4	20					2.04
	31.0	21					2.09
	29.7	22	33	8.3	0.285	1.38	2.15
	28.4	23					2.20
	27.1	24	28	8.0	0.28	2.06	2.24
c'	25.9	25	25	8.2	0.295	3.47	2.29
	24.8	26	23	7.7	0.27	3.21	2.34
	23.7	27	21	7.5	0.245	3.07	2.39
	22.7	28	23	7.2	0.26	2.68	2.43
	21.7	29	22	7.3	0.24	2.44	2.47
	20.7	30	23	7.0	0.22	1.58	2.52
	19.8	31	21	7.1	0.27	3.89	2.56
	19.0	32	21	6.9	0.24	2.65	2.60
	18.1	33	17	7.0	0.21	3.40	2.64
	17.3	34	15	5.7	0.16	1.78	2.68
	16.6	35	16	6.3	0.16	1.62	2.72
	15.8	36	16	6.3	0.175	2.12	2.75
c"	15.2	37	15	6.4	0.17	2.40	2.79
	14.5	38	15	6.4	0.17	2.40	2.82
	13.9	39	13	6.2	0.17	3.57	2.86
	13.2	40	13	5.7	0.17	3.28	2.89
	12.7	41	13	6.0	0.15	2.37	2.92
	12.1	42	12	5.5	0.135	2.02	2.95
	11.6	43	13	5.6	0.15	2.22	2.98
	11.1	44	11	5.3	0.145	3.13	3.01
	10.6	45	11	5.2	0.145	3.07	3.04
	10.1	46	9	5.2	0.13	4.04	3.07
	9.7	47	10	5.2	0.14	3.67	3.09
	9.3	48	9	5.1	0.12	3.11	3.12
c'''	8.9	49	9	5.2	0.115	2.79	3.14

Figure 15

The next step is to calculate the stiffness of Callinet's tongues.[13] We use the raw data in Figure 15, columns 4, 5, and 6 to calculate the Callinet tongue stiffnesses shown in column 7. We graph those stiffnesses in **Figure 17**, and fit it to an equation. This data is quite noisy with a low R^2 value.[16] The new equation yields the smoothed stiffness data for all of the tongues in Figure 15, column 8.

This has been a long slog through data and calculations, but we are now very close to reaping the rewards. In our Excel table for tongues in **Figure 18** we have entered the smoothed Callinet vibrating length data in the row for vibrating length "X" and the smoothed Callinet stiffness data in the row for target Callinet stiffness. With this data we can now design our tongues.

We make trial entries in the rows for "width" and "thickness," and the Excel spreadsheet calculates the resulting stiffness in the row "stiffness." The last row, "width of tongue-slot/2," tells us when the width we have entered is so narrow that the tongue will literally fall into the slot opening of the shallot, i.e., when the value in this row is zero or less. Ideally, we would like to have a generous overhang of the tongue on the slot opening of the shallot, and this would be something like a minimum of 2 mm on each side of the bass shallot openings and at least 1 mm on each side of the treble openings. It does not matter if the tongue is significantly wider than the face of the shallot (the slot opening width plus the two shallot walls), but it cannot be less than the slot opening itself.

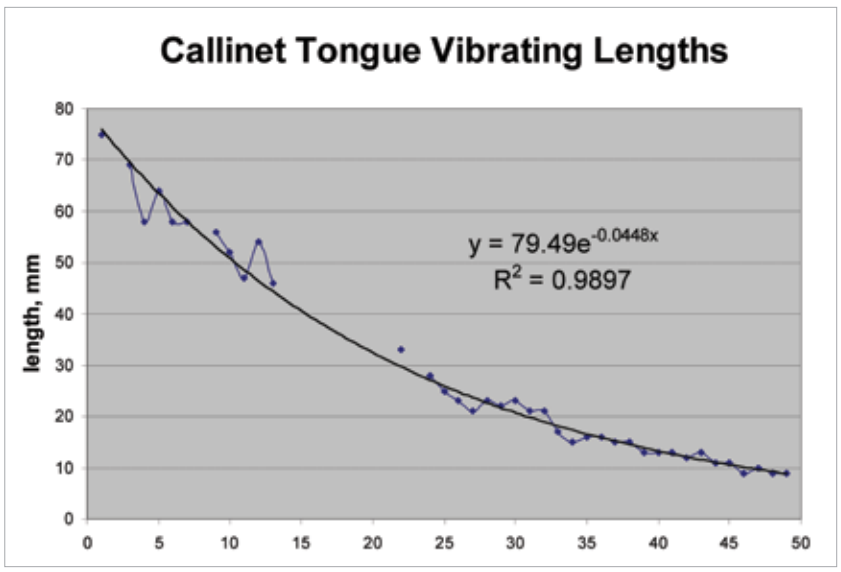


Figure 16

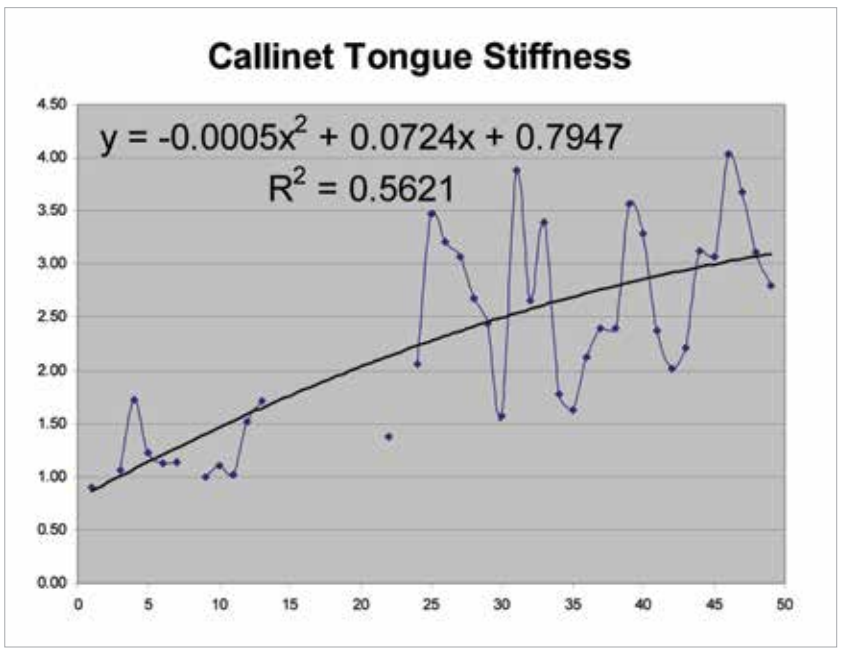


Figure 17

TONGUES	Rolled, spring elastic brass													
width	14.3	13.5	14.4	13.5	14.3	13.2	15.2	13.9	12.8	14.8	13.4	12.2	11.1	11.9
thickness	0.47	0.47	0.45	0.45	0.43	0.43	0.40	0.40	0.40	0.37	0.37	0.37	0.37	0.35
vib. length "X"	76.0	72.7	69.5	66.4	63.5	60.8	58.1	55.5	53.1	50.8	48.6	46.4	44.4	42.5
stiffness	0.87	0.94	1.01	1.08	1.14	1.21	1.28	1.34	1.41	1.47	1.53	1.59	1.65	1.71
target Callinet stiffness	0.87	0.94	1.01	1.08	1.14	1.21	1.28	1.34	1.41	1.47	1.53	1.59	1.65	1.71
width of tongue - slot/2	2.5	2.1	2.5	2.5	2.9	2.3	3.3	2.7	2.5	3.5	2.8	2.2	2.0	2.4

Figure 18

Now look at the table in Figure 18. The first data column is low C followed by C-sharp, etc. We enter the thickness for low C at 0.47 mm, then we adjust the tongue width until the relative stiffness matches the target Callinet stiffness. A few iterations gives us a tongue width of 14.3 mm and produces a 2.5 mm overhang of the tongue (last row, "width of tongue – slot/2"). If we had selected Laukhuff's 0.50 mm tongue thickness, we would need to significantly narrow the tongue to achieve the target stiffness, and while it would not fall into the slot, it would be dangerously narrow. This is all there is to it. Just keep doing this for all 49 tongues!

Callinet apparently thought of tongue design in similar terms, although his noisy stiffness data indicates that he was not at all rigorous about this.[16] In the table in **Figure 19** we see the first two rows of Chéron's data for the low C and low D pipes. The columns for tongue thickness, "V" and "W," show that the tongue for D is thinner than the tongue for C. But note in the column for tongue width, "T," that the 13.0 mm tongue for D is wider than the 12.5 mm tongue for C. Remember that thickness is our most sensitive parameter (it is a cube function of stiffness), while width is simply proportional to stiffness. The thinner tongue for D would lack the necessary stiffness if it were narrower than the tongue for C, and Callinet has compensated by treating tongue widths as an independent variable; he does not care if the tongue is wider than the face of the shallot, and the math for stiffness explains why we should not care, either.

To summarize, we have reproduced Callinet's stiffness of the tongues with this method. We have achieved this while accommodating the shallots and tongue thicknesses that were available to us from Laukhuff. **Figure 20** shows the tongue thicknesses we selected to make the tongues wide enough to extend over the shallot faces, and **Figure 21** shows the final adjustments we made to the tongue widths to achieve continuous stiffness. With careful voicing we should be able to reproduce Callinet's sound <soundclip2>.[14]

Boot toe hole diameters

Toe hole diameters may be used to control the pressure in the boot, and there is evidence that Callinet made extensive use of this. In the bass and tenor octaves the toe holes are narrower than the shallot inside diameters (the maximum flow of wind is limited by the shallot diameter and its opening). These toe hole diameters, **Figure 22**, are much narrower than those found in

Languettes				
T	U	V	W	X
l.g.	E.c.	E.m.	E.x.	V.b.
12.5	50	48	50	75
13.0	45	47	47	69

Figure 19 (by permission: Pierre-Adrien Plet)

Chéron's data for a Trompette of similar scales and wind pressure in the Isnard organ at St. Maximin.[8] I have entered the fitted data of Callinet's toe hole diameters in the last data row of Figures 23a and 23b. Like the stiffness data, the toe hole diameters are quite noisy with an R^2 value of 0.49, indicating that Callinet used the toe holes as a voicing variable. There is a poor R^2 correlation of 0.20 between the tongue stiffnesses and the toe hole diameters, perhaps indicating that Callinet used this variable to accommodate different tongue curves, thicknesses, and widths.

We can now see our completed table in **Figures 23a** and **23b** (the bass and treble are shown separately to make the table more readable). This table specifies our reproduction of the Callinet 1st Trompette at Auxonne, France! The Excel file shown in this article took considerable time to create, and it is available at no charge from the author.[9] It can be used as a template for other reeds.

Voicing

Power balances are greatly affected by scaling and voicing, and Callinet's data are instructive. Total tuned lengths will be approximately a ratio of 2 for each descending octave if bass power is strong relative to the treble, and we find octave ratios averaging 1.99 for the three Trompettes in the Raisonnance and Grand Orgue of the Isnard organ at Saint Maximin. The Callinet octave ratios are significantly smaller at 1.94, indicating shorter tuned lengths with descending octaves and reduced power in the bass. Reduced wind pressure and reduced power will result in shorter resonators at the same Bourdon point, i.e., at the same timbre.[10] This observation is reinforced by the significantly reduced toe hole diameters in the bass and tenor of Callinet's reeds. The Bourdon point is also affected by the curve of the tongue—a larger curve makes the sound more powerful, the timbre brighter, and moves the Bourdon point to a longer resonator. Larger curves require more pressure and larger toe holes for prompt speech.

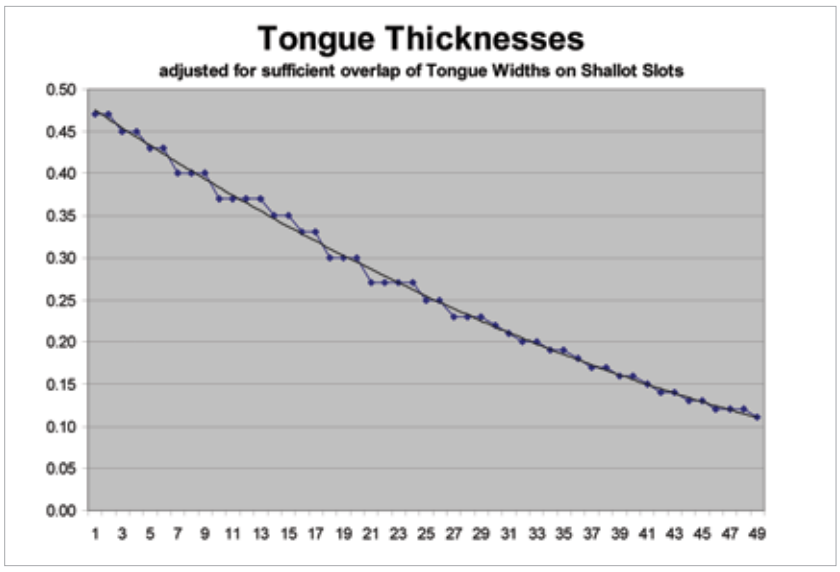


Figure 20

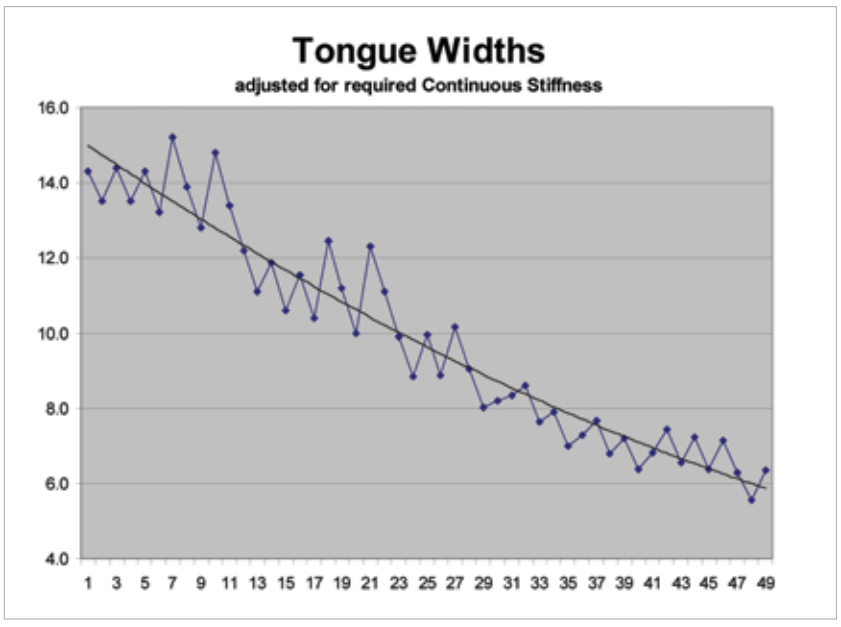


Figure 21

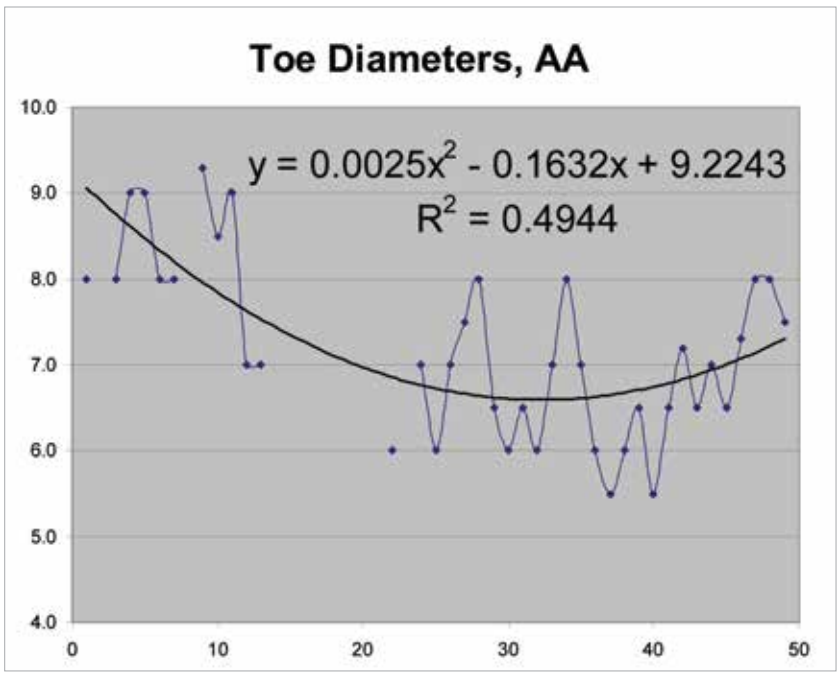


Figure 22

We begin to get a feel for Callinet's power balances: a restrained power in the bass with still brilliant timbre and fundamental warmth—or put another way, a more ascending treble. A smoother, more sonorous treble can be accentuated with a Bourdon point that is closer to the tuned point in the treble, farther in the bass. For example, Reiner Janke relates that Cavaillé-Coll voiced normal-length reeds close to their Bourdon point just before they transitioned to harmonic-length reeds.[11]

We might also note that Callinet lets his tongues extend by a small and varying amount beyond the end of his shallots, a technique that subtly affects timbre in much the same manner as adding weights to the tongues. See Chéron's data in column Y, **Figure 25**.

Reed voicing is a complex subject with much subjective opinion. The goal in voicing this reed, and especially the curve of its tongues, is the scintillating French voicing of Callinet. I can think of no better source for understanding French reed voicing than the wonderful essay on this subject by Reiner Janke.[6] I have translated this essay into English, and it is available by contacting him at janke@orgel-info.de. He has a gift for finding the important variables in

	8'c	cs	d	ds	e	f	fs	g	gs	a	as	b	4'c	cs	d	ds	e	f	fs	g	gs	a	as	b	2'c
Call. res top/shall ID	11.7												11.8												12.7
Call. res top/bott	10.9												10.7												10.5
DIAMETERS 75% polished tin resonators																									
inside dia. top	134	131	128.5	126	124	121	119	117	114	112	110	108	106	104	102	99.8	97.9	96	94.2	92.4	90.6	88.9	87.2	85.5	83.8
inside dia. bottom	12.3	12.1	11.8	11.6	11.4	11.2	11.1	10.8	10.6	10.4	10.2	10.0	9.9	9.8	9.6	9.4	9.2	9.0	8.9	8.7	8.5	8.4	8.2	8.0	8.0
res top/bott ratio	10.9	10.9	10.9	10.9	10.9	10.9	10.8	10.8	10.8	10.8	10.8	10.8	10.6	10.6	10.6	10.6	10.6	10.6	10.6	10.6	10.6	10.6	10.6	10.6	10.5
thk. top	0.9						0.9						0.9												0.9
thk. bott	2.0						1.5						1.2												0.9
LENGTHS The pipemaker will enter the actual heights of the blocks "H" and the shallot lengths "G" to arrive at the resonator lengths "K", where K = L(H+G), A=440Hz, at 18																									
est. block height "H"	31	31	31	31	31	31	31	31	31	31	31	23	23	23	23	23	23	23	23	23	23	23	23	23	19
est. shallot, from block, "G"	99	96	93	90	88	85	83	81	79	76	74	71	69	66	64	62	60	58	56	54	52	50	48	46	44
est. resonators "K"	2236	2156	1994	1883	1815	1678	1617	1494	1439	1330	1255	1218	1125	1086	1002	946	912	842	811	749	722	666	628	606	563
total tuned length "L"	2366	2283	2118	2004	1934	1794	1731	1606	1549	1437	1360	1312	1217	1175	1089	1031	995	923	890	826	797	739	699	675	626
SHALLOTS Type II Clicquot, with rounded ends. Shallot heights are cut to yield the listed slot opening widths.																									
Laukhuff shallot No.	5	5	5	6	6	6	6	6	7	7	7	7	8	8	8	8	8	9	9	9	9	9	10	10	10
shallot inside dia. "P"	11.1	11.1	11.1	10.1	10.1	10.1	10.1	10.1	9.2	9.2	9.2	9.2	8.4	8.4	8.4	8.4	8.4	7.6	7.6	7.6	7.6	7.6	6.9	6.9	6.9
res top/shall ID ratio	12.0	11.8	11.6	12.5	12.2	12.0	11.8	11.5	12.4	12.2	12.0	11.7	12.6	12.4	12.1	11.9	11.7	12.6	12.4	12.2	11.9	11.7	12.6	12.4	12.2
wall thickness	1.3	1.3	1.3	1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.2	1.1	1.1	1.1	1.1	1.1	1.1	1.0	1.0	1.0	1.0	1.0	1.0	1.0
shallot outside dia. "M"	13.7	13.7	13.7	12.5	12.5	12.5	12.5	12.5	11.6	11.6	11.6	11.6	10.6	10.6	10.6	10.6	10.6	9.8	9.6	9.6	9.6	9.6	8.9	8.9	8.9
slot width "CC"	9.4	9.4	9.4	8.6	8.6	8.6	8.6	8.6	7.8	7.8	7.8	7.8	7.1	7.1	7.1	7.1	7.1	6.5	6.5	6.5	6.5	6.5	5.9	5.9	5.9
slot/shallot ID ratio	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.86
BLOCKS FRENCH BLOCKS, VERSION "C", WITH RINGS transitioning to VERSION "B" as scales allow. Semi-round teak wedges. Tinned bronze tuning wires bent at rig																									
TONGUES Rolled, spring elastic brass																									
width	14.3	13.5	14.4	13.5	14.3	13.2	15.2	13.9	12.8	14.8	13.4	12.2	11.1	11.9	10.6	11.6	10.4	12.5	11.2	10.0	12.3	11.1	9.9	8.8	10.0
thickness	0.47	0.47	0.45	0.45	0.43	0.43	0.40	0.40	0.40	0.37	0.37	0.37	0.37	0.35	0.35	0.33	0.33	0.30	0.30	0.30	0.27	0.27	0.27	0.27	0.25
vib. length "X"	76.0	72.7	69.5	66.4	63.5	60.8	58.1	55.5	53.1	50.8	48.6	46.4	44.4	42.5	40.6	38.8	37.1	35.5	33.9	32.4	31.0	29.7	28.4	27.1	25.9
stiffness	**0.87**	**0.94**	**1.01**	**1.08**	**1.14**	**1.21**	**1.28**	**1.34**	**1.41**	**1.47**	**1.53**	**1.59**	**1.65**	**1.71**	**1.75**	**1.83**	**1.88**	**1.94**	**1.99**	**2.04**	**2.09**	**2.15**	**2.20**	**2.24**	**2.29**
target Callinet stiffness	0.87	0.94	1.01	1.08	1.14	1.21	1.28	1.34	1.41	1.47	1.53	1.59	1.65	1.71	1.77	1.83	1.88	1.94	1.99	2.04	2.09	2.15	2.20	2.24	2.29
width of tongue - slot/2	2.5	2.1	2.5	2.5	2.9	2.3	3.3	2.7	2.5	3.5	2.8	2.2	2.0	2.4	1.8	2.2	1.7	3.0	2.4	1.8	2.9	2.3	2.0	1.5	2.0
BOOT TOE DIA.	9.1	8.9	8.8	8.6	8.5	8.3	8.2	8.1	8.0	7.8	7.7	7.6	7.5	7.4	7.3	7.3	7.2	7.1	7.0	7.0	6.9	6.8	6.8	6.7	6.7
Callinet slot/shall ID ratio	0.88												0.81												0.88
tongue, area, mm/1,000,000	0.0011	0.001	0.001	0.0009	0.0009	0.0008	0.0009	0.0008	0.0007	0.0008	0.0007	0.0006	0.0005	0.0005	0.0004	0.0004	0.0004	0.0004	0.0004	0.0003	0.0004	0.0003	0.0003	0.0002	0.0003
Force, N	0.906	0.818	0.834	0.748	0.757	0.666	0.736	0.644	0.567	0.627	0.542	0.472	0.411	0.419	0.359	0.374	0.322	0.368	0.317	0.270	0.318	0.274	0.234	0.200	0.215
moment of inertia, Ix	0.124	0.117	0.109	0.103	0.095	0.087	0.081	0.074	0.068	0.062	0.057	0.051	0.047	0.042	0.038	0.035	0.031	0.028	0.025	0.023	0.020	0.018	0.016	0.014	0.013
deflection, d, mm/1,000	10.40	8.70	8.29	6.93	6.64	5.55	5.76	4.82	4.03	4.25	3.55	2.97	2.48	2.45	2.05	2.04	1.71	1.90	1.59	1.33	1.52	1.27	1.06	0.89	0.94

Figure 23a

2'c	cs	d	ds	e	f	fs	g	gs	a	as	b	1'c	cs	d	ds	e	f	fs	g	gs	a	as	b	0.5'c	
12.7												12.1												12.8	Call. res top/shall ID
10.5												9.7												9.3	Call. res top/bott
																									DIAMETERS
83.8	82.2	80.7	79.1	77.6	76.1	74.6	73.2	71.8	70.4	69.1	67.7	66.4	65.2	63.9	62.7	61.5	60.3	59.1	58	56.9	55.8	54.7	53.7	52.6	inside dia. top
8.0	7.8	7.7	7.7	7.6	7.5	7.5	7.3	7.3	7.1	7.0	6.9	6.8	6.7	6.6	6.5	6.4	6.3	6.2	6.1	6.0	5.9	5.9	5.7	5.6	inside dia. bottom
10.5	10.5	10.4	10.3	10.2	10.1	10.0	10.0	9.9	9.9	9.8	9.8	9.7	9.7	9.7	9.6	9.6	9.5	9.5	9.4	9.4	9.4	9.3	9.3	9.3	res top/bott ratio
0.9												0.9												0.9	thk. top
0.9												0.9												0.9	thk. bott
, at 18 deg C, 85mm wind pressure, no tuning scrolls, 1/4-comma Meantone.																									**LENGTHS**
19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	19	est. block height "H"
44	42	40	39	38	36	35	33	32	31	30	28	27	26	26	25	25	24	24	23	23	22	21	20	19	est. shallot, from block, "G"
563	543	501	472	455	420	404	373	359	330	311	300	276	266	243	229	219	201	193	177	169	155	145	140	128	est. resonators "K"
626	604	560	530	512	475	458	425	410	380	360	347	322	311	288	273	263	244	236	219	211	196	185	179	166	total tuned length "L"
																									SHALLOTS
10	10	10	11	11	11	11	11	12	12	12	12	13	13	13	13	13	13	14	14	15	15	16	16	16	Laukhuff shallot No.
6.9	6.9	6.9	6.3	6.3	6.3	6.3	6.3	5.7	5.7	5.7	5.7	5.2	5.2	5.2	5.2	5.2	5.2	4.7	4.7	4.5	4.5	4.1	4.1	4.1	shallot inside dia. "P"
12.2	11.9	11.7	12.6	12.3	12.1	11.8	11.6	12.6	12.4	12.1	11.9	11.7	12.5	12.3	12.1	11.8	11.6	12.6	12.3	12.6	12.4	13.3	13.1	12.8	res top/shall ID ratio
1.0	1.0	1.0	1.0	1.0	0.9	0.9	0.9	0.9	0.9	0.9	0.9	0.9	0.9	0.9	0.9	0.8	0.8	0.8	0.7	0.7	0.7	0.6	0.6	0.6	wall thickness
8.9	8.9	8.9	8.3	8.3	8.1	8.1	8.1	7.5	7.5	7.5	7.5	7.5	7.0	7.0	7.0	6.8	6.8	6.5	6.1	5.9	5.9	5.3	5.3	5.3	shallot outside dia. "M"
5.9	5.9	5.9	5.4	5.4	5.4	5.4	5.4	4.9	4.9	4.9	4.9	4.9	4.4	4.4	4.4	4.4	4.4	4.0	4.0	3.8	3.8	3.5	3.5	3.5	slot width "CC"
0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.86	0.85	0.85	0.85	0.85	0.85	0.85	0.85	0.84	0.84	0.85	0.85	0.85	slot/shallot ID ratio
t at right angles at top.																									FRENCH BLOCKS, VERSION "B" **BLOCKS**
																									TONGUES
10.0	8.9	10.2	9.1	8.0	8.2	8.4	8.6	7.6	7.9	7.0	7.3	7.7	6.8	7.2	6.4	6.8	7.4	6.6	7.2	6.4	7.2	6.3	5.6	6.4	width
0.25	0.25	0.23	0.23	0.23	0.22	0.21	0.20	0.20	0.19	0.19	0.18	0.17	0.17	0.16	0.16	0.15	0.14	0.14	0.13	0.13	0.12	0.12	0.12	0.11	thickness
25.9	24.8	23.7	22.7	21.7	20.7	19.8	19.0	18.1	17.3	16.6	15.8	15.2	14.5	13.9	13.2	12.7	12.1	11.6	11.1	10.6	10.1	9.7	9.3	8.85	vib. length "X"
2.29	**2.34**	**2.39**	**2.43**	**2.47**	**2.52**	**2.56**	**2.60**	**2.64**	**2.68**	**2.72**	**2.75**	**2.79**	**2.82**	**2.86**	**2.89**	**2.92**	**2.95**	**2.98**	**3.01**	**3.04**	**3.07**	**3.09**	**3.12**	**3.14**	stiffness
2.29	2.34	2.39	2.43	2.47	2.52	2.56	2.60	2.64	2.68	2.72	2.75	2.79	2.82	2.86	2.89	2.92	2.95	2.98	3.01	3.04	3.07	3.09	3.12	3.14	target Callinet stiffness
2.0	1.5	2.1	1.8	1.3	1.4	1.5	1.6	1.4	1.5	1.1	1.2	1.4	1.2	1.4	1.0	1.2	1.5	1.3	1.6	1.3	1.7	1.4	1.0	1.4	width of tongue - slot/2
6.7	6.7	6.6	6.6	6.6	6.6	6.6	6.6	6.6	6.6	6.6	6.6	6.6	6.6	6.7	6.7	6.7	6.8	6.8	6.9	6.9	7.0	7.1	7.2	7.2	**BOOT TOE DIA.**
0.88												0.82												0.87	Callinet slot/shall ID ratio
0.0003	0.0002	0.0002	0.0002	0.0002	0.0002	0.0002	0.0002	0.0001	0.0001	0.0001	0.0001	0.0001	1E-04	1E-04	8E-05	9E-05	9E-05	8E-05	8E-05	7E-05	7E-05	6E-05	5E-05	6E-05	tongue, area, mm/1,000,000
0.215	0.184	0.201	0.171	0.145	0.142	0.138	0.136	0.115	0.114	0.097	0.096	0.097	0.082	0.083	0.070	0.072	0.075	0.063	0.067	0.056	0.060	0.051	0.043	0.047	Force, N
0.013	0.012	0.010	0.009	0.008	0.007	0.006	0.006	0.005	0.005	0.004	0.004	0.003	0.003	0.002	0.002	0.002	0.002	0.001	0.001	0.001	0.001	0.001	0.001	0.001	moment of inertia, Ix
0.94	0.78	0.84	0.70	0.59	0.56	0.54	0.52	0.44	0.43	0.38	0.35	0.35	0.29	0.29	0.24	0.25	0.25	0.21	0.22	0.19	0.20	0.16	0.14	0.15	deflection, d, mm/1,000

Figure 23b

scaling and voicing; see the professional documentary in which he shows how to make and voice perfect copies of a Baroque Silbermann pipe and a Romantic Walcker pipe.[12]

Janke provides further guidance in the voicing of tongues.[11] Tongue brass is made by rolling sheets to the desired thickness. The process of rolling produces work-hardened surfaces, and the direction of rolling produces a grain with more stiffness in the direction of rolling. Tongues will be less stiff if they are cut from sheets where the grain is parallel to the width of the tongue. Baroque voicers also commonly filed their tongues to different thicknesses, and this removed the work-hardened surfaces, making their tongues less stiff. A thinner tongue will yield a more rounded timbre, and a thicker and stiffer tongue will be brighter in timbre. Narrowing the tongue will make it louder (it will be less stiff and can be curved more). These are all issues to keep in mind during the voicing process, and they probably account for most of the variability we see in the Callinet stiffnesses in Figure 17 and the toe holes in Figure 22. For those who want to experiment with different tongue configurations, you will need an assortment of reed brass of different thicknesses and a guillotine to cut tongues.

Reflections

This analysis of a Callinet Trompette helps us understand Callinet's intentions. For those wishing to replicate the entire Callinet chorus at Dole, the Excel model described in this article may be useful as a template to help us interpret the more limited data available to us for the Dole organ.[3, 9] The author ordered and received a Trompette from Laukhuff based on these specifications as part of a new organ to demonstrate the range of wind dynamics, among other things. This new organ will be fully described in a future issue of this journal with sound clips—stay tuned.

There are many ways to design a reed, and the varieties of reeds and their sounds are virtually limitless. This essay on reed design should not be understood as the only way to tackle this complex subject, but taken rather as a contribution to its discussion. When we hear a

The low C block and shallot of the Callinet reed as built by Laukhuff, showing the sharper rise of the curve toward the end of the tongue in the "French-curve" manner of voicing

The tenor C lower assembly of the Callinet reed as built by Laukhuff, showing the block at right and the ring at left. The tongue and wooden half-round wedge are removed and shown above the block and shallot. The resonator slides in at the left, extending down to nearly the top of the shallot. The boot slides over the block and the lower cut relief of the ring, providing further stiffness between the block and the ring. This classical French design much better supports the resonator at its most vulnerable and narrow point. Modern reed design has no ring and solders the resonator directly to the top of the block, and with age we often see severe bending of the resonator just above the block.

STIFFNESS EQUATIONS

Young's mod., brass, GPa	103
Pascals/mm of water	9.8067
WP, mm	85
tongue area, m^2	A = (width*length)/1000000
WP, Pascals	833.6
Force	N = tongue area * Pascals
moment of inertia	Ix = (1/12)*width*thk^3
deflection, mm	D = ((Force*length^3)/(3*Youngs_Modulus*moment_inertia))/1000
stiffness, N/m^2	k = (dF/dD)*10

Figure 24

Callinet reed chorus

Callinet shallots

sound that commands our attention like the Callinet reeds at Dole, this article reminds us that a great deal of time and effort is required before we can understand those sounds. Callinet reeds are worth our time. ■

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. He was also a research engineer in magnetic recording with 27 awarded patents. He has authored four books, among them The Sound of Pipe Organs, *which explores the scaling and voicing of organ pipes, the effects of wind system dynamics on musicality, and the relationship of temperaments to tonal design.*

Notes & References

1. Michel Chapuis. *Michel Chapuis joue la suite gothique à Dole*, a Youtube video by Frederic Munoz, January 25, 2018 <soundclip1>. www.youtube.com/watch?v=oxWHMPS6Lp4.

2. Yves Cabourdin and Pierre Chéron. *L'Orgue de Jean-Esprit et Joseph Isnard dans la Basilique de la Madeleine à Saint-Maximin*. Nice: ARCAM, 1991, 208 pages, ISBN 2-906700-12-6.

3. Pierre-Marie Gueritéy et al. *L'orgue de Dole*, Canevas Editeur, Frasne, France, 1995, 127 pages, ISBN 2-88382-058-9.

4. Laurent Plet. *Restauration de l'orgue d'Auxonne*, accessed January 11, 2019. lplet.org/orgues/auxonne/tuyaux/tgo_tr1c.htm.

5. Laurent Plet. *Restauration de l'orgue d'Auxonne*, accessed January 11, 2019. lplet.org/orgues/auxonne/auxonne.htm#sommaire.

6. Reiner Janke. See the article *Grundzüge Zungenintonation*, accessed January 3, 2019. www.orgel-info.de/. An English translation is also available. The Cavaillé-Coll ratios are general approximations and were reported to Janke by Pierre Chéron.

7. Plet, Laurent. *Restauration de l'orgue d'Auxonne*, accessed January 11, 2019. lplet.org/orgues/auxonne/tuyaux/tgo_tr1.htm.

8. *L'Orgue de Jean-Esprit et Joseph Isnard dans la Basilique de la Madeleine à Saint-Maximin*, pages 139, 155, 156.

9. Michael McNeil. *Designing an Historic Reed*, Excel file, Mead, Colorado, 2019. Email the author for a free copy: mcneilmichael83@gmail.com. This file also contains data on the Callinet reeds at Dole.

10. See also my discussion of the Bourdon or "flip" point in "1863 E. & G. G. Hook Opus 322, Church of the Immaculate Conception, Boston, Massachusetts, Part 3," THE DIAPASON, September 2017, pages 20–22.

11. Personal communications, January and March 2019.

12. Reiner Janke. *Organ Voicing, Experiential Knowledge of Reiner Janke*. www.youtube.com/watch?v=isEWba9rLRY&feature=youtu.be. This professionally produced video by the Universität Göttingen, April 26, 2018, is a revelation for those wishing to understand the voicing of flue pipes. The sound track is in English.

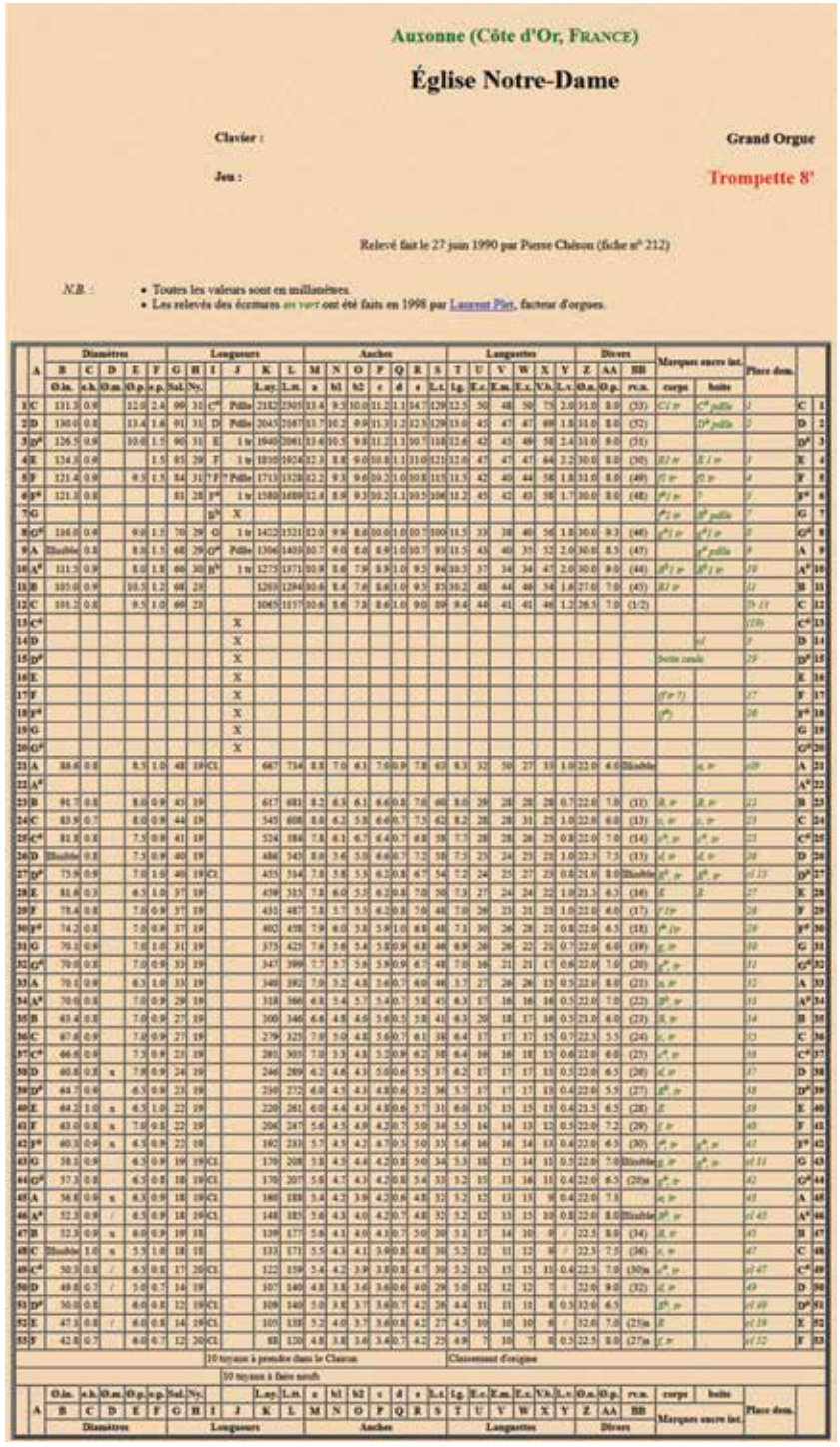
13. In Figure 24 we see the stiffness calculations of the tongues with proper physical units of Newtons of force and Newtons/meter of stiffness. While the force is admittedly applied uniformly over the surface of the tongue and not at the end as modeled in the equations, the resulting stiffness increases uniformly with pitch in the expected manner. See the website: www.tribology-abc.com/calculators/t14_9.htm.

14. Michel Chapuis. *Beauvarlet à Dole avec Michel Chapuis*, a Youtube video by Frederic Munoz, December 5, 2017 <soundclip2>. www.youtube.com/watch?v=T_wPdGUfuD8&feature=youtu.be.

15. This temperament is described in detail in the author's article, "Exploring the Sound of Keyboard Tunings," THE DIAPASON, April 2016, pages 20–21.

16. The term "R^2" or "R-squared" describes how closely the data fits to the equation on the graph. If all of the data points fall on the line, the R^2 is equal to "1" and the fit is perfect. If the R^2 is zero, the data is just a scatterplot looking much like a shotgun blast with no correlation at all to the line described by the equation. A click of the mouse in Excel will show the R^2 for any graphed data fitted to an equation. The noisy fit of $R^2 = 0.56$ for the Callinet tongue stiffnesses in Figure 17 may very likely indicate that Callinet used stiffness as a variable during voicing.

17. Personal communication of March 2019. Janke points out that the shallot functions as a resonator which strongly affects the timbre of the sound. Extremely wide shallots, typical of North German Baroque practice, produce an "oo" vowel with strong harmonics in the range of 200 Hz; less wide shallots will produce an "ah" vowel with strong harmonics in the range of 400 Hz; French Baroque shallots are narrower and produce an "ee" vowel with strong harmonics in the range of 600 Hz.



Auxonne (Côte d'Or, FRANCE)

Église Notre-Dame

Clavier : Grand Orgue

Jeu : Trompette 8'

Relevé fait le 27 juin 1990 par Pierre Chéron (fiche n° 212)

N.B. :
- Toutes les valeurs sont en millimètres.
- Les relevés des écritures en vert ont été faits en 1998 par Laurent Plet, facteur d'orgues.

Figure 25 (all images on this page used by permission: Pierre-Adrien Plet)

Estey Opus 2886, Seventh Avenue Presbyterian Church, San Francisco, California

Restored pipework

Restored bellows

Schoenstein & Co., Benicia, California Seventh Avenue Presbyterian Church, San Francisco, California

It is always an honor to rebuild a historic instrument from a celebrated firm. The story of this Estey organ involves passionate advocates and smart designers. The result is an organ that has been providing a great musical benefit to the church for nearly a century.

Estey Opus 2886 was installed at Seventh Avenue Presbyterian Church in San Francisco in 1930 by Felix F. Schoenstein & Sons. Strapped by financial woes of the Great Depression, the church had limited resources and struggled to pay for what little organ they could buy. They needed only the most practical instrument, leaving no room for any specialty stops. They needed an organ that was beautiful and useful.

James B. Jamison, then sales representative for Estey, devised a stoplist focusing on 8′ tone and power through reeds. The voices and scales were chosen carefully to create ensembles that stand on their own. Jamison speaks to the success of these choices in a letter to his colleagues at Estey. He says that when drawing the diapasons alone with Cornopean coupled at 16′-8′-4′, "... you get an effect that should cost $10,000. . . . It really is exceptional." In addition to the carefully chosen voices, the organ is entirely enclosed for maximum versatility.

After Jamison finished the organ, letters show the church loved its beautiful tone from the first hearing. That love continues to the present day, and when Mary Morganti, a member of the congregation and professional archivist, heard the organ, she knew she wanted to help care for it. Her advocacy on its behalf, coupled with the steadfast support of longtime lead pastor Jeff Gaines and director of liturgical music Luba Kravchenko, led to a restoration project for the aging organ to bring it back to top condition.

Schoenstein & Co./Estey Organ Company

Seventh Avenue Presbyterian Church, San Francisco, California

GREAT (Manual I, enclosed)

8′	First Open Diapason	61 pipes
8′	Second Open Diapason (1–12 fr 8′ First Open)	73 pipes
8′	Melodia	73 pipes
8′	Dulciana	73 pipes
4′	Octave (ext 8′ Second Open)	
4′	Flute (ext 8′ Melodia)	
	Great to Great 16′	
	Great Unison Off	
	Great to Great 4′	
	Swell to Great 16′	
	Swell to Great 8′	
	Swell to Great 4′	
	Chimes	

SWELL (Manual II, enclosed)

8′	Silver Flute	85 pipes
8′	Salicional	73 pipes
8′	Voix Celeste (TC)	61 pipes
4′	Silver Flute (ext 8′ Silver Flute)	
2′	Flautino (ext 8′ Silver Flute)	
8′	Cornopean	73 pipes
	Swell to Swell 16′	
	Swell Unison Off	
	Swell to Swell 4′	
	Tremolo	

PEDAL

16′	Bourdon	44 pipes
16′	Contra Dulciana (ext Gt)	12 pipes
8′	Open Diapason (fr Great Second)	
8′	Flute (ext 16′)	
4′	Octave (fr Great Second Open)	
	Great to Pedal 8′	
	Great to Pedal 4′	
	Swell to Pedal 8′	
	Swell to Pedal 4′	

MECHANICALS
Solid state capture combination action:
128 memories
20 pistons and toe studs
2 reversibles including Full Organ
Balanced expression shoe
Balanced Crescendo shoe
Record/Playback system

Electro-pneumatic action
2 manuals, 9 ranks, 628 pipes

As part of her growing interest in Estey Opus 2886, Morganti traveled to the Estey Museum in Brattleboro, Vermont. There she met with the museum curators and even volunteered to go through company archives. The records she and others at the museum uncovered were valuable to us in our restoration efforts; they also shed light on Jamison's particular interest in this job. After the church had raised the funds, they engaged us to restore the organ, a chance for us to connect with our heritage and breathe new life into an organ we installed nearly one hundred years ago.

The entire organ was removed to our Benicia plant while the chambers were cleaned, painted, and modified for easier tuning access. In the course of the restoration, we improved some design elements that had severely limited technician access in the chamber. We also remedied mechanical and tonal issues that had arisen over decades of playing. Reinstalled, the organ is easier to maintain and therefore in better tune.

Upon returning the organ to its chambers, we were struck by the beauty and practicality of this little instrument. From the incisive, magical Salicional to the "$10,000" Cornopean, the organ is full of color that is useful to the church. Of special note is the 16′ Dulciana, a perfect example of a gentle string that speaks promptly across its whole compass. In short, this organ is designed practically and voiced beautifully. It was our pleasure to help the organ sing again, and we are confident the people of Seventh Avenue Church will treasure Opus 2886 for another hundred years to come.

The organ chassis in the restoration process

—Bryan Dunnewald
Schoenstein & Co.

Photo credit: Louis Patterson

Builder's website: schoenstein.com
Church website:
seventhavenuechurch.org

Létourneau Pipe Organs, St-Hyacinthe, Québec, Canada Gloria Dei Lutheran Church, St. Paul, Minnesota

Gloria Dei Lutheran Church is a large, welcoming ELCA congregation founded in 1908. Serving the Highland Park neighborhood of St. Paul, the church opened its present sanctuary in 1952 with subsequent additions to the church complex to accommodate the congregation's growth and needs. An unusually active congregation, Gloria Dei undertakes its outreach and social justice ministries enthusiastically through various environmental, housing, hunger, and advocacy initiatives.

The pipe organ from Gloria Dei's previous church building served the new sanctuary until it was replaced in 1962 by M. P. Möller's Opus 9864. A three-manual instrument, the Möller employed significant unification throughout its modest specification, making the very most of its 36 ranks. The small and oddly shaped organ chamber dictated that the Möller had to be shoehorned in to a rarely seen degree. With chamber openings along one side of the chancel, most organ tone passed laterally across the chancel where it was then reflected off the opposite wall and dispersed out to the nave—but not before first passing through the deep chancel arch. As a result, the Möller was barely adequate for its many roles and was augmented in 1975 with the addition of an eight-rank Antiphonal division high on the back wall of the sanctuary, again by M. P. Möller.

After more than five decades of service, the Möller's electro-pneumatic windchests were exhibiting typical signs of wear and leather failure, but the cramped organ chamber made chest repairs unreasonably difficult and costly. Cleverly, a unit chest was set up as an interim solution at the back of the Swell division to serve as a catchall for dead note actions as they came up. Pipes whose actions had failed were plucked from their original chests, reset on the unit chest at the back of the chamber, and the unit chest wired accordingly to the switching system.

The accelerating frequency of problems with the Möller was a serious issue, but the organ's compromised location meant that a complete restoration—or even an all-new instrument in the same chamber—would not provide the improvement Gloria Dei was seeking. As part of their deliberations, the Gloria Dei organ committee looked carefully at all options as far as the organ's placement and soon determined that the organ should go across the front wall of the chancel. Exceptionally, the organ committee's discernment process blossomed into a larger sanctuary renewal campaign entitled "Rise, O Church." In the words of Pastor Bradley Schmeling, "Rise, O Church is more than just buying a new organ or doing some remodeling. It's about our dedication to be a growing, vibrant congregation ready to meet the needs of future generations and our neighboring community."

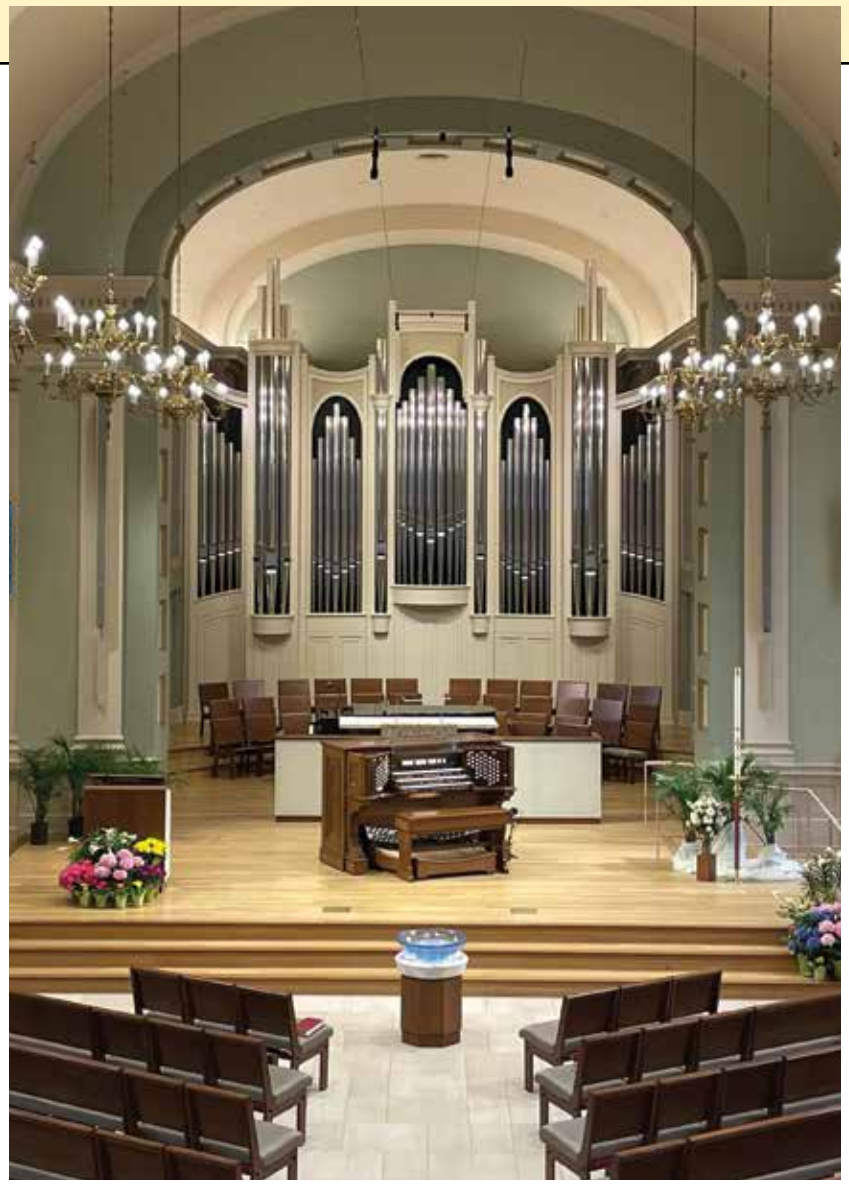
In the meantime, Létourneau had been advertising a 1959 Casavant Frères pipe organ that the company had rescued from a closed church in Toronto, Ontario. The advertisement proposed completing the Casavant's specification with several new stops, and this caught the attention of Gloria Dei's organ consultant, Gregory Peterson, then of Luther College, and Tim Strand, Gloria Dei's director of music.

The Casavant was an early instrument in Lawrence Phelps's tenure as tonal director and displayed some of the first steps in the profound and rapid change of style Phelps oversaw in Casavant Frères organs. Vestiges from the era predating Phelps include the 16′ Flûte conique and the 8′ Aeoline stops in the Swell plus an augmented Pedal division. On the other hand, the Choir 4′ Koppelflöte, the organ's narrow-scaled reed stops with parallel shallots, the generally thin-walled pipework, and the boldly scaled upperwork were examples of Phelps's emerging aesthetic. As the Casavant featured no casework or façade pipes, our advertisement also offered new casework with façade pipes for the expanded instrument.

With the Casavant's 34-rank specification as a starting point, we expanded the instrument with eighteen additional ranks to complete each of the instrument's four divisions. To the Great division, we added a 16′ Contra Geigen stop and a soaring 8′ Flûte harmonique, as well as trumpet stops at 8′ and 4′ pitches. The Swell division was already largely complete; the only changes were the replacement of the 8′ Aeoline with a proper 4′ Principal stop and the addition of a new 16′ Bombarde stop with full-length resonators scaled to match the 8′ Trompette and 4′ Clairon.

Devised in an era when Positiv divisions were coming into fashion, the

As this issue was going to press, we were deeply saddened at the death of Dudley Oakes, peacefully, at his New Orleans home from cancer. A full obituary will follow; Dr. Oakes was associated with Létourneau Pipe Organs for over 35 years, culminating with his purchase of the company from its founder, Fernand Létourneau, in 2019. The Létourneau company will greatly miss Dr. Oakes's visionary leadership, but the team will nonetheless carry on with its many projects.



Létourneau Pipe Organs Opus 137, Gloria Dei Lutheran Church, St. Paul, Minnesota

Létourneau Pipe Organs Opus 137

GREAT – Manual II

16′	Contra Geigen	68 pipes	new, 70% tin
8′	Principal	68 pipes	new, 70% tin
8′	Harmonic Flute	68 pipes	new, 56% tin
8′	Gemshorn	68 pipes	Casavant Frères pipework
8′	Bourdon	68 pipes	Casavant Frères pipework
4′	Octave	68 pipes	Casavant Frères pipework
4′	Rohrflöte	68 pipes	Casavant Frères pipework
2⅔′	Twelfth	61 pipes	Casavant Frères pipework
2′	Fifteenth	61 pipes	Casavant Frères pipework
1⅓′	Mixture IV	244 pipes	Casavant Frères pipework
8′	Trumpet	68 pipes	new, 56% tin
4′	Clarion	68 pipes	new, 56% tin
	Great 16′ - Great Unison Off - Great 4′		
8′	Trompette en chamade	61 pipes	M. P. Möller pipework (with Antiphonal)
	Zimbelstern		

SWELL (enclosed) – Manual III

16′	Flûte conique	68 pipes	Casavant Frères pipework
8′	Viole de gambe	68 pipes	Casavant Frères pipework
8′	Voix Celeste	61 pipes	from g8, Casavant Frères pipework
8′	Rohrflöte	68 pipes	Casavant Frères pipework
4′	Principal	68 pipes	new, 56% tin
4′	Nachthorn	68 pipes	Casavant Frères pipework
2′	Piccolo	61 pipes	Casavant Frères pipework
2′	Mixture III	183 pipes	Casavant Frères pipework
16′	Bombarde	68 pipes	new, 56% tin
8′	Trompette	68 pipes	Casavant Frères pipework
8′	Oboe	68 pipes	Casavant Frères pipework, new shallots
4′	Clairon	68 pipes	Casavant Frères pipework
	Tremulant		
	Swell 16′ - Swell Unison Off - Swell 4′		

CHOIR (enclosed) – Manual I

8′	Geigen Diapason	68 pipes	new, 56% tin
8′	Gedackt	68 pipes	Casavant Frères pipework
8′	Spitzflöte	68 pipes	Casavant Frères pipework
8′	Flute Celeste	61 pipes	from g8, new, zinc and 56% tin
4′	Geigen Principal	68 pipes	new, 56% tin
4′	Koppelflöte	68 pipes	Casavant Frères pipework
2⅔′	Nazard	61 pipes	Casavant Frères pipework
2′	Flageolet	61 pipes	Casavant Frères pipework
1⅗′	Tierce	61 pipes	Casavant Frères pipework
1′	Sharp Mixture III	183 pipes	new, 56% tin
8′	Clarinet	68 pipes	Casavant Frères pipework
8′	Cor anglais	68 pipes	new, zinc and 56% tin
	Tremulant		
	Choir 16′ - Choir Unison Off - Choir 4′		
16′	Trompette en chamade (TC)		from Great
8′	Trompette en chamade		from Great

ANTIPHONAL – floating

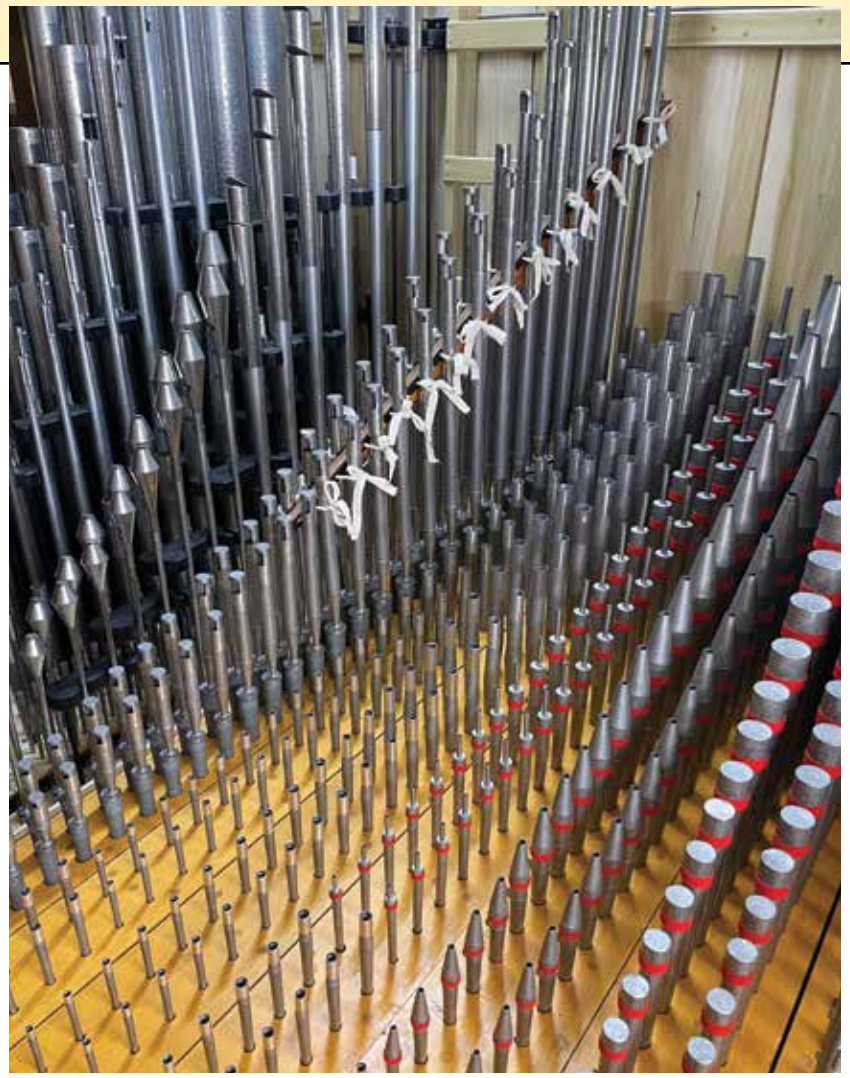
8′	Spitz Principal	61 pipes	M. P. Möller pipework
4′	Octave	61 pipes	M. P. Möller pipework
4′	Gedackt	61 pipes	M. P. Möller pipework
2′	Super Octave	61 pipes	M. P. Möller pipework
1′	Mixture III	183 pipes	M. P. Möller pipework

PEDAL

32′	Resultant		derived
16′	Contrabass	32 pipes	Casavant Frères pipework
16′	Geigen		from Great
16′	Spitz Principal	12 pipes	extension of Antiphonal 8′ Spitz Principal
16′	Subbass	32 pipes	Casavant Frères pipework
16′	Flûte conique		from Swell
8′	Principal	32 pipes	new, 70% tin

Façade pipes in polished tin

Console



Choir division pipework

original Choir division was judged to be short on 8′ foundation tone. The addition of new 8′ Geigen Principal and 4′ Geigen Octave stops addressed this point, as well as the new undulating rank to go with the 8′ Spitzflöte. A new three-rank Sharp mixture completes the Choir's principal chorus, offering more brilliance than its counterparts in the Swell. To augment the existing Swell 8′ Oboe and Choir 8′ Clarinet stops, we added a delicate 8′ Cor anglais as a third solo reed option.

The Pedal division was built on a rich-toned 16′ Contrabass stop in zinc, though it was originally extended to play at 8′ and 4′ pitches. The original 8′ extension of the 16′ Subbass rank was maintained, but new 8′ Principal and 4′ Choral Bass ranks plus a three-rank mixture were added to provide a true pedal chorus. Bold reed stops at 16′ and 8′ were also added to give the Pedal the necessary grandeur and color.

The Casavant electro-pneumatic windchests in solid mahogany were restored in our workshops, with new electro-pneumatic chests provided as needed. The original chests' 68-note compass was retained and carried over into the new windchests as well. The organ's painted casework was designed by Claude Demers and was constructed from maple; it features polished pipework in 70% tin from the Great 16′ Contra Geigen, the Great 8′ Principal, and the Pedal 8′ Principal ranks.

The eight-rank Antiphonal division and its 8′ Trompette en chamade with polished brass resonators were retained as part of the project for added support from the rear of the nave. The Möller electro-pneumatic windchests were restored, while the Antiphonal's wind system was rebuilt to incorporate a new blower.

The instrument is played from a new three-manual console with the shell made from rift sawn red oak and the interior panels in walnut. Built to be as compact as possible for good sightlines, the console offers organists 999 levels of memory, twelve General pistons with sequencer, a sostenuto effect for each manual, a Great-Choir Manual Transfer feature, and a Pedal Divide coupler. Numeric displays showing the positions of the Swell and Choir's expression shades are included, as is Solid State Organ System's Organist Palette. An iPad-controlled suite of features, the palette includes a wireless record-playback interface, visual management of the General piston sequencer, a transposer, and control of the various sostenutos and the Pedal Divide coupler.

The organ was delivered to the church in late October of 2022 and was installed in collaboration with the Organ Clearing House. The voicing of the instrument commenced after Thanksgiving with the welcome participation of Jonathan Ortloff for several weeks, and the project was wrapped up in the New Year.

Létourneau's Opus 137 was played by Tim Strand in its first solo concert on April 23, 2023. Seminal works by Cook, Bach, Duruflé, and Vierne were heard by a large and especially enthusiastic crowd, as were the world premieres of two new pieces. The first, *Partita on "Rise O Church, like Christ Arisen"* by David Cherwien, is based on the hymn of the same name, tune Surge Ecclesia (written by Mr. Strand), and featuring words written by Dr. Chewien's late wife Susan. The second work was a rich new setting of the Swedish tune "The Earth Adorned in Verdant Robe" for saxophone and organ by Robert Buckley Farlee, with Kurt Claussen playing the soprano saxophone.

Many people played important roles—some visible, some less so—in helping us and Gloria Dei Lutheran Church realize this organ project. We would like to thank Tim Strand, Gregory Peterson, Pastor Bradley Schmeling, Mike Kruger (chair of Gloria Dei's Sanctuary Renewal Task Force), Teresa Sterns (project manager for Gloria Dei), Todd Kraft and Sara Du of HGA Architects, the team at Langer Construction, the Organ Clearing House, and the Ortloff Organ Company.

—*Létourneau Pipe Organs*

Photo credit: Andrew Forrest

Gloria Dei Lutheran Church, St. Paul, Minnesota

8′	Bass Flute	12 pipes	extension of 16′ Subbass
8′	Flûte conique		from Swell
4′	Choral Bass	32 pipes	new, 56% tin
2⅔′	Mixture III	96 pipes	new, 56% tin
16′	Trombone	32 pipes	new, 56% tin
16′	Bombarde		from Swell
8′	Trumpet	32 pipes	new, 56% tin
8′	Trompette en chamade		from Great
4′	Trompette en chamade		from Great

59 stops, 60 ranks, 3,591 pipes

Intermanual Couplers

Great to Pedal	Great 4′ to Pedal	
Swell to Pedal	Swell 4′ to Pedal	
Choir to Pedal	Choir 4′ to Pedal	
Antiphonal to Pedal		
Swell 16′ to Great	Swell to Great	Swell 4′ to Great
Choir 16′ to Great	Choir to Great	Choir 4′ to Great
	Antiphonal to Great	
Swell 16′ to Choir	Swell to Choir	Swell 4′ to Choir
	Great to Choir	
	Antiphonal to Choir	
	Choir to Swell	
	Antiphonal to Swell	

Mixture Compositions

Great Mixture IV				
c1 to b12	19	22	26	29
c13 to b24	15	19	22	26
c25 to f42	12	15	19	22
f#43 to b48	8	12	15	19
c49 to c61	1	8	12	15

Swell Mixture III			
c1 to f18	15	19	22
f#19 to f30	12	15	19
f#31 to f54	8	12	15
f#55 to c61	1	8	12

Choir Sharp Mixture III			
c1 to d#16	22	26	29
e17 to d27	19	22	26
d#28 to c#38	15	19	22
d39 to c49	12	15	19
c#50 to c61	8	12	15

Antiphonal Mixture III			
c1 to f18	22	26	29
f#19 to c37	19	22	26
c#38 to c49	15	19	22
c#50 to e53	12	15	19
f54 to c61	8	12	15

Pedal Mixture III			
c1 to g32	19	22	26

Builder website: www.letourneauorgans.com
Church website: www.gloriadeistpaul.org

Marceau Pipe Organ Builders, Seattle, Washington
Kent Lutheran Church, Kent, Washington

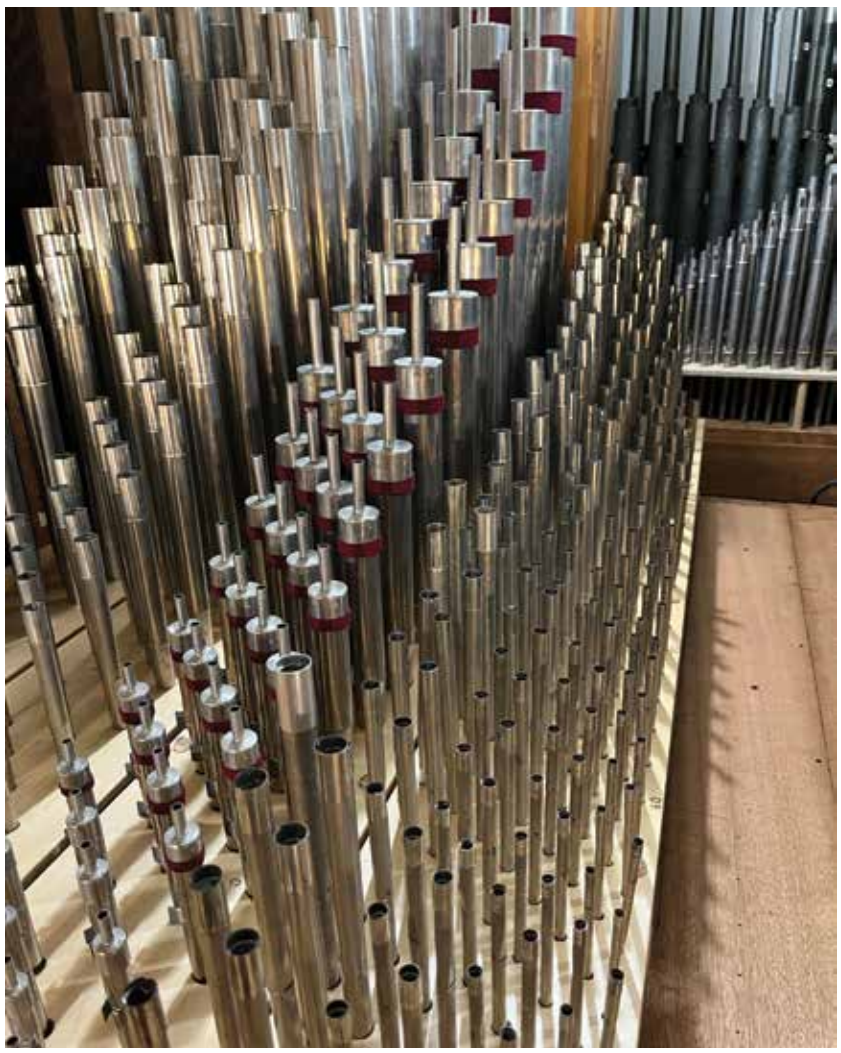
The gallery organ, completed in December 2022, represents the first substantive milestone toward the completion of the "Kent Grand Organ" project. This instrument comprises twenty-one ranks, 1,290 pipes, and one tuned percussion (Wurlitzer Chysoglott). The symphonic tonal inclination, a rarity in the Pacific Northwest, is an extension of the tonal fabric of the main organ still in progress that will sit in the front of the church. The gallery organ possesses a full principal chorus including independent mixture, a secondary Spitz Principal beginning at 16′, independent mutations, stopped and harmonic flutes, Trompette en chamade, Fagotto, and eight varied ranks of strings and celestes, from hushed tapered Muted Violes to the assertive Oboe Gamba and Celeste. The entire organ is enclosed except for the 16′ Spitz Principal extension, the first octave of the 8′ Principal, and the Festival Trumpet.

The mechanical framework honors the legacy of the eminent Seattle-area firm, Balcom & Vaughan, with the reuse of rebuilt windchests and pipework from many nineteenth- and twentieth-century organbuilders in the many colorful sounds available. New windchests were constructed for offset bass notes under expression and added exposed pipework of the 8′ Spitz Principal and Festival Trumpet. A console originally constructed by G. Harold Kieffer for a practice instrument at the University of Washington was completely rebuilt and reconfigured from a tilting tab design to drawknob control and retains the original ivory keyboards. The gallery organ will be a floating division represented as selected stops at the three-manual and pedal master console to be installed in the chancel in 2024.

Marceau Pipe Organ Builders
Sean Haley
René Marceau
Randy Pettigrew
Derek Tilton
Jim van Horn

Marceau Pipe Organ Builders, Inc., Opus 40, Kent Lutheran Church, Kent, Washington

Console



Principal chorus and Cor de Nuit

Fagotto and strings

Marceau Pipe Organ Builders, Inc., Opus 40

Kent Lutheran Church, Kent, Washington

GREAT (Manual I, enclosed)

16′	Spitz Principal (ext 8′)	12 pipes
8′	Principal	61 pipes
8′	Spitz Principal	61 pipes
8′	Harmonic Flute (Sw)	
8′	Oboe Gamba	61 pipes
8′	Gamba Celeste	61 pipes
8′	Muted Violes (Sw)	
4′	Octave	61 pipes
4′	Flute d'Amour (ext Sw 8′ Cor de Nuit)	12 pipes
2⅔′	Nasat (Sw)	
2′	Fifteenth (ext 4′)	12 pipes
1⅓′	Mixture III–IV	232 pipes
8′	Fagotto (Sw)	
	Swell to Great 16	
	Swell to Great 8	

SWELL (Manual II, enclosed)

16′	Bourdon (ext 8′ Cor)	12 pipes
8′	Harmonic Flute (1–12 fr 8′ Cor/8′ Muted Viole)	49 pipes
8′	Cor de Nuit	61 pipes
8′	Flute Celeste (GG)	54 pipes
8′	Gamba	61 pipes
8′	Voix Celeste 1 (#) (TC)	49 pipes
8′	Voix Celeste 2 (##) (GG)	54 pipes
8′	Muted Viole	61 pipes
8′	Muted Celeste	61 pipes
4′	Harmonic Flute (ext 8′)	12 pipes
4′	Muted Viole (ext 8′)	12 pipes
2⅓′	Nasard	61 pipes
2′	Flautino (ext 8′ Harm Fl)	12 pipes
1⅗′	Tierce	61 pipes
8′	Fagotto	61 pipes
8′	Festival Trumpet	61 pipes

PEDAL

32′	Resultant	
16′	Spitz Principal (Gt)	
16′	Bourdon (Sw)	
8′	Principal (Gt)	
8′	Spitz Principal (Gt)	
8′	Cor de Nuit (Sw)	
8′	Gamba (Sw)	
4′	Octave (Gt 8′ Principal)	
4′	Flute (Sw 8′ Cor de Nuit)	
16′	Contra Fagotto (ext Sw)	12 pipes
8′	Fagotto (Sw)	

—21 ranks, 1,327 pipes

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Resurgam: Organ Music of Harvey Grace 1874–1944

***Resurgam: Organ Music of Harvey Grace, 1874–1944*. Damin Spritzer, organist, plays the 1895 T. C. Lewis organ, Albion Church, Ashton-under-Lyne, England. Raven, OAR-177, $15.98. Available from ravencd.com.**

Fantasia alla Marcia, opus 12, number 1; *Legend*, opus 16; *Monologues*: "Meditation," "Caprice;" *Ten Compositions for Organ*: "Laus Deo," "Cradle Song," "Toccatina," "In-Voluntary," "Scherzo," "Ostinato," "Meditation in E-major," "Reverie on the hymntune UNIVERSITY," "Plaint," "Fantasy-Prelude: Resurgam;" *Epilogue*, opus 17, number 3.

Damin Spritzer grew up in Portland, Oregon, where she began piano and violin lessons while still in kindergarten. She was already in love with the organ through listening to recordings of E. Power Biggs and others when at the age of sixteen she obtained a scholarship from the Portland Chapter of the American Guild of Organists to take a year of free organ lessons. Following high school she obtained her Bachelor of Music degree from Oberlin Conservatory of Music, her Master of Music degree from Eastman School of Music, and her Doctor of Musical Arts degree from the University of North Texas. Her teachers included David Higgs, David Boe, Haskell Thomson, Webb Wiggins, and Karel Paukert. She was an adjunct professor at the University of North Texas and served as organist/associate director of music at University Park United Methodist Church and Saint Rita Catholic Church in Dallas, Texas. In 2016 she joined the music faculty at the University of Oklahoma, Norman, where she is area chair and associate professor of organ.

She was the first woman to make a recording on the historic Willis organ at Hereford Cathedral in England, with her Raven compact disc, *Rhapsodies and Elegies*, OAR-156. This includes a recording of Harvey Grace's longest composition for organ, "Rhapsody," opus 17, number 1, in G major, composed in around 1915. Spritzer recorded *Resurgam* on the fabulous 1895 four-manual, forty-seven-stop T. C. Lewis organ in Albion Church, Ashton-under-Lyne, Greater Manchester, England. This Lewis instrument is an ideal medium for Spritzer's recordings of Grace's organ works.

Harvey Grace is in some ways an elusive character despite having been famous as the editor of *The Musical Times* between 1918 and his sudden death in 1944. As a child he was a choirboy at Romsey Abbey, where he learned to play the 1860 three-manual J. W. Walker & Sons organ, happily still largely intact today. He then became an associate organist under the excellent tutelage of Alfred Madeley Richardson at Southwark Cathedral, home of an 1897 T. C. Lewis organ restored in 1991. Grace was organist and choirmaster of several churches, in particular Chichester Cathedral from 1931 until 1938, where he was noteworthy for advocating the extensive use of plainsong in the Anglican liturgy. He became a professor at Trinity College of Music, London, in 1935. Though he had become a Fellow of the Royal College of Organists as early as 1905, he never obtained an earned degree in music. Nevertheless, the Archbishop of Canterbury awarded him an Honorary Lambeth Doctor of Music degree in 1932.

The compact disc begins with Grace's *Fantasia alla Marcia*, a lively march dating from 1912, in which Spritzer gives the Lewis reeds an airing in the first section, and then alternates the reeds with softer registrations before building up to a climax on full organ at the end. There is a wistful feeling to *Legend*, dating from 1913, which includes both majestic and reflective passages on a variety of registrations, employing gentle and loud combinations of stops alike. "Meditation," the first of *Monologues* of 1915, typifies Grace's interest in plainsong, based as it is on the Latin hymn *Ave Maris Stella*. The second of the *Monologues*, "Caprice," is a spirited fantasy on the flute stops.

Harvey Grace's last publication for organ, *Ten Compositions* of 1922, is divided into two sets of five compositions each, and these occupy most of the rest of the compact disc. The opening piece of the first set, "Laus Deo," was dedicated to Edgar T. Cook, organist of Southwark Cathedral in succession to Alfred Madeley Richardson, to whom Grace had been an assistant at the beginning of his career. It consists of a majestic march, followed by a rhythmic fughetta and then by a recapitulation of the march with an added coda. The second of the *Ten Compositions* is a delightful "Cradle Song," dedicated to "Molly," perhaps the nickname of Harvey Grace's daughter Mary. Compared with other children's bedtime songs such as Brahms's "Lullaby" or Vierne's "Berceuse," Grace's "Cradle Song" has a very static feeling that combines the aforementioned wistfulness with mysticism.

Harvey Grace dedicated the boisterous "Toccatina" to his wife Dorothy and based it on the hymntune KING'S LYNN, an old English folksong that Ralph Vaughan Williams had arranged for *The English Hymnal* of 1906. The next piece, "In-Voluntary," displays the composer's humor in its title. Its charm and restraint are, however, the reverse of what one might expect such a title to denote. The dedicatee was Percy A. Trapp, organist and choirmaster of Saint Silas-the-Martyr, Kentish Town, a new church of 1913 with a fine Bishop organ, now sadly replaced by an electronic substitute. The "Scherzo" that follows was dedicated to the composer's distinguished contemporary, Henry G. Ley. It begins with a loud chordal passage on full organ before developing into a vigorous fugal section followed by a playful melodic section that builds up into more chordal progressions on full organ at the end.

The second set of five compositions making up *Ten Compositions* begins with "Ostinato," in which the melody moves repeatedly between the treble and bass lines as it gradually develops in complexity and builds up to a climax on full organ. Next, we hear a warm, lyrical "Meditation," dedicated to Arthur S. Warrell, lecturer in music at Bristol University, founder of the Bristol University Choir, and best known as a collector of English folksongs, in which capacity he gave us the Christmas carol, "We wish you a merry Christmas." Another warm and gentle work, "Reverie" comes next and is based on the hymn,

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"The God of love my shepherd is," with a text by George Herbert that makes use of the anonymous eighteenth-century tune, UNIVERSITY. The fourth piece in the set, "Plaint," features a lovely melody on a soft solo reed and is again dedicated to the composer's wife Dorothy. The final composition of the set, "Fantasy-Prelude: Resurgam," is probably Harvey Grace's best-known work as well as one of his longest, second only to "Rhapsody" mentioned above, that Damin Spritzer previously recorded on the Hereford organ. Harvey Grace dedicated "Resurgam" to the Canadian American Lynnwood Farnam who popularized it in his recitals. It is a heroic concert work featuring reed fanfares, a scherzo, and an ostinato that builds up to a massive ending.

The final work on the compact disc is *Epilogue* based on the hymntune ST. ANNE and among the opus 17 set of organ works dating from 1915. It is basically a triumphant prelude on full organ followed by a fugue that begins softly and builds up to a climax on full organ.

Damin Spritzer's resurrection of Harvey Grace's organ compositions in this aptly titled compact disc *Resurgam* ("I will rise again") is most timely. The magnificent Lewis organ adds to the beauty and majesty of the compositions, and I unequivocally recommend this recording.

Georg Muffat: Apparatus Musico-organisticus

***Georg Muffat: Apparatus Musico-Organisticus*. Kola Owolabi plays the organs of Christ Church Cathedral, Cincinnati, Ohio: Fisk Opus 148 and Richards, Fowkes & Co. Opus 24. Acis Productions, APL34818, 2CD set, $29.99, with additional download options. Available from acisproductions.com.**

Disc 1, recorded on the Fisk organ: *Toccata prima*; *Toccata secunda*; *Toccata tertia*; *Toccata quarta*; *Toccata quinta*; *Toccata sexta*; *Toccata septima*; *Toccata octava*.

Disc 2, recorded on the Richards, Fowkes & Co. organ: *Toccata nona*, *Toccata decima*; *Toccata undecima*; *Toccata duodecima et ultima*; *Ciacona*; *Passacaglia*; *Nova Cyclopeias Harmonica*.

Kola Owolabi was born in Toronto, Canada, but received his earliest musical education at the age of seven while his parents were living in Nigeria. He returned to Toronto at the age of ten, where his parents enrolled him in Saint Michael's Choir School, and he became a choirboy at Saint Michael's Cathedral Basilica, where the organist, Brian Rae, subsequently gave him organ lessons. At the age of fifteen he became associate organist of the Cathedral Basilica. Following high school, he studied at McGill University in Toronto. He holds degrees in organ performance and conducting from McGill University, Yale University, and Eastman School of Music. His teachers included Bruce Wheatcroft, John Grew, Martin Jean, Thomas Murray, Hans Davidsson, and William Porter. Following faculty appointments at Syracuse University from 2006 to 2014 and the University of Michigan from 2014 to 2020, Dr. Owolabi has since 2020 been professor of organ at University of Notre Dame in Indiana. At Notre Dame he teaches the graduate organ performance majors in the Master of Sacred Music and Doctor of Musical Arts degree programs, as well as courses in hymn playing and improvisation. Dr. Owolabi did much of his study at McGill University on mechanical-action organs, and this gave him a lasting affection for mechanical action that he is also able to indulge on the new Fritts organs at Notre Dame. The Fisk and Richards, Fowkes & Co. organs in Cincinnati are also therefore very much to his taste.

Owolabi demonstrates just how important a composer Georg Muffat was. While ostensibly he was a composer resident in South Germany, he combined this with aspects of the musical literature of other parts of Europe. He especially blended many features of the French and Italian musical genres. He seems to have undertaken some study in France and may possibly have been a student of Jean-Baptiste Lully. Muffat made a very careful study of French ornamentation and employed this in his own compositions, although his *Toccata sexta* diverges from this in employing Italian ornamentation. His works were derivative of concertos in both the French and Italian styles, and to this he added the structures of the North German *Stylus Phantasticus*.

The eight toccatas on the first compact disc contrast distinctly with the music on the second disc, and Owolabi among others suggests that the first edition of the *Apparatus Musico-Organisticus* consisted only of the first eight toccatas. The music on the second disc is in the newer minor and major keys sometimes known as the "transposed modes" and shows more affinities with French overture style. Some commentators such as Jon Baxendale claim that the last three pieces—*Ciacona*, *Passacaglia*, and *Nova Cyclopeias Harmonica*—were not part of the *Apparatus Musico-Organisticus* proper and were written for harpsichord rather than for organ. They do, nevertheless, as Owolabi points out, sound very attractive when transcribed for organ.

Although avoiding any suggestion of direct influence, Owolabi points out how aspects of *Apparatus Musico-Organisticus* provide precedents for some of the compositions of later musicians such as Johann Sebastian Bach. Thus, for example, the Italianate gigue in 12/8 time at the end of the *Toccata quarta* provides a precedent for the final movement of Bach's *Pastorale in F Major*, BWV 590. Similarly, Muffat's contrapuntal expertise in combining no fewer than four separate themes at the end of the *Toccata septima* looks forward to Bach's similar feat in the thirtieth of the *Goldberg Variations*, BWV 988.

The Fisk and Richard, Fowkes & Co. organs provide an excellent medium for realizing Muffat's music in the same way that the instruments of his own time, such as those of Gottfried Silbermann, would have done. Kola Owolabi has gone to great pains over many years to learn the physical techniques necessary to bring about the realization of Muffat's music in an authentic manner, and there is probably no organist alive who could produce a comparable achievement to the music of these recordings. I particularly commend them to readers of THE DIAPASON.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.

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. •=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.

CALIFORNIA

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 6/18, 4 pm

Paul Jacobs, with Pacific Symphony & Pacific Chorale; Christ Cathedral, Garden Grove, 6/20, 8 pm

Arete Singers; Cathedral of St. Mary of the Assumption, San Francisco, 6/25, 4 pm

Stefan Donner; Cathedral of Christ the Light, Oakland, 7/1, 3 pm

Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, 7/2, 4 pm

David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, 7/9, 4 pm

Edward Lee; Cathedral of St. Mary of the Assumption, San Francisco, 7/16, 4 pm

Seung Hee Cho; Cathedral of St. Mary of the Assumption, San Francisco, 7/23, 4 pm

Chris Keady; Cathedral of Christ the Light, Oakland, 7/30, 3 pm

Joy-Leilani Garbutt; Cathedral of St. Mary of the Assumption, San Francisco, 7/30, 4 pm

CONNECTICUT

Sebastian Heindl; St. John's Episcopal, West Hartford, 6/16, 7:30 pm

DISTRICT OF COLUMBIA

Alain Truche; National City Christian, Washington, 6/16, 12:15 pm

Wolff von Roos; National City Christian, Washington, 6/30, 12:15 pm

Andrew Yu; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/2, 6 pm

Stefan Donner; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/9, 6 pm

Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/16, 6 pm

Alexander Straus-Fausto; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/23, 6 pm

Todd Fickley; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/30, 6 pm

GEORGIA

• **Chelsea Chen**; St. Paul's Church, Augusta, 6/18, 7 pm

• **The Chenault Duo**; First Presbyterian, Augusta, 6/19, 10 am

• **Vincent Dubois**; St. John United Methodist, Augusta, 6/19, 7 pm

• **Jens Korndörfer**; Church of the Most Holy Trinity, Augusta, 6/20, 7 pm

• **Alcee Chriss**; First Baptist, Augusta, 6/21, 7 pm

Carole Terry; Cathedral of St. Philip, Atlanta, 6/28, 7:30 pm

Jean-Baptiste Robin; Peachtree Road United Methodist, Atlanta, 7/26, 7:30 pm

ILLINOIS

• **Stephen Buzard**; Glenview Community Church, Glenview, 6/27, 9:15 am & 10:45 am

• **Vincent Dubois**; First Presbyterian, Evanston, 6/28, 8 pm

MAINE

James Kennerley; Merrill Auditorium, Portland, 7/15, 7 pm

MASSACHUSETTS

Margaret Martin Kvamme; Methuen Memorial Music Hall, Methuen, 6/21, 7:30 pm

Michael Hey; Methuen Memorial Music Hall, Methuen, 6/28, 7:30 pm

Raymond Nagem, Leonardo Ciampa, & Elizabeth Keusch; Methuen Memorial Music Hall, Methuen, 7/2, 3 pm

Zoe Lei; Methuen Memorial Music Hall, Methuen, 7/5, 7:30 pm

Emily Amos; Methuen Memorial Music Hall, Methuen, 7/12, 7:30 pm

Kevin Neel; Methuen Memorial Music Hall, Methuen, 7/19, 7:30 pm

Elena Baquerizo; Methuen Memorial Music Hall, Methuen, 7/26, 7:30 pm

MICHIGAN

Lucia Skrobola; First Presbyterian, Ypsilanti, 6/22, 4 pm

Sarah Simko; Cathedral of St. Paul, Detroit, 6/23, 12:30 pm

David Jonies; St. Joseph Catholic Church, Escanaba, 7/12, 7 pm

MINNESOTA

• **Monica Czausz Berney**; St. Mark's Episcopal Cathedral, Minneapolis, 7/7, 3:30 pm

NEW MEXICO

Monica Czausz Berney; Cathedral of St. John, Albuquerque, 7/2, 3 pm

Alcee Chriss; Cathedral of St. John, Albuquerque, 7/9, 3 pm

NEW YORK

Gail Archer; Old Palatine Church, Fort Plain, 6/18, 4 pm

• **Peter Richard Conte**; Reformed Church, Bronxville, 7/3, 2 pm

• **David Hurd**; White Plains Presbyterian, White Plains, 7/4, 9:30 am worship service

• **Renée Anne Louprette**; St. Peter's Catholic Church, Haverstraw, 7/5, 2:30 pm

• **Amanda Mole**; Hitchcock Presbyterian, Scarsdale, 7/6, 1:45 pm & 3:25 pm

• **Caroline Robinson**; Irvington Presbyterian, Irvington-on-Hudson, 7/6, 1:45 pm & 3:25 pm

Nathaniel Gumbs; Riverside Church, 7/25, 7 pm

NORTH CAROLINA

Nathaniel Gumbs; First Presbyterian, Asheville, 6/19, 7:30 pm

Nathaniel Gumbs; Montreat Conference Center, Montreat, 6/23, 1:30 pm masterclass

Nathaniel Gumbs; First Presbyterian, Asheville, 6/26, 7:30 pm

OKLAHOMA

• **Colin MacKnight**; First United Methodist, Tulsa, 6/27, 2:45 pm

• **Nathan Laube**; St. John's Episcopal, Tulsa, 6/28, 7:30 pm

• **Jonathan Ryan**; Boston Avenue United Methodist, Tulsa, 6/29, 7:30 pm

• **Bradley Hunter Welch & Ken Cowan**, duo organists; First Presbyterian, Tulsa, 6/30, 7:30 pm

SOUTH CAROLINA

• **Monica Czausz Berney**; St. John's United Methodist, Aiken, 6/20, 10:30 am

WISCONSIN

David Jonies, with Milwaukee Symphony Orchestra, Mahler, *Symphony No. 2*; Bradley Symphony Center, Milwaukee, 6/16, 7:30 pm; 6/17, 7:30 pm

Scott Turkington; Shrine of Our Lady of Guadalupe, La Crosse, 7/9, 3 pm

AUSTRIA

Florian Kaier, with trumpet; Pfarrkirche, Traunkirche, 7/15, 7:30 pm

Martin Riccabona, organ & harpsichord, with soprano and theorbe; St. Agatha, Bad Goisern, 7/21, 6 pm

Davide Mariano, with violin and cello; Pfarrkirche, Abtsdorf am Attersee, 7/29, 7 pm

Pergolesi, *Stabat Mater*; Pfarrkirche, Attersee am Attersee, 7/30, 7 pm

BELGIUM

Philip Crozier; Onze Lieve Vrouw ter Sneeuwkerk, Destelbergen, 6/25, 7 pm

CANADA

• • ++ **Nathan Laube**; Metropolitan United Church, Toronto, ON, 7/2, 8 pm

• • ++ **Chelsea Chen**; St. James Anglican Cathedral, Toronto, ON, 7/3, 8 pm

• • ++ **Ken Cowan**; Yorkminster Park Baptist, Toronto, ON, 7/6, 10 am

Renée Anne Louprette; Our Lady of Sorrows Catholic Church, Toronto, ON, 7/22, 7:30 pm

FRANCE
Yves Gourinat; Notre-Dame des Neiges, L'Alpe d'Huez, 7/13, 8:45 pm
Roman Perucki, with violin; Notre-Dame des Neiges, L'Alpe d'Huez, 7/20, 8:45 pm
David Cassan; Notre-Dame des Neiges, L'Alpe d'Huez, 7/27, 8:45 pm

GERMANY
Michael Vetter; Dom St. Petri, Bautzen, 6/17, 12 noon
Felix Friedrich; Schlosskirche, Altenberg, 6/17, 5 pm
Becherbacher Brückenchor; Pfarrkirche St. Clemens, Trittenheim, 6/17, 5 pm
Klaus Geitner, with English horn; St. Martin, Bamberg, 6/17, 5:30 pm
Choral Evensong; Apostelkirche, Münster, 6/17, 6 pm
Josef Still; Dom, Trier, 6/20, 8 pm
Andreas Jetter; Dom St. Petri, Bautzen, 6/21, 7:30 pm
Sammuel Kummer; Frauenkirche, Dresden, 6/21, 8 pm
Ben van Oosten; St. Ludgerus, Essen, 6/23, 8 pm
Andreas Boltz; Dom, Frankfort, 6/23, 8 pm
Philip Crozier; Dom, Fulda, 6/24, 12:05 pm
Christoph Brückner; St. Martin, Bamberg, 6/24, 5:30 pm
Michael von Hintzenstern, with theremin; Dorfkirche, Denstedt, 6/24, 7:30 pm
Choral concert; Liebfrauenkirche, Hamm, 6/25, 5 pm
Charpentier, *Te Deum*, Handel, *Dettinger Te Deum*; Münster, Überlingen, 6/25, 6 pm
Johannes Lang; Schlosskirche, Altenberg, 6/28, 5 pm
Jens Ramsing; Dom St. Petri, Bautzen, 6/28, 7:30 pm
Julia Raasch; Kathedrale, Dresden, 6/28, 8 pm
Carsten Böckmann; St. Ludgerus, Essen, 6/30, 8 pm
Philip Crozier; St. Aurelius, Calw-Hirsau, 6/30, 8 pm
Melanie Jäger-Waldau; Münster, Überlingen, 7/1, 11:30 am
Wolfgang Karius; St. Lambertus, Erkelenz, 7/1, 11:30 am
Georg Reinwand; Dom, Wesel, 7/1, 12 noon
Thorsten Ahlrichs; St. Cyprian & Cornelius, Ganderkesee, 7/1, 12:05 pm
Frank Zimpel, with trumpet, timpani, ensemble; Stiftskirche St. Georg, Grauhof bei Goslar, 7/2, 5 pm
Johannes Krutmann; Liebfrauenkirche, Hamm, 7/2, 5 pm
Daniel Beilschmidt; Schlosskirche, Altenberg, 7/4, 5 pm
Olivier Penin; St. Jacobi, Hamburg, 7/4, 8 pm
Samuel Kummer, with orchestra; Dom St. Petri, Bautzen, 7/5, 7:30 pm
Ennio Cominetti; Pfarrkirche Wiederkunft Christi, Kolbermoor, 7/5, 7:45 pm
Paolo Oreni; Kreuzkirche, Dresden, 7/5, 8 pm
Stephan Leuthold, with trumpet; Dom St. Petri, Bremen, 7/6, 7 pm
Robert Selinger; Dom, Verden, 7/6, 7 pm
Konrad Suttmeyer; St. Ludgerus, Essen, 7/7, 8 pm
Hans-Jürgen Kaiser; Dom, Frankfort, 7/8, 12:30 pm
Konrad Paul; Kreuzkirche, Dresden, 7/8, 3 pm
Emmanuel Le Divellec; Stiftskirche St. Georg, Grauhof bei Goslar, 7/9, 5 pm
Irene Roth-Halter & Thomas Diedrich; Pfarrkirche St. Clemens, Trittenheim, 7/9, 7:30 pm
Konstantin Reymaier; St. Jacobi, Hamburg, 7/11, 8 pm
Jonathan Sturbek; Dom St. Petri, Schleswig, 7/12, 7 pm
Tobias Nicolaus; Dom St. Petri, Bautzen, 7/12, 7:30 pm
Balász Szabó; Frauenkirche, Dresden, 7/12, 8 pm
Samuel Kummer; Dom St. Petri, Bremen, 7/13, 7 pm
Christoph Schoener; St. Ludgerus, Essen, 7/14, 8 pm
Michael Vetter; Dom St. Petri, Bautzen, 7/15, 12 noon
Christoph Grohmann; Kreuzkirche, Dresden, 7/15, 3 pm
Zita Nauratyill; Schlosskirche, Altenberg, 7/15, 5 pm
Uwe Schüssler; Stadtkirche St. Dionys, Esslingen, 7/15, 7 pm
Michael von Hintzenstern, with cello; Dorfkirche, Denstedt, 7/15, 7:30 pm
Holger Gehring; Apostelkirche, Münster, 7/15, 8 pm
Johannes Lang; Stiftskirche St. Georg, Grauhof bei Goslar, 7/16, 5 pm
Ignace Michiels; Stadtkirche, Karlsruhe, 7/16, 8:30 pm
Robert Selinger, harpsichord; Dom, Verden, 7/16, 9 pm
Samuel Kummer; St. Jacobi, Hamburg, 7/18, 8 pm
Hartmut Siebmanns; Dom St. Petri, Schleswig, 7/19, 7 pm
Michael Vetter; Dom St. Petri, Bautzen, 7/19, 7:30 pm
Karolina Juodelyte; Kathedrale, Dresden, 7/19, 8 pm
Wolfgang Baumgratz; Dom St. Petri, Bremen, 7/20, 7 pm
Franz Josef Stoiber; Dom, Altenberg, 7/20, 8 pm
Thomas Schmitz; St. Ludgerus, Essen, 7/21, 8 pm
Stefan Kießling; Kreuzkirche, Dresden, 7/22, 3 pm
Klaus Rothaupt; Stadtkirche St. Dionys, Esslingen, 7/22, 7 pm
Konstantin Reymaier; St. Lambertus, Erkelenz, 7/23, 5 pm
Hanno Schiefner; Stiftskirche St. Georg, Grauhof bei Goslar, 7/23, 5 pm
Jean-Baptiste Dupont; Stadtkirche, Karlsruhe, 7/23, 8:30 pm
Mari Fukumoto, with brass; Dom St. Petri, Schleswig, 7/26, 7 pm
Johannes Krahl; Dom St. Petri, Bautzen, 7/26, 7:30 pm
Jean-Christophe Geiser; Kreuzkirche, Dresden, 7/26, 8 pm
Sebastian Freitag; Dom St. Petri, Bremen, 7/27, 7 pm
Gerhard Löffler; St. Jacobi, Hamburg, 7/27, 8 pm
Johannes Trümpler; Dom, Altenberg, 7/27, 8 pm
Robert Selinger; Dom, Verden, 7/28, 7 pm
David Jonies; St. Philippus, Munich, 7/28, 7 pm
Ansgar Schlei, organ, **Christian Braumann**, harpsichord, with Caterva Musica; Dom, Wesel, 7/28, 7 pm
Alexander Ivanov, Bach, *Goldberg Variations*; St. Jacobi, Hamburg, 7/28, 8 pm
Thomas Viezens; St. Ludgerus, Essen, 7/28, 8 pm
Christoph Schoener; Münster, Überlingen, 7/28, 8:15 pm
Jean-Baptiste Monnot; Abteikirche, Marienstatt, 7/28, 8:45 pm
Melanie Jäger-Waldau; Kreuzkirche, Dresden, 7/29, 3 pm
Matthias Mück; Schlosskirche, Altenberg, 7/29, 5 pm
Linda Sítková; Stadtkirche St. Dionys, Esslingen, 7/29, 7 pm
Dan Zerfaß; St. Lambertus, Erkelenz, 7/30, 5 pm
Martin Hofmann; Stiftskirche St. Georg, Grauhof bei Goslar, 7/30, 5 pm
Christian-Markus Raiser; Stadtkirche, Karlsruhe, 7/30, 8:30 pm

NETHERLANDS
Philip Crozier; Sint-Jacobskerk, Vlissingen, 7/21, 12 noon
Philip Crozier; Abdijkerk in Den Haag, Loosduinen, 7/23, 3:30 pm

NORWAY
Philip Crozier; Mariakirken, Bergen, 7/11, 7:30 pm
Philip Crozier; Johanneskirken, Bergen, 7/12, 7:30 pm

POLAND
Andreas Meissner; Basilica of St. Margaret, Nowy Sacz, 6/15, 7 pm
Ignace Michiels; Basilica of St. Margaret, Nowy Sacz, 6/20, 7 pm
Josef Still; St. Casimir, Nowy Sacz, 6/27, 7 pm
Roman Perucki; Basilica of St. Margaret, Nowy Sacz, 7/6, 7 pm
Marian Armanski; Church of Our Lady Immaculate, Nowy Sacz, 7/11, 7 pm

SWITZERLAND
Jean-Luc Thellin & Sara Gerber; Cathedral, Geneva, 6/17, 6 pm
Vincent Thévenaz; Collegiate Church, St.-Imer, 6/18, 5 pm
Benedikt Bonelli & Rolf Müller; Klosterkirche, Muri, 6/18, 5 pm
Arthur Saunier, with horn; Parish Church, Aubonne, 6/18, 5 pm
Alessandro Bianchi; Musée de l'orgue, Roche, 6/24, 5:15 pm
Diego Innocenzi; Cathedral, Geneva, 6/24, 6 pm & 6/25, 6 pm
Hilmar Gertschen; Musée de l'orgue, Roche, 7/1, 5:15 pm
Jörg-Andreas Bötticher & Markus Märkl; Klosterkirche, Muri, 7/2, 5 pm
Henri-François Vellut; Musée de l'orgue, Roche, 7/8, 5:15 pm
Marc Fitze; Musée de l'orgue, Roche, 7/15, 5:15 pm
Simon Adda-Reyss; Musée de l'orgue, Roche, 7/22, 5:15 pm
Giorgio Revelli; Musée de l'orgue, Roche, 7/29, 5:15 pm

UNITED KINGDOM
Martin Setchell; Methodist Central Hall, Westminster, 6/16, 3 pm
Ian Riddle & Nicola Urion; Victoria Hall, Stoke-on-Trent, 6/17, 12 noon
Michael Overbury; Methodist Central Hall, Westminster, 6/18, 3 pm
Christopher Herrick; St. Michael Cornhill, London, 6/19, 1 pm
Henry Fairs; Abbey, Selby, 6/20, 12:30 pm
Makoto James; Welsh Church, London, 6/21, 1:05 pm
Eleni Keventsidou; Bloomsbury Central Baptist, London, 6/24, 4 pm
Jennifer Chou; St John the Evangelist, Islington, 6/24, 7:30 pm
James Lancelot; St. Michael Cornhill, London, 6/26, 1 pm
Geoffrey Coffin; Abbey, Selby, 6/27, 12:30 pm
Kayol Lam; Grosvenor Chapel, London, 6/27, 1:10 pm
Jonathan Holmes; Fairfield Halls Park Lane, Croydon, 6/29, 1:30 pm
Thomas Trotter; Welsh Church, London, 7/1, 2 pm
Simon Lawford; St. Alphage, Edgware, 7/1, 7:30 pm
Paul Hale; St. Michael's Church, Bishop's Stortford, 7/2, 3 pm
Pavlos Triantaris; St. Michael's Church, Bishop's Stortford, 7/9, 3 pm
Bine Bryndorf; Christ Church Spitalfields, London, 7/10, 1 pm
Norman Harper; Fairfield Halls Park Lane, Croydon, 7/13, 1:30 pm
Martin Setchell; Methodist Central Hall, Westminster, UK, 7/16, 3 pm
Jonathan Lilley; St. Michael's Church, Bishop's Stortford, 7/16, 3 pm
Ben Bloor; Christ Church Spitalfields, London, 7/17, 7:30 pm
Alastair Stone; Welsh Church, London, 7/19, 1:05 pm
Chris Benham; St. Michael's Church, Bishop's Stortford, 7/23, 3 pm
Jan Liebermann; Bloomsbury Central Baptist, London, 7/29, 4 pm
Richard Gowers; St. John the Evangelist, Islington, 7/29, 7:30 pm
Jan Liebermann; St. Edmund's, Chingford, 7/30, 3 pm
Alex Jones; St. Michael's Church, Bishop's Stortford, 7/30, 3 pm

MALCOLM ARCHER, St. Michael's Church, Cornhill, London, UK, March 6: *Suite gothique*, op. 25, Boëllmann; Prélude, fugue, et variation, op. 18 (*Six Pièces d'Orgue*, no. 3), Franck; Pastorale, Elfes (*Douze Pièces*, op. 7, nos. 9, 11), Bonnet; Andante cantabile (*Symphonie IV in f*, op. 13, no. 4), Widor; Carillon de Westminster (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

BRYAN ASHLEY, Old West Church, Boston, MA, March 24: *Toccata in d*, BuxWV 155, *Nun komm der Heiden Heiland*, BuxWV 211, Buxtehude; *Nun komm der Heiden Heiland*, BWV 659, *Prelude and Fugue in G*, BWV 541, Bach; O Welt, ich muß dich laßen (*11 Chorale Preludes*, op. 122, nos 3, 11), Brahms; *Herr Jesu Christ, dich zu uns wend'*, BWV 655, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Liebster Jesu, wir sind hier*, BWV 633, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; Réjouis-toi, mon âme (*Cantata 147*), Bach, transcr. Duruflé; Nous te remercions, Dieu (*Cantata 29*), Bach, transcr. Dupré.

MARTIN BAKER, St. Michael's Church, Cornhill, London, UK, March 13: *Passacaglia in d*, BuxWV 161, Buxtehude; Saturn (*The Planets*), Holst, transcr. Sykes; *The Great Conjunction Triptych*, Hagger; Jupiter (*The Planets*), Holst, transcr. Sykes.

ADAM J. BRAKEL, Cathedral of the Madeleine, Salt Lake City, UT, March 12: *Étude Symphonique*, op. 78, Bossi; *Scherzo*, op. 2, Duruflé; *Passacaglia and Fugue in c*, BWV 582, Bach; Fugue 12 in D (*12 Fugues et 6 caprices sur le mesme sujet*), Roberday; Pièce héroïque, FWV 37 (*Trois Pièces*, no. 3), Franck; *Fantasie and Fugue über B-A-C-H*, op. 46, Reger; There is a Happy Land, I Love Thee My Lord (*Sacred Sounds*), Shearing; *Mein junges Leben hat ein End*, SwWV 324, Sweelinck; Finale (*Symphonie VI in g*, op. 42, no. 2), Widor.

PHILIP BRICHER, Bloomsbury Central Baptist Church, London, UK, March 25: *Interlude on Strength and Stay*, Matthews; *Reflections on Arirang*, Kim.

ELIZABETH & RAYMOND CHENAULT, Cathedral of St. Philip, Atlanta, GA, March 11: *Hommage à Pierre Cochereau*, Briggs; *Fantaisie Mystique*, R. Chenault; *Fantaisie á Deux*, Laurin; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *The Emerald Isle*, Callahan; Two to Tango (*An American Suite*), Clark; *A Spiritual Romp for Two*, White.

LYNNE DAVIS, Chapel of the Incarnate Word, San Antonio, TX, March 12: *Komm, Heiliger Geist, Herre Gott*, BWV 651, *An Wasserflüssen Babylon*, BWV 653, Bach; Pastorale, op. 19 (*Six Pièces*, no. 4), Franck; *Choral varié sur le Veni Creator*, op. 4, Duruflé; Vitrail, Rosace, Tu es petra et portæ inferi non prævalebunt adversus te (*Esquisses Byzantines*), Mulet; *Variations sur un thème de Clément Jannequin*, JA 118, Alain; *Te Deum*, op. 11, Demessieux.

JAMES KIBBIE, Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, March 12: *Prelude and Fugue in D*, BWV 532, *Allein Gott in der Höh sei Ehr*, BWV 662, BWV 663, *Trio super Allein Gott in der Höh sei Ehr*, BWV 664, *Fugue in F*, Anh. 42, *Sonata in C*, BWV 529, *Christ lag in Todesbanden*, BWV 625, *Jesus Christus, unser Heiland, der den Tod überwand*, BWV 626, *Christ ist erstanden*, BWV 627, *Erstanden ist der heilge Christ*, BWV 628, *Erschienen ist der herrliche Tag*, BWV 629, *Heut triumphieret Gottes Sohn*, BWV 630, *Prelude and Fugue in d*, BWV 539, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, March 19: *Fantasia and Fugue in c*, BWV 537, *O Lamm Gottes, unschuldig*, BWV 1085, *Herzlich tut mich verlangen*, BWV 727, *Christus, der uns selig macht*, BWV 747, *Christ lag in Todesbanden*, BWV 718, *Fantasia in b*, BWV 563, *Komm, Gott Schöpfer, Heiliger Geist*, BWV 631, *Herr Jesu Christ, dich zu uns wend*, BWV 632, *Liebster Jesu, wir sind hier*, BWV 633, *Dies sind die heilgen zehn Gebot*, BWV 635, *Fugue in C*, BWV 575, *Herzliebster Jesu, was hast du verbrochen*, BWV 1093, *O Jesu, wie ist dein Gestalt*, BWV 1094, *O Lamm Gottes unschuldig*, BWV 1095, *Christe, der du bist Tag und Licht*, BWV 1096, *Toccata and Fugue in F*, BWV 540, Bach.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, February 24: *A Tune for the Tuba*, Thiman; *Festive Flutes*, Titcomb; *Praeludium in E*, Lübeck; Choral (*Quatre Pièces*, op. 37, no. 4), Jongen; *Solemn Melody*, Davies; *Sarabande in Modo Elegiaco*, Howells; Carillon de Westminster (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

VICTORIA SHOROKHOVA, St. Thomas Church Fifth Avenue, New York, NY, February 19: *Toccata and Fugue in F*, BWV 540, Bach; Allegro vivace (*Symphonie V in f*, op. 42, no. 1), Widor; *Humoresque*, op. 77, Laurin; *Windows of the Spirit*, Decker.

JOEL STOPPENHAGEN, Immanuel Lutheran Church, Valparaiso, IN, March 31: Klag-Lied (*Mit Fried und Freud*, BuxWV 76), Buxtehude; Mode de ré (*Huit Pièces Modales*, op. 90, no. 1), Langlais; Herzlich tut mich verlangen (*Eleven Chorale Preludes*, op. 122, nos. 9, 10), Brahms; *Schmücke dich, o liebe Seele*, BWV 654, Bach.

JEREMY DAVID TARRANT, St. Mark's School of Texas, Dallas, TX, February 14: *Variations sur un noël bourguignon*, Fleury; Sketch in D-flat, Sketch in f (*Skizzen für den Pedalflügel*, op. 58, nos. 4, 3), Schumann; Fantaisie in c, op. 16 (*Six Pièces pour Grand Orgue*, no. 1) Franck; *Symphonie VII in a*, op. 42, no. 3, Widor.

PAUL THOMAS, Cathedral of St. Philip, Atlanta, GA, February 5: Choral in a, FWV 40 (*Trois Chorals*, no. 3), Franck; *Arietta*, Kerr; *Mit Fried und Freud ich fahr dahin*, BWV 616, Bach; *This Little Light of Mine*, Taylor; Dieu parmi nous (*La Nativité*), Messiaen.

DAVID TROIANO, Our Lady of the Bright Mount, Los Angeles, CA, February 10: *Fantasia* (Pelplin manuscript), anonymous; *Jezus Malusienki*, Sieja; *Preludium*, Lublina; *Lulajze Jezuniu*, Kraft; *God Rest Ye Merry, Gentlemen*, Bish; *I Saw Three Ships*, Smith; *Anioł Pasterzom Mówił*, Surzynski; *O Holy Night*, Varner.

Cathedral of St. Mary of the Assumption, San Francisco, CA, February 12: *Toccata in d*, Buxtehude; *Toccata IV*, Kerll; *Toccata on Nicea*, Eicker; *Toccata in C*, Sweelinck; *Toccata in F*, Becker; Toccata avanti la Messa degli Apostoli, Toccata avanti la Messa Dominico (*Fiori musicali*), Frescobaldi; *Toccatina*, Gawthrop; *Preludium*, Podbielski; *Toccata on Thaxted*, Cherwien.

JOHANN VEXO, Trinity University, San Antonio, TX, February 3: Chaconne (*Violin Partita No. 2*), BWV 1004, Bach, transcr. Messer; Choral in b, FWV 39 (*Trois Chorals*, no. 2), Franck; *Deuxième Fantaisie*, JA 117, Alain; *Symphonie II in e*, op. 20, Vierne.

JAMES WETZEL, St. Thomas Church Fifth Avenue, New York, NY, February 12: *Praeludium in e*, Bruhns; *Hexachord Fantasia super Ut, re, mi, fa, sol, la*, Froberger; *Sonata in C*, BWV 529, Bach; Prelude and Fugue in E-flat (*Trois Prèludes et Fugues*, op. 99, no. 3), Saint-Saëns; Wedding March (*A Midsummer Night's Dream*, op. 61), Mendelssohn.

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June's complimentary PDF posting from **Fruhauf Music Publications** features five French Baroque compositions from three composers, arranged for organ (with pedal). The titles include a *Sarabande en Canon* and *Chaconne* from Louis Couperin, two movements from André Raison's *Messe du Deuziesme Ton*, and François Couperin's landmark *Passacaille* for clavecin from the *Huitième Ordre*. Please visit frumuspub.net to access this and other complimentary PDF booklets—past, present and upcoming—to be found on FMP's home page.

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PUBLICATIONS / RECORDINGS

Raven imports for sale **Johann Nepomuk David Organ Works** on CD in three separate volumes. **Roman Summereder** records all three volumes using the 4-manual "Bruckner organ" in the Stiftsbasilika in St. Florian, Austria, which is long associated with David and his music, as well as two other period appropriate organs on Volumes 1 and 2. A choirboy at St. Florian, David (1895–1977) taught music, conducted, played organ, and taught composition 1948–1963 at the Musikhochschule in Stuttgart, directed the choir and the chamber orchestra. Produced by the Ambiente CD label, each album, $16.98 with free shipping in USA, is described at RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

The new *Nordic Journey* series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

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PUBLICATIONS / RECORDINGS

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. Featuring the organ music of César Franck throughout this bicentennial year, the Catalog also offers new works by women composers, and Mickey Thomas Terry's complete series of organ music anthologies by African-American composers/arrangers. If you haven't visited the OHS Catalog in a while, it's time for another look! www.OHSCatalog.org, or call 484/488-7473 for inquiries.

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M. P. Möller, Op. 7850, built in 1951: 38 ranks over 4 divisions. The relays and console were updated in 1999 with tonal additions. The building is closing. Must be removed before June 30. For more information: fabryinc@aol.com or see www.churchorgantrader.com, ad number 1919.

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THE DIAPASON

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Insert the advertisement shown below (or enclosed) in the Classified Advertising section of The Diapason for the following issue(s):
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