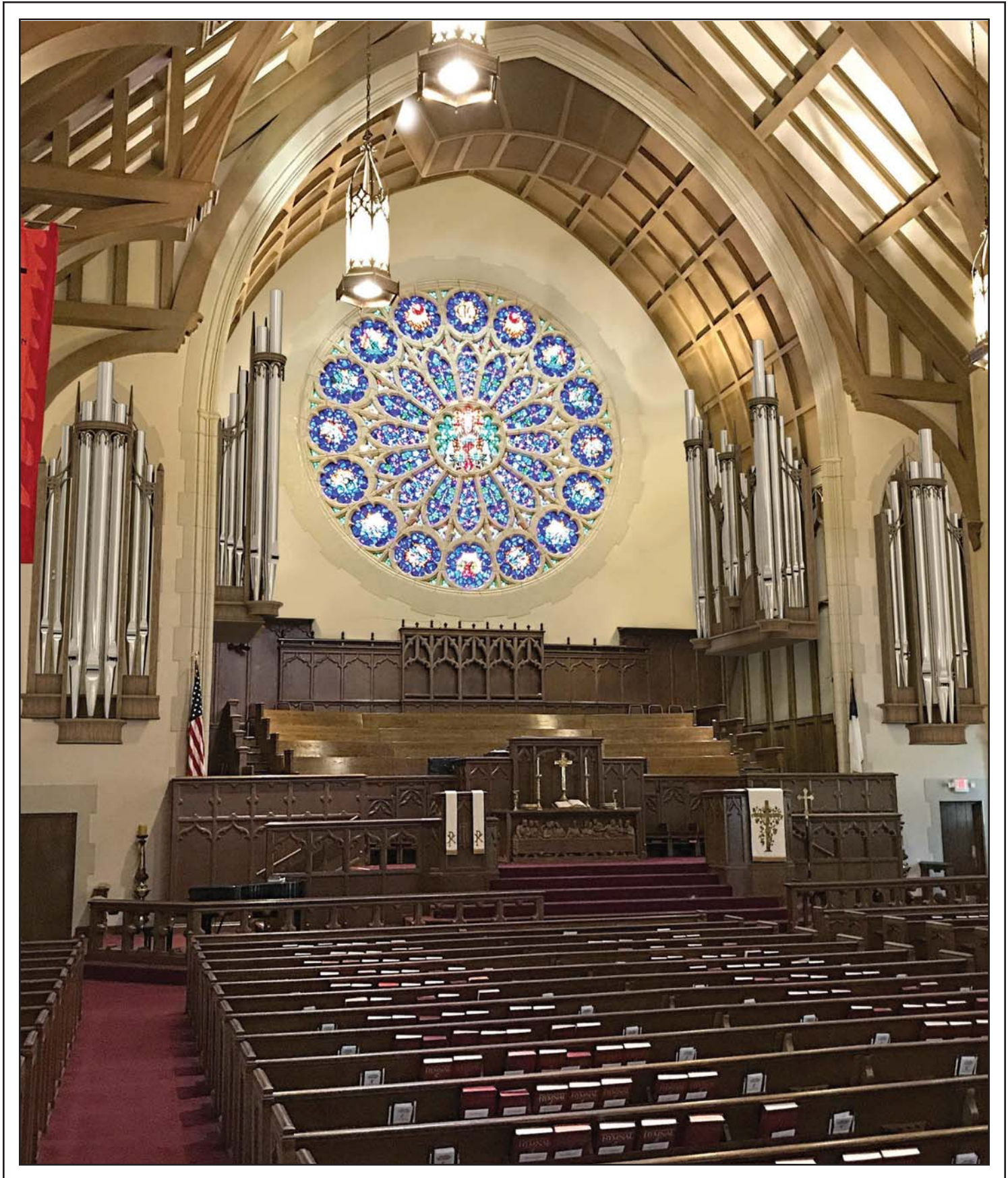


THE DIAPASON

SEPTEMBER 2020



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Cover feature on pages 18–19

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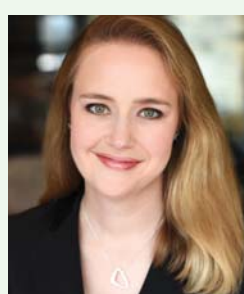
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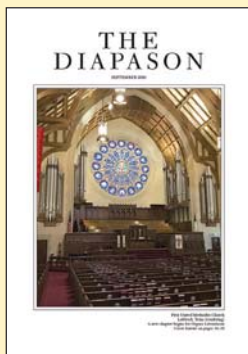
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Editor's Notebook

Thank you, thank you, thank you

We are grateful for your continued support that keeps THE DIAPASON moving forward, especially in the last six months. To our readers who have renewed subscriptions and to our advertisers who have continued advertising, thank you.

We are especially thankful for our cover feature sponsors during this tumultuous time. Several have needed to reschedule or adapt. Some sponsors have been incredibly flexible in moving their sponsorships to accommodate the needs of others.

For those wishing to reserve a cover feature in 2021, please contact Jerome Butera, advertising director (jbutera@sgcmail.com; 608/634-6253). Cover features are effective ways to let all know of your new, restored, and rebuilt instruments, your academic programs in organ and church music, your milestones in organbuilding history, and other creative messages.

Resource Directory

We shall begin work shortly on our **2021 Resource Directory**, which will be mailed with your January issue. If your business was not listed in the 2020 Directory and should be in 2021, please let me know; listings are free of charge. In addition, listings are available for viewing by thousands of potential clients at our website (www.thediapason.com, click on Resource Directory). If your business was included in our 2020 Directory, carefully review your entry to see if information needs to be updated, expanded, etc.

For a variety of advertising opportunities in this publication, Jerome Butera (jbutera@sgcmail.com; 608/634-6253) is always ready to assist you. Our Resource Directory is a reference tool for our readership for the entire year—and for the world at large at our website—so make sure you are included!

Here & There

Conferences



Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Bryan Dunnewald)

The University of Michigan organ department's 60th annual organ conference, "Creative Collaborations in a Time of Change," October 5–10, will occur in an online format this year. The conference topics will explore how organists, harpsichordists, carillonists, and sacred musicians use art to come together, build community, and support, comfort, and heal, addressed in a series of livestreamed lectures and pre-recorded performances. All events may be viewed free of charge, and registration is not required. Livestreams occur at noon and 8:00 p.m. daily, with events archived for later viewing. Presenters include Sarah

Simko, Joey Brink, Ryan Mueller (all 20 Under 30 awardees of THE DIAPASON), Michael Barone, Darlene Kuperus, and Jeremy David Tarrant. For information: myumi.ch/organconference.

Events



St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, Beckerath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces organ recitals featuring the cathedral's 1962 Beckerath organ (four manuals, 67 stops, 97 ranks): September 25, Vincent Dubois; October 11, Donald Fellows; November 20, Peter Latona; January 3, 2021, Mary Catherine Levri. For information: <http://stpaulpgh.org>.

Cancellations



Holtkamp organ, Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania

Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania, has postponed its September 13 recital honoring the 50th anniversary of the dedication of its Holtkamp organ, announced in the August issue, page 3. The church intends to reschedule the event in 2021. For information: pleasanthillschurch.com.

The American Guild of Organists has postponed all regional conventions from 2021 to 2023. Dates will be updated as they are confirmed. For information: agohq.org.

Publishers

Augsburg Fortress announces new organ publications: *Fruits of the Spirit: Chorale Preludes for Organ* (978-1-5064-6613-2), by David Evan Thomas; *The Road to Resurrection*, (978-1-5064-6612-5), by Roberta Rowland-Raybold; *Organ Miniatures: Hymn Introductions and Settings* (978-1-5064-6608-8), by
▶ page 4



Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com

In this issue

Michael McNeil has provided an introduction to the meantone tuning of Dom Bédos and Pierre Anton as found in the 1739 Louis Alexander Clicquot organ of St. James Church, Houdan, France. Brian Swager reports on plans to repurpose the historic Whitechapel Bell Foundry of London, UK, and efforts to preserve this important part of the history of bell casting.

Gavin Black, in "On Teaching," writes about the effect of the current coronavirus pandemic on musicians' work, particularly as it relates to pedagogy. In "In the Wind . . ." John Bishop ponders how different early July is without the ability to see, hear, or play an organ, comparing the situation to notable July events of his life in past years.

Our cover feature this month details the new generation of leadership that has dawned at Orgues Létourneau of St.-Hyacinthe, Québec, Canada. With the retirement of Fernand Létourneau, founder of the firm, Dudley Oakes continues the tradition after forty years of organbuilding.

In New Organs, the Schoenstein instrument at the Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, Florida, has been recently completed. The instrument is the largest the firm has built for a Catholic installation in its 143-year history. ■

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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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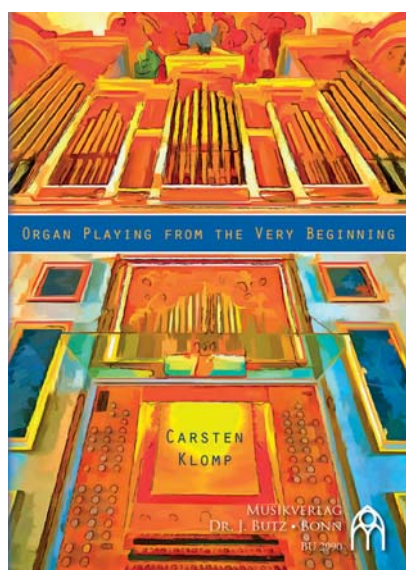


► page 3

Joe Cox; and *Draw Us In: Organ Settings* (978-1-5064-6609-5), by David Lasky. For information: augsburgfortress.org.

Bärenreiter announces new organ publications: *Fire and Colour: Improvising on the Organ* (BA 11240, 2 volumes, €74), by Iris Rieg, with text in German and English; *Four Preludes*, op. 48 (H 8022, €10.50), by Miloslav Kabelác; and *Dies Irae* (BA 11258, €24.95), for organ and percussion, by Zsigmond Szathmáry. For information: baerenreiter.com.

Breitkopf & Härtel announces new publications of Johannes Brahms's *Ein Deutsches Requiem*: an urtext based on the new complete edition edited by Michael Musgrave and Michael Struck for choir, soloists, and orchestra (full score, PB 16109, €60; piano-vocal score, EB 9362, €9.90); and an arrangement for choir, soloists, two pianos, and timpani by Heinrich Poos (full score with timpani, PB 5697, €79). For information: breitkopf.com.

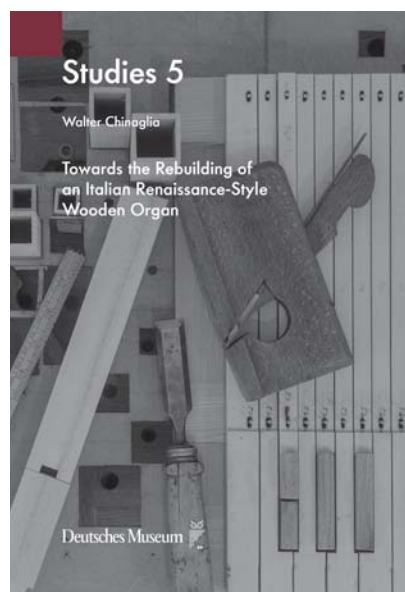


Organ Playing from the Very Beginning

Butz-Musikverlag announces the publication of *Organ Playing from the Very Beginning* by **Carsten Klomp**, a new comprehensive organ course for beginners of all ages. Carsten Klomp, professor at the University of Church Music in Heidelberg, presents an

unconventional, fresh approach in teaching organ music. Each two-page spread contains a lesson with practical and theoretical contents. Instead of routine fingering exercises, this method book offers short compositions of gradually increasing levels of difficulty. Pedaling, ear training, and improvisation are integrated in simple, motivating exercises corresponding with music and organ theory, which are taught in a playful and humorous way. To round up the edition's pro-active learning method, this organ course pays attention to the stylistic diversity of organ music from little chorales, character pieces, dances, and carillons to brief excursions into swing and rock music.

Organ Playing from the Very Beginning contains 108 pages, 41 learning units with 23 lessons on music theory, and 17 lessons on organ theory. Included in this compendium is a CD with ear training exercises and recordings of practice pieces. Available at Butz-Musikverlag, Bonn, Germany, email@butz-verlag.de, order # BU 2990 (ISBN 978-3-928412-90-2) or the Organ Historical Society: www.ohscatalog.org.



Towards the Rebuilding of an Italian Renaissance-Style Wooden Organ

Deutsches Museum Studies announces a new book: *Towards the Rebuilding of an Italian*

Renaissance-Style Wooden Organ (978-3-940396-97-6, €18.50), by **Walter Chinaglia**. The volume describes the organbuilder author's ongoing project to construct an Italian Renaissance *organo di legno* (organ with wooden pipes), modeled after an instrument at the Hofkirche in Innsbruck, Austria. Chinaglia combines the use of historical tools and materials, simple geometry, and practical rules to reinterpret the original artifact of an anonymous Renaissance builder. Numerous images of the construction invite the reader to discover the details of a historically informed organ and illustrate the traditional woodworking techniques used for components: windchest, keyboard, pipes, and the mechanism. For information: www.deutsches-museum.de/verlag/aus-der-forschung/studies/.

Edition Walhall announces a new organ publication: *Three Gregorian Paraphrases* (EW1108, €14.90), by **Harald Feller**. The three movements are composed on *Salve Regina*, *Puer natus est*, and *Dies Irae*. Feller is a professor of organ at the Munich University of Music. For information: edition-walhall.de.



J. S. Bach, "Sinfonia" from Cantata 29

Fruhauf Music Publications has published a new online listing of complimentary PDF booklet files to be featured in the course of 2020–2021. The September issue features three settings of CONDITOR ALME SIDERUM for organ. J. S. Bach's "Sinfonia" from Cantata No. 29 (transcribed for organ, two manuals and pedal) will be posted in October. Future additions in 2021 include *Sonata on MARION* and *THE ASHGROVE* for carillon (solo or duet), and in May a three-verse hymn anthem for voices and organ, *Creator Spirit, Hear Us, Gentle Shepherd*. Other free music files are available for download at the website, as well. For information: www.frumuspub.net.

MorningStar Music Publishers announces new organ publications:



Variations on AURELIA (10-497, \$14), by Janet Linker; *Variations on Es ist ein' Ros'* (10-183, \$9), by Alfred V. Fedak; *Fanfare and Processional*, for organ and optional brass quintet (10-662, \$8), by Lynn Trapp; and *Toccata on God Rest Ye Merry, Gentlemen*, for organ duet (10-186, \$14), by Robert A. Hobby. For information: morningstarmusic.com.

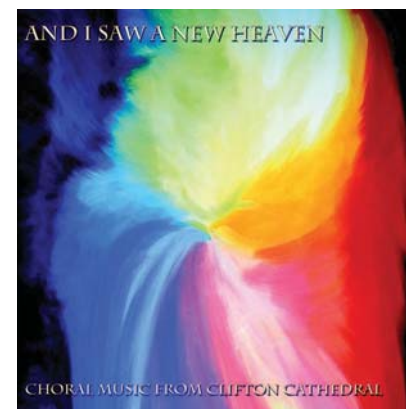
Organbuilders

Mander Organs permanently ceased operations July 27. The London, UK, firm was founded by Noel Mander in 1936. Upon his death in 2005, his son, John Mander, took over leadership of the company. When the younger Mander retired in 2018, the company was transferred to an Employee Ownership Trust. Mander organs were built for installations around the world, not just for the UK and the United States, but also for places as far away as Australia, New Zealand, Japan, and the Middle East.

Recordings



Organ Music at Clifton



And I Saw a New Heaven: Choral Music from Clifton Cathedral

Hoxa announces new CDs. *Organ Music at Clifton* (HS091028) features **Stephen Bryant** performing at Clifton Cathedral, UK, on a 1973 Rieger Orgelbau instrument. The disc includes works by Bach, Muffat, Böhm, Buxtehude, Brahms, Mendelssohn, Hendrik Andriessen, and Derek Bourgeois. Bryant is organist of the cathedral and director of music at St. Edward's School, Cheltenham.

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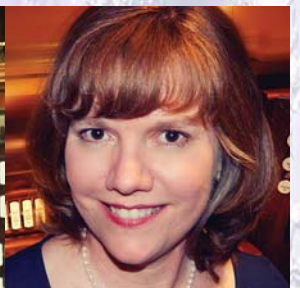
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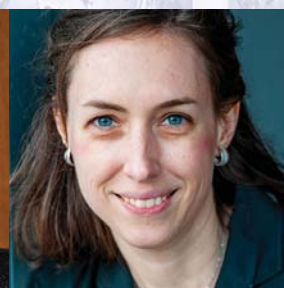
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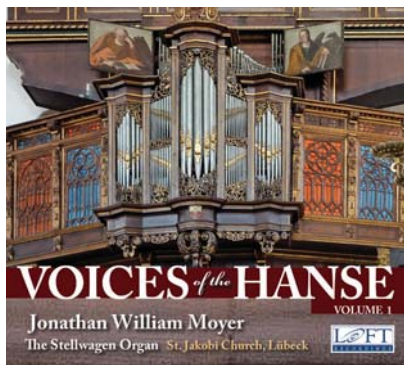


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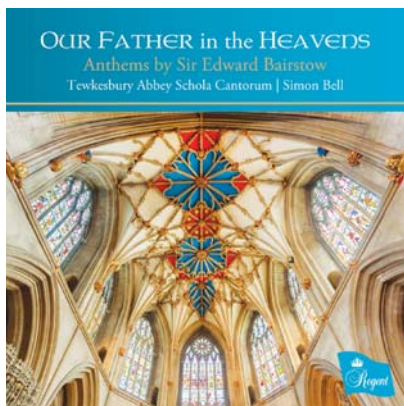
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And I Saw a New Heaven: Choral Music from Clifton Cathedral (HS103618) features works by Parry, Palestrina, Stanford, Howells, and others performed by the Clifton Cathedral Choir, directed by **David Ogden**. For information: naxos.com.



Voices of the Hanse, Volume 1

Gothic announces a new CD: *Voices of the Hanse*, Volume 1 (LRCD-1165, \$18.98), featuring **Jonathan Moyer** performing works of Matthias Weckmann, Dieterich Buxtehude, and Heinrich Scheidemann on the 1637 St. Jakobi Church organ of St. Jakobi Church, Lübeck, Germany. The series title is inspired by the painted faces on the façade of the organ that demonstrate the embodiment of the organ as a “singing voice.” For information: gothic-catalog.com.



Our Father in the Heavens: Anthems by Sir Edward Bairstow

Regent Records announces a new CD, *Our Father in the Heavens: Anthems by Sir Edward Bairstow* (REGCD 543), featuring the Tewkesbury Abbey Schola Cantorum, directed by **Simon Bell**, with **Carleton Etherington**, organist. Works included feature *Blessed city, heavenly Salem; Lord, I call upon thee; The Lamentation; The Blessed Virgin's Cradle Song*; along with first recordings of *Our Father in the Heavens* and *Of the*

Father's love begotten. For information: regentrecords.com.

Appointments



James Kealey

James Kealey is appointed associate director of music/organist at Third Presbyterian Church, Rochester, New York, where he will work alongside director of music/organist Peter DuBois. Kealey will share with DuBois in service playing, accompanying, and some conducting of the 60-voice Chancel Choir. His primary areas of responsibility will be in growing the children's choir program, which has been a ministry of the congregation for nearly 70 years, as well as supervising and conducting ensembles within the handbell program.

Kealey recently completed his Master of Music degree at the Eastman School of Music, Rochester, in the studio of David Higgs. A native of the UK, his earlier studies were at Royal Holloway of the University of London, where he served as organ scholar, working with Rupert Gough. He subsequently was senior organ scholar/second assistant organist at Wells Cathedral and interim assistant director of music at Sheffield Cathedral before coming to the United States to study. He has also studied with David Briggs and participated in masterclasses led by Michel Bouvard, Renée Anne Louprette, and Simon Johnson. Prior to joining the staff at Third Church, Kealey served as minister of music at the Church of the Ascension, Rochester, and most recently was a semi-finalist in the 2020 American Guild of Organists NYACOP, which was cancelled along with the AGO national convention, due to the pandemic.

Darlene Kuperus is appointed as visiting faculty in the University of Michigan organ department for the



Darlene Kuperus

2020–2021 academic year. She has served as a full-time church music director, organist, pianist, conductor, chamber musician, and concert manager, and is currently associate music director at First United Methodist Church, Plymouth, Michigan, and serves as an instructor in the church's Fine Arts Academy. She is a former faculty member at William Tyndale College, served as visiting faculty in the University of Michigan organ department in 2016, and is a frequent presenter at the university's annual organ conferences. Kuperus earned her undergraduate degree from Calvin College, Grand Rapids, Michigan, and master's and doctoral degrees in church music from University of Michigan, where she studied with James Kibbie (organ) and Michele Johns (sacred music).



Jeremy David Tarrant

Jeremy David Tarrant is appointed as visiting faculty in the University of Michigan organ department for the 2020–2021 academic year. He has served as organist and choirmaster of the Cathedral Church of St. Paul (Episcopal), Detroit, Michigan, since 2000. He is the founding director of the Cathedral Choir School of Metropolitan Detroit and is a former organ faculty member of Oakland University. He is a graduate of the University of Michigan, where he studied with Robert Glasgow and James Kibbie.

Tarrant is an active concert organist and has performed in North America and France. His debut solo recording featuring Widor's *Symphonie VII* was released in 2018 by Raven (OAR-146). He is represented by Seven Eight Artists. For information: www.seveneightartists.com.



Carol Williams (photo credit: Kerry Bell)

Carol Williams is appointed organist in residence and choir director at St. Thomas Aquinas Catholic Church, Charlottesville, Virginia, the parish church to the University of Virginia. A new Viscount hybrid organ has been installed in the church's new sanctuary, which seats 1,200 persons. St. Thomas Aquinas Church will become home of the Virginia International Organ Festival as well as other musical events. For information: melcot.com.

Nunc Dimittis



Richard Bond

Richard Bond, 73, died in Portland, Oregon, February 17. Bond first became interested in organbuilding at age fifteen. After graduating with a degree in engineering science from the University of Redlands, Redlands, California, he began his organbuilding career in the company of other builders in Los Angeles, including Manuel Rosales and Michael Bigelow.

In 1976, Bond and his wife Roberta moved to Portland to found their own firm. Under his leadership, Bond Organ Builders, Inc., has built thirty-six new organs and maintains instruments throughout the Pacific Northwest, as well as in California and Montana. The firm has also completed numerous rebuilds, additions projects, restorations, and relocations of significant historical instruments.

For many years, Richard Bond was curator of the famous hanging Casavant organ at Portland's Lewis & Clark

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College. More recently he took up the care of the Rosales organ at Trinity Episcopal Cathedral, also in Portland, where he and Roberta sang in the choir.

In addition to his membership in the American Institute of Organbuilders, Bond served on the Historic Organs Committee of the Organ Historical Society. Bond Organ Builders, Inc., holds membership in the Associated Pipe Organ Builders of America and the International Society of Organbuilders. Richard Bond is survived by his wife Roberta and a son Tim.



John C. Gumpy

John C. Gumpy, 80, of Macungie, Pennsylvania, died September 29, 2019. Born in 1939 in Danville, Pennsylvania, John owned and ran Lehigh Organ Company for over thirty years, building and rebuilding organs. For sixteen years, he also served as organist for Trinity Episcopal Church, Easton, Pennsylvania, home to his Opus 128, a three-manual instrument of thirty-six ranks. His home congregation was Grace Church, Bethlehem. He was a founding member of the American Institute of Organbuilding.

For his projects, Gumpy generally favored electric-valve windchests and open-toe nickless voicing for chorus work; he was a skilled recycler of older pipes as well. Some Lehigh projects included Opus 30 at First United Church of Christ in Reading, Pennsylvania (1986), in which a 1958 M. P. Möller organ was expanded to 80 ranks,

including a new Great division and other material.

John C. Gumpy is survived by his wife of fifty-seven years, Margery; son, Edward J. Gumpy and wife Kathryn of Vernon, New Jersey; daughter, Katherine E. and husband Jeffrey Crawford of Golden, Colorado; and grandson, Logan Gibson Gumpy. A memorial service was held October 4, 2019, at New Goshenhoppen U.C.C. in East Greenville, Pennsylvania.



Homer H. Lewis, Jr.

Homer H. Lewis, Jr., a reed voicer who worked for both M. P. Möller and his own firm Trivo, died May 4 in Hagerstown, Maryland. Known familiarly as "Junie," Lewis was 93.

In 1942, while still a high school senior, Lewis began employment at Möller doing defense work. In 1943, he enlisted in the United States Navy, serving aboard the *USS Bronstein*, a destroyer escort, as a fire control man, Third Class, in the Atlantic Ocean and Mediterranean Sea. At the conclusion of World War II, Lewis returned to Möller to become a reed voicer alongside his uncle, Adolf Zajic (1909–1987), who had come to Möller from Welte-Tripp in 1931.

In 1963, Lewis, Joseph E. Clipp, and Edward Lushbaugh founded the Trivo Company, initially as a part-time enterprise. In 1969, the partners incorporated

the business as Trivo Company, Inc., to provide voicing and reconditioning of reed stops, as well as new pipes.

Lewis retired from Möller in 1972. While continuing to work part time at Trivo, he taught principles of electricity at Victor Cullen Reform School for Boys in Sabillasville, Maryland, a correctional institute run by the State of Maryland. In 1974 when the state relocated the school, Lewis switched to full-time work at Trivo, and in 1983, Lewis and Clipp bought out Edward Lushbaugh's share of Trivo. Lewis retired in 2012 at age 86. His career in the organ business spanned seven decades.

Lewis was a member of the Improved Order of Red Men #84, Williamsport, Maryland; Washington County Amvets (Post 10), Hagerstown; and the American Legion. He was a founding member of the American Institute of Organbuilders. His wife, Nancy, who frequently joined her husband at AIO conventions, died last year.



Marvin Garrett Judy

Marvin Garrett Judy, 76, founder of Schudi Organ Company, died February 29. Born in Saint Louis, Missouri, in 1943, he moved with his family to Dallas, Texas, in 1952. He studied 'cello through high school and college years. After attending Southern Methodist University for several years, he left in 1963 to work for Robert Sipe and Rodney Yarbrough at the Sipe-Yarbrough

Organ Company, Texas's second 20th-century builder (after Otto Hofmann) to concentrate on mechanical key action. When Sipe went to the Aeolian-Skinner Organ Company in that firm's final years (1969–1972), Judy installed that firm's organs in the south and southeastern states, a phase of his career that drew to a close with Aeolian-Skinner's bankruptcy. Sipe's return to Texas, and Judy's founding of Schudi in Garland, Texas, in 1972.

In all, the Schudi firm built twenty-seven new organs, primarily in Texas but also Oklahoma, California, Colorado, Massachusetts, and Washington, D.C. Beginning with Opus 17 (1980), a two-manual tracker in Texarkana, Texas, the Schudi shop concentrated on mechanical action. Keyboards, slider windchests, key and stop actions, casework, and consoles were made in-house; pipes, blowers, and electronic components came from other firms.

Schudi's first instrument to draw national attention was a three-manual electric-slider instrument, Opus 6 of 1978, for St. Thomas Aquinas Catholic Church, Dallas. Opus 6 was expanded in 1987 and became widely noticed that year for Todd Wilson's recording of the complete organ works of Maurice Duruflé (DELOS 3047). As esteemed was the firm's Opus 38 (1987) in the Crypt Church of the Basilica of the National Shrine of the Immaculate Conception, Washington, D.C.

In addition to servicing Schudi organs, Judy maintained those by others, notably his twenty-two-year curatorship of C. B. Fisk's Opus 100 at Meyerson Symphony Center, Dallas. In all of the shop's endeavors, Marvin was surrounded by considerable talent: the conceptual and creative input of George Gilliam early on; long-term staffers Charles Leonard, Jim Lane, James Stillson, Jonathon Maedche, Ivan Witt, Szymon Januszkiewicz, and Piotr Bolesta; also the now-deceased David Zuber, Moises Carrasco, and E. O. Witt; the periodic support of friend and colleague Mark Lively; and through it all, the business and logistical support of Nanette Gordon, initially hired in 1980 to carve pipe shades. She and Marvin Judy married in 1983.

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The financial downturn of the late 1980s and early 1990s dealt harshly with several organbuilding establishments, Schudi among them. Despite the loss of contracts and a reduction of scope, Judy persevered, with a genial nature and persistent work ethic that continued to the end. Even until his final months, he remained active in rebuilding and service work in the Dallas area.

Marvin Judy is survived by his wife Nanette; his son, John Judy, of Savannah, Georgia; a daughter, Allison Gordon and Stephen Shein of Houston, Texas; and his brother, Dwight Judy, and sister-in-law, Ruth Judy of Syracuse, Indiana.

—Jonathan Ambrosino

David C. Scribner died April 16. Born September 21, 1947, in Chicago, Illinois, he received most of his organ instruction as a student of Arthur C. Becker and René Dosogne at DePaul University. At Saint Vincent de Paul Catholic Church, Scribner became Becker's assistant and then successor as organist. During his time in Chicago, Scribner was a member of the Windy City Gay Men's Chorus.

Scribner would move to San Francisco, California, Pensacola, Florida, and finally Little Rock, Arkansas. His most recent organist position was at Christ Episcopal Church, Little Rock, as a substitute. He also served as a vestryman of that parish, where he freely contributed computer expertise to allow the church to spread its ministry through social media. Having previously worked for other organ firms, Scribner spent the last twenty years at Nichols & Simpson Organbuilders in Little Rock.

David Scribner was an active member of the American Institute of Organbuilders, the Organ Historical Society, the American Guild of Organists, the Atlantic City Convention Hall Organ Society, the Organ Media Foundation, and Pipechat.org, the latter being his creation. All these organizations he served in numerous ways, much of which involved his expert computer technical knowledge.

In addition to his passion for the pipe organ, Scribner was a lifelong railroad enthusiast, greatly enjoying travel on Amtrak and anything else with a connection to train tracks. In this vein, he supported numerous historical clubs and railway museums.

Per his wishes, Scribner's remains were interred in Christ Church, Little Rock, on May 1, as near to the organ as possible. A memorial organ concert in his honor will be scheduled in the future at Christ Church, where memorial donations may be made in his name.



William Teague

William Chandler Teague, 97, died June 27. He was born July 8, 1922, in Gainesville, Texas, where he began musical training at age three with his mother. At age 12 he became the organist for a large Methodist church. As a teenager he studied organ in Dallas, Texas, and entered Southern Methodist University at age 16. His studies were interrupted when Alexander McCurdy invited him to study at the Curtis Institute of Music in Philadelphia, Pennsylvania. His studies at Curtis were interrupted by World War II, as he joined the United States Army Air Force as a chaplain's assistant. He returned to Curtis after the war to study and serve as McCurdy's assistant, playing for Sunday oratorio performances at First Presbyterian Church. Accompanying Teague to Philadelphia was his young bride, the former Lucille Ridinger, whom he had married during the war. They had met at a Methodist camp when they were 12 years old. Teague's organ teachers included Dora Poteet Barclay, Alexander McCurdy, Marie-Claire Alain, Harold Gleason, and Catharine Crozier.

After graduation from Curtis in 1948, Teague came to Shreveport, Louisiana, to accept the position of organist/choirmaster at St. Mark's Episcopal Church (now the location of The Church of the Holy Cross, St. Mark's having relocated in 1954 and in 1990 became a cathedral) and a teaching position at Centenary College of Louisiana in the organ and sacred music departments. He taught for 44 years earning the rank of full professor. He was later designated Professor of Music Emeritus at the college, which granted him an honorary Doctor of Fine Arts degree. He served as accompanist as he and his wife traveled with the Centenary College Choir to various countries including China. He served St. Mark's Cathedral for 39 years before being designated Organist Emeritus.



William Teague

Teague maintained an active concert career, performing in such venues as Notre Dame Cathedral in Paris, France, St. Stephen's Cathedral in Vienna, Austria, Westminster Abbey, Trinity Church Wall Street and the Riverside Church in New York City, National Cathedral in Washington, D.C., and the armed forces academies. He was invited to play behind the Iron Curtain with concerts in East Berlin, Poland, and in other countries. He and Lucille were in East Berlin at the Wall when the first blows were struck to tear it down. He would perform in Japan, Australia, all over the United States and Europe, and in North Africa. In addition to solo organ concerts, William joined his son, Chandler, in presenting music for organ and percussion in concerts across the United States. Following his retirement from St. Mark's Cathedral, Teague was interim organist for churches throughout the region.

Teague was active in the American Guild of Organists, the Association of Anglican Musicians, the Sewanee Music Conference, and the Evergreen Summer Conference. He was a Fellow in Church Music at Washington National Cathedral. For ten summers Teague was summer organist at St. Ann's by-the-Sea Episcopal Church, Kennebunkport, Maine. He was a founding member of Baroque Artists of Shreveport, founded the Great Masterpiece Series at St. Mark's Cathedral, recorded a weekly organ concert for radio broadcast for eight years, trained thousands of choristers in the tradition of Anglican music, and played for hundreds of weddings, funerals, and festivals. Raven Recordings released a two-CD set of organ music performed by Teague at St. Mark's Cathedral, *The Aeolian-Skinner Sound* (OAR-800), including works by Dupré, Messiaen, and Willan. In

1988, the City of Shreveport honored him with William C. Teague Day, and the Teague Music Scholarship was established at Centenary College. The Teague-Smith Scholarship Fund for young choristers was later established at St. Mark's Cathedral. Teague is listed in volumes of *Who's Who* including the *International Who's Who*, and was recently honored by the East Texas Pipe Organ Festival.

William Chandler Teague is survived by a son, Chandler Teague, and wife, Janis Adams Teague, of Shreveport, Louisiana; a daughter, Lynda Gayle Teague Deacon of Memphis, Tennessee; three grandchildren, Sandra Deacon, Clay Deacon, and Hunter Deacon; and four great-grandchildren. He was preceded in death by his wife of 77 years, Lucille Ridinger Teague.

A combined service for Dr. and Mrs. Teague will be held at a later date. Memorials may be made to the Shreveport Symphony Orchestra, 616 Jordan St., Shreveport, LA 71101; the Teague-Smith Scholarship Fund at St. Mark's Episcopal Cathedral, 908 Rutherford St., Shreveport, LA 71104; or the Teague Music Scholarship Fund at Centenary College, 2911 Centenary Blvd., Shreveport, LA 71104. ■

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Taking stock

I had intended to make this, finally, a normal column, and as recently as a couple of days ago that was still my plan. I was going to write on toccata form, or as I conceive it, the “toccata principle,” a topic I have wanted to write about for some time. This is an approach to constructing pieces and to creating continuity that is crucially important and, I believe, somewhat under-discussed. It segues quite well out of my long, though interrupted, discussion of J. S. Bach’s *The Art of the Fugue* that has occupied this column for the last year, since it stands mostly in contrast with the construction of that work. I will get back to that plan, probably next month.

However, following discussions with readers, colleagues, friends, and students, I have decided to return once more to discussing the current crisis and some of its effects on our kind of work. I have recently been on a bit of a vacation, and that has been a good opportunity to ponder some ideas. Since this has been a time of reduced responsibilities and very little distraction, it has been impossible not to think through things. For at least some people, morale and motivation are newly problematic as this situation goes on for longer than a lot of us had anticipated, and in particular, as a new school year and church year loom right around the corner.

I want to write about some of my own concerns, problems, and experiences. I have become increasingly aware as the last few weeks have gone by of changes in my own patterns of motivation, morale, and focus, and in how I make choices about allotting energy and time. I wish to share some of this, not because I believe I have solutions or that my experiences are typical or atypical. In writing this I hope to elicit feedback to help me understand better how to think about and deal with what is going on. We are all in this together.

Every case study is potentially valuable when difficult things are occurring. I have heard from a number of people that they are having trouble staying motivated to do even what little they can do with their music or any aspect of their work, and they are not sure whether they are alone in feeling this way and are therefore feeling guilt. To me, not feeling guilty about any difficulties that one experiences in this sort of crisis is crucially important. No one is alone in any worries or concerns right now. Knowing that we are not alone should alleviate any guilt.

For those of us deeply involved in music, what is it that motivated or interested us in the first place? In normal times, what keeps us motivated? A lot of answers to these questions are universally straightforward and similar. For most of us there were early experiences of hearing music. Some of this early experience of music was about melody, harmony, rhythm—the elements of composition. Some of it was about instruments, voices, sounds, and sonorities. Some of these early experiences are tied to places, people, or activities that were valuable or emotionally forceful independent of the music itself. For a lot of those who end up drawn in particular to the organ this included the experience of church and church music. For some of us playing or singing music, this was an

early source of connection to others. For others it was a source of approbation, solace, or refuge. For some it tied in to a sense of history or connection beyond the circle of people around us.

Continuing motivation comes from all of the above. Love of or interest in the music itself is a part of the picture. For me, my love of the sounds of organs and harpsichords is a major continuing source of motivation as well as joy. The connection to other people is often important. This can be through singing or playing together, through offering music to others or receiving music from others. It can also stem from being fellow students at a school or of a particular teacher, from talking about music together, agreeing, disagreeing, reinforcing one another’s feelings, changing one another’s minds, or agreeing to disagree.

There is also the matter of earning a living from music. Related to this is the fact that we who work hard on our music and try hard to be good at what we are doing have invested some of our self-esteem in that.

My point is that all of this is currently under threat, except the pure love of the music itself. Not every detail of what keeps each of us enthralled with music is utterly gone for now; but a lot of it is, and all of it has been made to feel fragile. Thus we all have trouble feeling motivated.

I have a one-manual, one-stop practice organ with pull-down pedals in my home. The sound is beautiful, and the action is sensitive. Normally I love practicing on it, but I have learned that there is a bargain that I have made with myself without knowing that I was doing so. I can enjoy practicing on that instrument because I know that I will also get to go out and immerse myself from time to time in some of the infinitely varied and magnificent organ sounds that drew me to the instrument in the first place. Not being able to do that, I find myself looking at my beautiful practice instrument with a bit of a jaundiced eye. A couple of students have said something similar to me about their own harpsichords in relation to the now-forbidden instruments at the Princeton Early Keyboard Center studio.

There is also the matter of hearing music. Most of us listen to recordings. Earlier in life, I loved recordings more than I loved live music, and I still do. But they’re not the same. For one thing, the spatial dimension is not there. Imagine (or remember) sitting in a big room listening to an organ. The sounds come from all around: not only when there are antiphonal divisions or other wide separations. Even if the organ is all in one place, it is a wide and deep place, and the sound jumps and swirls and bounces. In the last few years I had rediscovered the pleasures of hearing symphony orchestras in concert. I grew up doing a fair amount of that but had gotten out of the habit. I was newly amazed at how magnificent that experience can be. In a good hall the sound is simultaneously clear and enveloping. I miss this as much as I do the organ.

Continuing to look forward

I find it very exciting that so many musicians are streaming performances via the internet. Certainly there are dimensions to this that will be worth continuing to explore once this crisis is

over, for example, the coupling of performance with discussion, or giving listeners the ability to see things close up that are pretty remote in live concerts. Also the proliferation of interesting online performances may draw listeners in who would not otherwise have thought to go to concerts. But I believe that there can also be some strain involved in trying to feel that this is the same as live performance. Again, the spatial aspect of the sound simply cannot be the same, and as with all recording the sonorities as such cannot quite be either, even if they can be beautiful and interesting in themselves.

The current situation has caused me to clarify in my head a bargain I made with myself beginning about ten years ago. At a point where I was planning to step up the frequency of my public performances, I began to step up the amount of live artistic content that I took in. The hope was that I would become a better performer by absorbing as many as I possibly could. My emphasis was on things other than classical music, though that was not by any means excluded. I found myself emphasizing dance, theater (mostly small scale and somewhat non-mainstream), poetry readings, movies and TV, art galleries, gardens, and various sorts of unconventionally structured music.

I believe this plan has worked. While I cannot really know whether my performances over the last eight or ten years have been better than those of the preceding thirty years or so, I know they have felt more energetic and committed, and I have felt more energized. I have come closer to doing with the music that I play what I actually want to do with it. The bargain that seems to have arisen out of the plan is this: that I will feel excited about performing and give as much energy and commitment to performing as I possibly can as long as I can nourish that performing life with a steady diet of great artistic content from others. Of course, it is now all gone. Every few days or so over the last four months I have received an email confirming that something that I had planned to go to has been cancelled.

I think that this is for me the biggest specific source of doubt or wavering about my status as a performer or even as a musician. I am willing to believe that there will be a moment for all of us to resume giving concerts, so I should be practicing avidly toward that moment. In fact, I could be savoring the fact that I have extra time to learn that which I plan to perform. Instead I feel like I have no idea how to grapple with artistic output when I have no artistic input. I could/should feel like what I took in over ten years was enough. I certainly would not claim to have assimilated and manifested all of the possible lessons from all of that content. One reason it is hard to do that is that it would have to be too analytical—like “I learned from this concert or that play to do the following with this sort of music or in that sort of performance situation.” This is artificial if it has to be forced. There have been some concrete describable lessons like that along the way. But the process has largely been subconscious.

Uncertainty is part of the situation, and the inability to respond to uncertainty is part of the problem. Most of



the time I feel if I knew for sure that the things I miss most would someday come back I could be very patient with that process, regardless of how long it took. And some things will—maybe most. I will be surprised if in a year I have not been to a New Jersey Symphony concert. I am purposely mentioning a very well-established institution. Some organizations, especially less established, more experimental or controversial ones, may not come back. This will inevitably include some of the things that are most important to us. But not knowing means that neither can I just be patient and get on with what there is to get on with, nor can I mourn.

The specifics of what I am describing are idiosyncratic. I know that many are experiencing the same thoughts, particularly organists and choristers. Here, too, there is uncertainty. For me recognizing that the uncertainty itself is difficult, separate from the loss or potential loss, is helpful.

From the world of teaching I have one thing to recount that I recently experienced. A student wrote to me that she was frustrated working on a certain piece on her own because it was too difficult. She wanted to know whether it would make sense to put it aside and work on a few more straightforward projects. This is often a relevant question; however, I have a kind of sub-specialty in helping people figure out how to make difficult pieces seem manageable. But I realized I cannot conceive of how to do that other than in person. The process is too subtle and too specific. It depends on close observation of what fragments of the piece are the most difficult, what can be broken down into subsections, what changes can be made in hand distribution, based on the player’s particular hand size and shape, and a host of other small details. These have to be worked out by very close observation. For the first time I can remember, I simply could not come up with an alternative to “Yes, let’s put this one off for now.” Not a calamity, but frustrating. Of course, we are looking forward to picking that piece up as soon as circumstances allow! ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com.



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Wandering

When I was born, my father was rector of the now-long-gone Saint Thomas Episcopal Church in Somerville, Massachusetts. It was on Washington Street near the Sullivan Square "T" Station; there is a Brazilian barbecue restaurant in that location now. It was a small parish, but I presume there was a pipe organ—all churches had pipe organs then. I was four months old when Dad was named the first priest for the new Episcopal mission of Saint John in Westwood, Massachusetts, just outside Route 128 (now I-95), which was the first circular perimeter commuter highway in the United States. We moved briefly to a rented house in Westwood, and in 1958, before I was two years old, we were ensconced in the brand-new rectory adjacent to the church building.

There was a pipe organ at Saint John's from the start, with a juicy tidbit of American organ history to boot. It was built in 1959 by the Andover Organ Company, then owned by the thirty-four-year-old Charles Fisk. It had one manual, six stops, and a two-manual detached, reversed console, all mounted on a platform—a strange little setup until you realize that it was intended as the Rückpositiv of a larger two-manual organ, the Great and Pedal to be built later in a free-standing case as the parish grew and funds became available.



Saint John's Episcopal Church, Westwood, Massachusetts, original organ (photo courtesy: Andover Organ Company)

The mission building was a simple frame structure with a linoleum floor, and the organ sat down front on the left. The building was also designed to be expanded to greater glory, and that happened starting in 1963 when two towers were added with stained glass faces (I got bagged when at seven years old, I climbed to the top of the scaffolding surrounding the seventy-foot tower only to see my parents' car coming up the road), and a rear balcony was built. My earliest organbuilding memory was seeing that organ hanging outdoors from a crane. The roof had been opened in two places and the organ, pipes and all, was hoisted to its permanent home. I'm a professional. Don't try this at home.

Dad was called to be rector at the Parish of the Epiphany in Winchester, Massachusetts, in 1966. That is where I had my first experience playing an organ. A new organ by C. B. Fisk was installed there in 1974. I took organ lessons at the Episcopal Theological School in Cambridge, Massachusetts, on a Holtkamp organ installed when Charlie Fisk was an apprentice with Holtkamp, just three years before the Saint John's organ. I continued my lessons at the First Congregational Church in Winchester on the new three-manual Fisk organ, went to Oberlin to wallow in the renowned fleet of instruments there, and went out into the world as organist and organbuilder.



Saint John's Episcopal Church, organ as completed in 1992 (photo courtesy: Andover Organ Company)

I have worked for four organ companies including my own, I have served two churches as organist for a total of thirty years, and I have been director of the Organ Clearing House for twenty, a position that has had me in direct contact with hundreds of organs. I have played hundreds (thousands?) of organs in the United States, Great Britain, Europe, even on a Cavaillé-Coll organ in Antananarivo, Madagascar. My wife and I have traveled extensively in Greece where there are very few organs, especially on sailing vacations in the Ionian and Aegean seas, but while I could not get access to it, I laid eyes on a tiny pipe organ in a high balcony in a Roman Catholic church on the Island of Siros. I am thinking that our Greek trips might be the only times since my birth that I have gone more than a week without playing, hearing, or seeing a pipe organ. Until now.

As the Covid-19 pandemic started to break out in early March, we left New York City with extended family for our place in Maine. A few days before that, I visited an E. & G. G. Hook & Hastings organ built in 1872 (Opus 668) that has been in storage for ten years. My colleagues and I were pulling it out of the container to measure key components to prepare for laying it out in a new location. It was the last instrument I saw. It has been 117 days since I laid eyes on an organ.

Remembering

In April 2016, Wendy and I spent a long week in Great Britain. We sure saw a lot of organs on that trip. I loved seeing the fifty-two-stop Willis organ (1891) in the library of Blenheim Palace. Following

the tour path through the building, one first sees the organ partially through an archway at the end of the vast room. The organ was built in the height of the Victorian Era, and it looks it, bedecked with opulent swirls and swoops of carvings and elegant inlaid decorations across the keydesk. Beautifully made mechanical stop actions are visible from the sides, as well as miles of lead tube for the pneumatic keyboard actions. Next to the organ hangs a framed photo of Henry Willis sitting at the console, apparently working on tonal finishing. The case had not been installed yet, and lots of the organ's innards are visible.

Our host was Andrew Patterson who serves as a volunteer curator of the organ and plays many of the regular recitals. He pointed out a dent in the largest façade pipe of the C-side tower, close to twenty feet off the floor. The story goes that the palace was temporarily home to a school for boys during the Second World War, and the dent was the result of an indoor ball game.

When I was in high school, I was assistant organist at the First Congregational Church in Woburn, Massachusetts, home of E. & G. G. Hook's Opus 283 (1860). George Bozeman was the organist, and he figured out how to create a position for me so I could be his regular substitute when he traveled for organ installations. The parish has diminished quite a bit over the years, but the grand organ is still in place hoping for restoration. It was in good shape for my time there, and I learned a lot from it.

I had agreed to accompany a concert of the all-elementary school chorus in

A. E. Schlueter

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late June, not long before my graduation. I attended a couple rehearsals, and it promised to be a fine event. One beautiful June Sunday, a couple of my pals came to church in Woburn to hear me play, and we took off for the beach after church. I got home that evening to phone messages wondering where I was. You guessed it. I missed the concert. Carl Fudge, the organist of Epiphany in Winchester, was in attendance because his daughter was in the chorus. He volunteered from the audience to mount the stage and to accompany the concert. I wonder if any readers have a lifelong blush from a moment like that.

In the summer of 1976, I worked for Bozeman-Gibson for a few months. The shop was just completing a one-manual organ for the chapel on Squirrel Island, Southport, Maine. John Farmer, longtime organbuilder in Winston-Salem, North Carolina, was my senior in the shop, and we would take the organ to Maine for installation. But first, over the Independence Day holiday, we installed the organ temporarily in the crossing of Boston's Cathedral of the Holy Cross for Barbara Bruns's performance of Handel organ concertos with the orchestra of the Handel and Haydn Society for the convention of the American Guild of Organists, held in Boston that summer. We worked hard through a couple nights getting the organ set up. In those days, the Orange Line of the Massachusetts Bay Transportation Authority (MBTA, aka "the subway") ran on tracks elevated above Washington Street, and the trains roared past the dark cathedral all night. Other highlights of that convention included Farmer and me playing the appropriate parts in a piece for organist and two organbuilders by Martha Folts on and in the Fisk organ at King's Chapel, and E. Power Biggs's last public performance, Rheinberger with the Boston Pops Orchestra and Arthur Fiedler.

After the convention, we dismantled the organ and drove it to Maine, where we loaded it onto the Squirrel Island ferry, a small vessel a lot like a lobster boat—it took three trips to get the organ there. The only vehicle on the island was the superintendent's ancient beat-up pickup truck, which took many trips up the dusty road from the dock to the chapel laden with organ parts. A cold beer never tasted so good.

The island was buzzing with news of a recent *faux pas*. The island is roughly equivalent to a condominium corporation where homeowners own shares of the island and contribute to its upkeep. They had recently banded together for the construction of a water tower that brought "city" water to the island for the first time, eliminating the reliance on quirky wells. With construction complete, the tank was left full of a cleaning solution, and it was the superintendent's job to empty it at a specified time and fill it with water. So he did, forgetting to open a valve allowing air into the tank as the fluid drained, and the tank collapsed inward with a big bang.

During the job, we took the ferry back to town for an evening or two and followed islanders' recommendations to eat at Lobsterman's Wharf in East Boothbay, Maine. My historically informed ongoing Oberlin education was enhanced by a local country-western band sharing such gems as *I Just Kicked the Daylights Out of My CB Radio* (Google™ didn't turn it up for me, I wonder if it was an original?) and *Drop Kick Me, Jesus, Through the Goalposts of Life*, written and made famous by Bobby Bare and easily found on YouTube, which I later learned was Bill Clinton's favorite country song. Forty-four years



Bozeman-Gibson organ, Squirrel Island, Maine (photo credit: John Bishop)

later, almost to the day, I am sitting at my desk in Newcastle, Maine, on the shore of the Damariscotta River, about six miles upriver from Lobsterman's Wharf. We have often gone there by boat, tying up at their dock where I can hear the echoes of those two songs.

Adjacent to Lobsterman's Wharf is the Washburn & Doughty Shipyard, famous for the construction of huge powerful tugboats that service the ports between Boston and New Jersey and move cargo, especially fuel, over the same waters. In July 2008, John Schwandt, then professor of organ at the University of Oklahoma, was staying with us while preparing for a concert on the Kotzschmar Organ in Portland. On July 11, John and I were sitting on a rock on the shore of the river when we noticed a vast plume of smoke to the south. Washburn & Doughty was on fire. *The Boothbay Register* reported that a 121-foot articulate tug barge and a 92-foot "Z-Drive" tugboat under construction at the time were towed to safety by the heroic efforts of lobstermen from East Boothbay and South Bristol across the river. The shipyard was rebuilt so quickly that local suspicion had it that plans and financing were in place for replacing the building before the fire started mysteriously.

Just a month before that riverside chat, I returned from my first trip to Madagascar. I had traveled on an invitation from Zina Andrianarivelo, ambassador from Madagascar to the United Nations, at the behest of Marc Ravalomanana, the Federal President. The president was also vice-president of the Protestant church there, and in preparation for an important upcoming anniversary, had asked the ambassador to "go back to America and find an organ for this church." The

cold call I received from Zina was the doozy of a lifetime, and I agreed to meet him in New York to discuss it. I was sure I was the only organbuilder at work at the United Nations that day.

I have written before about the travel plans that included no details about hotels or even a flight home. Once in the country, my name would be on a list for notification when there would be a flight back to Paris. Otherwise I had no itinerary whatsoever. Of course, I was treated handsomely. My flight arrived after midnight, I was met at the airport by snappily dressed presidential aides, treated to drinks in the VIP lounge, and whisked forty minutes to the capital where I checked into a room in a four-star, French-owned hotel reserved in the president's name. As I ventured into the hotel restaurant for breakfast, a server informed me that my driver would be out front in an hour. Richard, the driver with a big government car, took me to the church where I met the ambassador, was given a cell phone, and was introduced to church officials who would show me the dozen or so churches the president wished to enhance with organs.

I met Adolha Vonialitahina, a lovely young woman who had just graduated from Texas Christian University in a scholarship program instituted by the president. Adolha would be my translator and guide, so I had an entourage. The trip included many rich experiences, including a four-hour drive to Andasibe-Mantadia National Park where I saw lemurs in their natural habitat. We visited a church in Antananarivo (the capital city, colloquially known as *Tanariv*, or simply, *Tana*) where they showed me an organ in a nondescript plywood case. When I opened the fallboard I burst into tears. There was the familiar and distinctive gilded nameboard of Aristide Cavallé-Coll. I saw a lovely organ by Merklin in another church, reminding me that Madagascar was a French colony until 1963.

As I returned to JFK Airport, my wife Wendy was leaving for a trip to Jordan with a friend. We were in the airport at the same time. She saw my flight from Paris arrive, but we did not see each other in person, two ships passing in broad daylight.

Delivering an organ to a church in Arlington, Massachusetts, in about 1985,



(photo credit: Félix Müller)

a co-worker slipped on a stairway. When he grabbed wildly to steady himself, he pulled a fire alarm and the city responded with vigor. We called him Sparky after that. And working in an organ loft in Manhattan, I forgot to turn off the smoke detector beam. When I walked in front of it, the horns started blaring. This time it was a big deal because there is a large and active day school in the building, and the FDNY knows to respond with intent. Fire apparatuses filled the cross street and blocked both Park and Lexington avenues. There must have been thousands of people affected, most singularly the rector who was in the shower in the sixth-floor rectory and came to the street with wet hair wearing a cassock. That memory is filed away next to the trip to the beach in 1974.

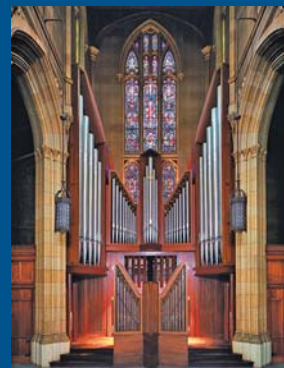
Twenty years ago, the Calgary International Organ Festival was my host for a project. The Calgary Stampede is held each year on the Fourth of July, a huge rodeo festival celebrating the end of the roundup and castration of the herd. When they asked what I liked to eat, I said since I am from New England, I would pass on Alberta seafood. One fellow rubbed his hands together and smiled, and off we went to Bottlescrew Bill's Testicle Festival. They don't taste like chicken.

Bottlescrew Bill's, the 1976 American Guild of Organists Convention, my trip to Madagascar, the delivery of the organ to Squirrel Island, the tugboat fire, the fire alarm in Manhattan, and the missed concert in Winchester all happened within a week or so of the Fourth of July. Today is July 6th. I wonder when I will see an organ again. ■

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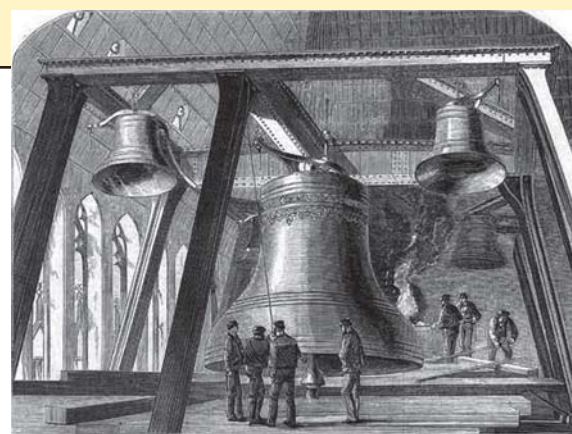
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“The world’s most famous bell foundry”

By Brian Swager



Whitechapel’s “Big Ben” bell in the clock tower of the Palace of Westminster, London

The Whitechapel Bell Foundry in London, England, is a cultural heritage asset of international significance. However, it is at grave risk of being renovated into a “bell-themed” boutique hotel and café rather than being retained as a fully working bell foundry on the site that was developed for this purpose in the 1740s. If this is allowed to happen, the bell founding skills on this historic site in the East End of London will be lost to the nation forever, bringing an end to a continuous history of bell casting covering the last 450 years. This is a matter of national and international importance.

For the last few years I have read reports of the imminent closure of the firm. However, a Public Inquiry called by the Secretary of State has been scheduled for October 2020, offering real hope of saving the foundry. The UK Historic Building Preservation Trust—whose founding patron was HRH The Prince of Wales and is now called Re-Form Heritage—launched a joint appeal with the Factum Foundation for Digital Technology in Conservation to save the foundry. The many objectors, of which there were nearly 26,000, believe strongly that the site of the Whitechapel Bell Foundry should be a place of pilgrimage, preserving this important heritage. I contacted Adam Lowe, director of the Factum Foundation, who has supplied much of the information for this article.

Whitechapel bells hold an enviable place in English history. The first recorded bells to have been cast in London were made in Whitechapel in the thirteenth century; bells have been made by the foundry since 1570, and on the current site on the corner of Whitechapel Road and Plumber’s Row since the 1740s. The Whitechapel Bell Foundry adopted its current name in 1968, but the same purpose-built foundry has been occupied by generations of bell makers—Phelps and Lester, Lester and Pack, Pack and Chapman, Chapman and Mears, Mears and Stainbank,

Alfred Lawson, and since 1904 several generations of the Hughes family—with knowledge passing from one generation to the next, each of them forming a part of this extraordinary history.

Located in the Borough of Tower Hamlets in the heart of London, the renowned foundry is Britain’s oldest single-purpose industrial building. The bells cast here are the voices of nations: they mark the world’s celebrations and sorrows, representing principles of emancipation, freedom of expression, and justice. Both Big Ben and the Liberty Bell were cast on this site.

In June 2017, the historic Whitechapel Foundry was sold to a developer, and the use of these Grade 2* buildings for the making of bells ceased. Grade 2* is a classification of a UK building that is “particularly important . . . of more than special interest.” Although the foundry had been listed for its historic connection to the East End’s industrial past and despite campaigns in the national press and emotional public outcry, it was shut down by the owners who wanted to take advantage of the enormous increase in its financial value by selling it for conversion into a hotel.

Raycliff, an American venture capitalist firm, purchased the foundry. Raycliff Whitechapel LLP has submitted a planning application that seeks to secure a change of use and development of the site as a 100-bed hotel, private members’ club, restaurant, bar, café, and shop, with desk-sharing workspaces for hire. The on-site foundry outlined in the Raycliff Whitechapel proposal has been reduced dramatically, and all that remains is a token activity—a small display workshop and studio for casting or finishing handbells within a restaurant and café.

In November 2019, the Tower Hamlets Development Committee approved the developer’s planning application. In December of last year, in response to public pressure, the Secretary of State, Robert Jenrick, issued a holding

declaration preventing Tower Hamlets Council from proceeding and granting planning permission. The planning application has now been “called in,” and a public inquiry will be held on October 6, 2020, lasting for about one week. This gives the opportunity for a fair and proper hearing with legal representation.

A foundry of worldwide stature

The foundry in Whitechapel has supplied a striking array of bells to churches around the globe as well as a number of significant and well-known installations. In addition to the Liberty Bell and Big Ben, the foundry has produced several other bells of national significance. Near the White House, in the Old Post Office and Clock Tower in Washington, D.C., is a ring of ten pealing bells, used for change ringing, called “The Bells of Congress.” Cast by Whitechapel in 1976, the bells range in weight from 581 to 2,953 pounds. Another Whitechapel ring of ten bells hangs in the tower of the Washington National Cathedral. Cast by Mears & Stainbank in 1962, the bells range from 608 to 3,588 pounds.

Commissioned and cast for the 2012 London Olympic Games, the Olympic Bell is the largest harmonically-tuned bell in the world. It was designed by Whitechapel, but due to its excessive size (22.91 tons, 10.95 feet in diameter), it was cast at the Royal Eijsbouts foundry in the Netherlands. It bears an inscription taken from Shakespeare’s play *The Tempest*: “Be not afeard; the isle is full of noises.”

In celebration of the 1976 United States Bicentennial, the people of Britain gifted the people of this country with a 12,446-pound Bicentennial Bell cast by Whitechapel. It was dedicated by Her Majesty Queen Elizabeth II who shared her gratitude to America’s Founding Fathers for teaching the British “to respect the right of others to govern themselves in their own way.”

Various chimes and rings made in Whitechapel were sent to places near and far beyond England’s borders including Wales, Scotland, Zimbabwe, South Africa, India, Trinidad, Malawi, Sudan, and Jamaica. No less than twenty-three sets of Whitechapel bells made their way to Canada, forty-four to Australia, four to New Zealand, and at least sixty-two sets to the United States. Several of their chimes were later enlarged to carillons. Fifty-eight of the seventy-four bells in the Laura Spelman Rockefeller Memorial Carillon in the Riverside Church in New York City were recast or replaced by Whitechapel in 2003. It is no wonder that their website proclaimed: “the world’s most famous bell foundry.”

The business owner Alan Hughes cited financial difficulties with maintenance of the building in the current economic climate. “The future of bell making is bright” maintains Adam Lowe of the Factum Foundation. He notes that churches are no longer the main commissioners

of bells, yet the market is diversifying, and new opportunities exist around the world. Likewise, technological advances must be applied that would bring the foundry into the twenty-first century.

A viable future for the foundry

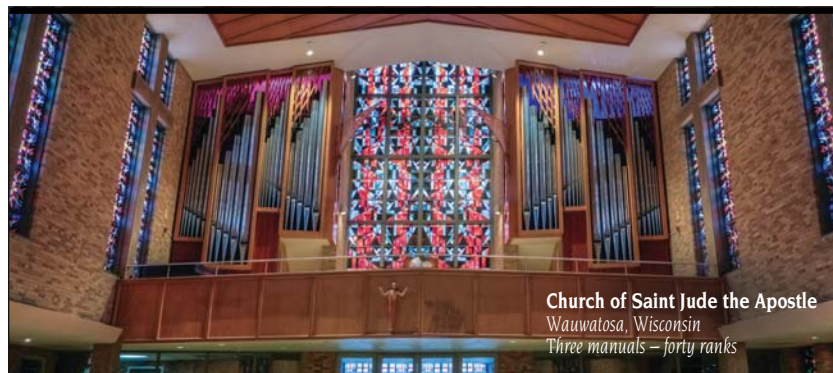
Re-Form Heritage and the Factum Foundation have led the opposition to the redevelopment plans. Together with the local community, former employees of the bell foundry, the Victoria and Albert Museum, B-Made (Bartlett Manufacturing & Design Exchange—a multidisciplinary center that aims to foster the next generation of thinkers, designers, and makers), University College London, the East London Mosque, artists, and others, they are proposing a viable future answering local and international needs: a working foundry specializing in the production of bells and works of art, together with a 3-D and acoustic archive and research center that will conduct bell recording, undertake research into historic casting methods, and develop machine learning predictive software to assist in the preservation of bells around the country and beyond.

There is a clear need for such services. Maintaining and re-making bells for churches is a relatively contained market in Europe and North America, but it serves an important social and preservation function. By contrast, there is a significant market for commemorative bells of all sizes and for bell-related artist projects. Internationally, Russia, Africa, and South America have been identified as expanding markets for church bells, while China and India have a large and growing demand for bells and gongs.

Technology has the potential to revitalize bell making in Whitechapel. Three-dimensional recording, digital modeling, machine learning analysis, and the use of software to predict and control shrinkage, flow, thickness, and shape are all part of this future. The new foundry will also be eco-friendly, filtering emissions and recycling heat. As has been demonstrated by Peter Scully, there are no issues with casting bells safely in London in a workshop that meets health and safety and the most challenging sustainability legislation: in December 2019, Scully and assistants at B-Made cast three bells in front of a group of journalists and supporters using ceramic shell investment molding and a new efficient electric kiln; the result was an unmitigated success.

Historical research leading to technological advances

The scene of bell making in Andrei Tarkovsky’s masterpiece film *Andrei Rublev* depicts a human skill that has been passed down in Europe, almost unchanged, from generation to generation since the Middle Ages. In China its history is much longer, going back to around 2000 BCE. There is a profound need to document this history and to preserve and archive the



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The Cellini Bell was recorded by Factum Foundation's expert, using close-range photogrammetry, at the British Museum in 2018 (photo credit: Otto Lowe)



Bell at the Whitechapel Bell Foundry in 2016 (photo credit: John Claridge)



3-D rendering of the Cellini Bell (photo courtesy: Factum Foundation for the British Museum)

achievements of this proud technological tradition within the UK and beyond. To this end, the partnership between Re-Form Heritage and the Factum Foundation will conduct extensive research into historic bronze casting technologies and will establish an archive focused on the history of bell founding, to include acoustic recordings and high-resolution 3-D models in addition to more traditional modes of documentation. This research and the accompanying archive will form a key resource as the revitalized bell foundry works on the preservation, monitoring, and analysis of historic bells.

Historical documentation will also inform research into the production of new bells. In February 2020, an early seventeenth-century church bell from near Salamanca, Spain, was 3-D recorded by a team of experts from Factum Foundation. The technique used was photogrammetry, which involves taking multiple photos of an object (often hundreds or even thousands) that can then be converted into a 3-D digital model using software. The Salamanca recording and others like it will form the basis of an archive of photogrammetric recordings of different bells, facilitating a study of the relationship between the composition of bell metal, shape, and sound. Building on this information, it will soon be possible for bell making to enter a new phase, in which mathematical modeling and new methods of precision fabrication are combined with the knowledge and experience of traditional bell founders.

Following the 3-D recording of the bell, a research project is now underway to carry out data processing using MagmaSoft, an advanced software that can predict flow and shrinkage. Once the analysis has been carried out, the data will be distorted. A 3-D print will be made so that after molding and casting, the bell will be the exact shape and size of the original bell. The casting is being done at Pangolin Foundry in Gloucestershire using a mix of bell metal with a high tin content. Arthur Prior is undertaking the digital analysis of the data in Nuremberg, and Nigel Taylor is advising on the production of the alloy, the temperature of the casting, and the speed of cooling. It is hoped that the new version of the Salamanca bell will sound similar to the original, even before fine tuning.

A further digitization project has shown the possibilities of digital recording of bells is the scanning of the so-called "Cellini Bell." This 13-centimeter-high silver bell was made ca. 1550 by the Nuremberg goldsmith Wenzel Jamnitzer, although for a long time it was attributed to the Italian Renaissance master Benvenuto Cellini. Once an important item in Horace Walpole's collection at Strawberry Hill House, it now forms part of the Rothschild Bequest at the British Museum. The bell is covered with intricate relief-work that includes flowers, lizards, and insects, many of which were cast directly from life.

The Cellini Bell was recorded by Factum Foundation using close-range photogrammetry, a task that posed particular challenges specific to this complex object. The level of detail on the bell meant that it required many photographs, taken with a great degree of precision, and in order to accurately record the partially reflective surface of the silver, it was necessary to conduct the recording twice, once using the standard lenses employed by Factum for photogrammetry of this sort, and once employing cross-polarization to reduce the glare from the object. The two models were then combined, resulting in a 3-D model with 91.5 million polygons. This was then 3-D printed and silver plated, resulting in an exact facsimile that is now on permanent display at Strawberry Hill House.

It was during the process of recording the Cellini Bell in 2018, while Factum Foundation was also working to save the bell foundry at Whitechapel, that the role of machine-learning software and new casting technologies for the production of bells became apparent. This was then put to the test in December 2019 at B-Made in Here East, a media complex located in the Olympic Park in East London, not far from the Whitechapel Bell Foundry.

The proposed Elizabeth bell

Many of the great moments in England's history since 1570 have been celebrated by the tolling of bells founded at Whitechapel. The coalition proposes that the nation should now celebrate the reign of Elizabeth II, their longest serving monarch, with the founding of a bell. Once the London bell foundry has been established as a trust and has reacquired the foundry at Whitechapel, the first commission the trust hopes to carry out is the founding of the Elizabeth Bell, a new quarter bell for the Elizabeth Tower at the Palace of Westminster, of which Big Ben is the great bell. The bell will be funded by public donations and will require the support of the royal family and the government.

A viable future

The coalition proposal is supported by the local community, the East London Mosque, politicians at local and national levels, the Victoria and Albert Museum, and the Bartlett School of Architecture; by heritage bodies including the Society for the Protection of Ancient Buildings (SPAB), Spitalfields Trust, and SAVE Britain's Heritage; by the blog Spitalfields Life (which has published extensively on the history of the foundry and on this campaign), by architectural historian Dan Cruickshank, former Royal Academy Chief Executive Charles Saumarez Smith, academics, makers, musicians, and artists including Michael Nyman, Antony Gormley, Anish Kapoor, and Grayson Perry. While this is a local issue it has global implications, and there have been offers of support from China, Australia, and the United

States. Mainstream and social media have shown a huge interest, and articles have appeared in *Financial Times*, *The Daily Mail*, *Evening Standard*, *The Guardian*, and *The Economist*, among other publications.

Speaking of his enthusiasm for the Re-Form/Factum proposals, former Tory leadership candidate and mayoral candidate Rory Stewart said:

All of this, in one of the most interesting parts of our city . . . An imaginative planner—in fact anyone with any imagination seeing the possibilities here—could not possibly turn this down. This is a challenge of courage, it's a challenge of joyful imagination.

About Factum Foundation

Factum Foundation for Digital Technology in Conservation is a not-for-profit organization founded in Madrid to document, monitor, study, recreate, and disseminate the world's cultural heritage. It works alongside its sister company, Factum Arte, a multi-disciplinary workshop dedicated to digital mediation and physical transformation in contemporary art, and the materialization of diverse types of object. Activities include building digital archives for preservation and further study, creating and organizing touring exhibitions, setting up training centers to enable colleagues across the world to record their own cultural heritage, and producing exact facsimiles as part of a new approach to conservation, restoration, and display. Factum Arte works with foundries in Spain, England, and Greece, casting many alloys and developing

innovative connections between digital input and physical output.

Call to action

For those interested in supporting this initiative, Adam Lowe suggests a number of ways to be of assistance.

Visit and share the Save the Whitechapel Bell Foundry website with others: savethewhitechapelbellfoundry.com. Here you can sign a petition to register support. By clicking on "Donate," one will be redirected to Re-Form's website where it is possible to make a donation in any amount, if desired.

Further information is available on "Spitalfield's life," the blog devoted to life in the East End: spitalfieldslife.com

Visit Factum Foundation's online page and see the development of the fight to keep the site as a working bell foundry: factumfoundation.org/ind/180/the-resurrection-of-the-whitechapel-bell-foundry.

We are also looking for people in historic and preservation societies who are interested in learning how new technology can help create an archive of various types of information that will help revitalize interest in bells, their production, and their digital and physical restoration. Support is needed to build a network that will allow these noble objects to be valued and appreciated. Write to: info@factumfoundation.org.

Brian Swager, DM, is an organist, carillonist, and harpist in San Francisco, California. He is director of music at Immanuel Lutheran Church in San Jose. He serves as contributing editor for carillon topics to THE DIAPASON.

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The elusive and sonorous meantone of Dom Bédos

By Michael McNeil

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

The Clicquot organ at Houdan

The community of Houdan with a current population of just over 3,000 is located about thirty-five miles due west of Paris, France. In 1739 the organbuilder Louis Alexandre Clicquot completed the organ at Houdan in the church of Saint James. He was the father of François-Henri Clicquot who built the organ at the cathedral of Poitiers, and he was also a member of the family who to this day produces the wonderful champagne of that name.

The organ at Houdan is preserved in virtually every detail of its original construction. For this we have to thank that it was placed in a small community without the resources to “modernize” it—large and prosperous cities have a habit of “improving” the organs in their care and irretrievably losing their history. The organ was unmolested until it went silent in the 1870s.

Fortune struck in the 1960s when Jean-Albert Villard, the organist titulaire

of the F.-H. Clicquot organ at the cathedral of Poitiers, intervened when plans were formulated to modernize the instrument and discard most of its heritage. Villard and the efforts of many other preservationists prevailed, and the work of restoring the organ in its original state was entrusted in 1969 to Robert and Jean-Loup Boisseau. This is the organ we hear today. If you ever wondered why French Baroque music sounds lackluster on modern organs tuned in equal temperament, wonder no longer and buy the download of a new recording of the organ at Houdan by Régis Allard.⁹ It is a revelation; at Houdan the music sounds as it did to its composers and their intent becomes clear.

The limited resources of the community of Houdan were also probably responsible for the incredible economy in the design of the Clicquot organ. It has twenty-one stops distributed on three manuals (the third manual is treble-only), the pedal has no stops and simply couples to the bottom two octaves of the Grand Orgue, and there are no 16' stops. But what looks at first like a tonal design lacking in grandeur is in fact extremely versatile and very grand. The French Classical scaling and voicing is musical and exciting without being in the slightest overbearing—the grandeur derives from its meantone temperament.



The 1739 Louis Alexandre Clicquot organ at Saint James Church, Houdan, France (photo credit: William T. Van Pelt)

Meantone was an invention of the Renaissance, and one of its earliest practitioners was Pietro Aaron, who described his scheme for tuning it in 1523. While earlier temperaments going back all the way to Pythagoras favored pure fifths, the new system favored pure thirds at the expense of the fifths. In Aaron's version there were eight pure thirds, four very impure thirds, reasonable fifths that beat about twice as fast as equally tempered fifths, and a wolf fifth that took up the remaining error. Aaron placed that wolf fifth on G-sharp and E-flat. There is always an error to be accommodated with our twelve-tone octave, and in equal temperament we distribute that error equally with the result that no intervals are in tune without beats.

The wisdom of François Bédos de Celles

Our equally tempered third is a dissonant monster to which we have simply become accustomed. Bédos was well aware of equal temperament and despised it. His thoughts are worth revisiting:

Among these schemes, two are the most worthy of note. One is called the old system, whereby the fifths are unequally tempered [meantone]; and the other is the new, which diminishes all the fifths to a lesser degree, but equally [equal temperament]. The mathematicians and the music-theorists disagree here. The latter, judging only by instinct and ear, cannot accept the new temperament, which they find harsh and less harmonious than the old one. Indeed, the fifths are diminished by only one-twelfth of a comma . . . and all equally, with the result that all major thirds sound blurred, which makes a harsh impression on the ear. According to the old temperament, about eleven fifths are diminished by one-fourth of a comma. This is a greater adjustment than one-twelfth of a comma, but it saves, or keeps perfect, eight major thirds.

Since altering these fifths by one-fourth of a comma still does not lead to a perfect octave, one fifth is sacrificed by having all the rest added to it, making it quite jangled. However, it lies in a seldom-used key. Organ-builders call this fifth the ‘wolf.’ Despite the prestige of the scientists who devised the new system, it has nevertheless been abandoned, even though it is less imperfect than the other, in theory. Music theorists prefer the old system, alleging that fifths may be altered one-fourth of a comma and even more without becoming disagreeable, whereas imperfect thirds must of necessity offend the ear: thus their old system is not inferior to the new . . . Moreover, the composer makes use of the very defects of the scale, finding in it resources for emphasizing the character of his various compositions. Whether the tone be gay, mournful, sublime, majestic, etc., he selects a mode suited to the harmonies most expressive of his idea. The new temperament does not offer this resource. Since all the intervals are equal, they all have the same character, with nothing to offset the harshness of the thirds.¹

The point of meantone is its harmonic purity, tension, and color. The heart of meantone is the pure third, which has a benefit not explicated, but intuited by Bédos. A pure fifth sounds the second and third harmonics of a tone an octave lower, e.g., the interval at middle C to G has an audible subtone that sounds tenor C. Equal temperament fifths come close to purity, and we make use of that subtone to create pedal resultants. But here is a key feature of meantone: its pure thirds sound a subtone two octaves lower, e.g., middle C to E sounds the fourth and fifth harmonics of a subtone that sounds low C. When a French Classic composer uses a pure major third in the tenor, that sound contains a very real and audible subtone at 16' pitch. This is why the Houdan organ sounds grand without a single 16' stop. Listen to this



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Seq	Note	Freq	m3	M3	4	5	m7	M7	M9
8	A#	117.7	-18.7	+0.0	+1.5	-1.1	-1.4	-5.5	-6.5
10	B	123.0	-2.3	+14.8	+1.5	-1.2	+19.0	+38.3	-7.0
2	C	131.6	-2.4	+0.0	+1.6	-1.2	+20.4	-6.1	-7.4
4	C#	137.5	-2.5	+16.5	+1.7	-1.3	+21.5	+43.1	+22.0
6	D	147.1	-2.8	+0.0	+1.9	-1.4	+22.9	-6.9	-8.1
8	D#	157.4	-25.1	+0.0	-12.9	-1.5	-2.0	-7.5	-8.9
10	E	164.5	-3.0	+0.0	+2.0	-1.5	+25.5	+51.4	-9.3
12	F	176.0	-27.9	+0.0	+2.2	-1.6	+27.5	-8.0	-9.7
14	F#	183.9	-3.4	+22.1	+2.3	-1.7	+28.7	+57.4	-10.2
16	G	196.8	-3.8	+0.0	+2.4	-1.9	+30.5	-9.4	-11.1
18	G#	205.6	-3.8	+24.7	+2.5	+12.9	+31.9	+64.3	+32.6
20	A	220.0	-4.0	+0.0	+2.8	-2.0	+34.3	-10.0	-12.1
22	A#	235.4	-37.4	+0.0	+3.0	-2.2	-2.8	-11.0	-13.0
24	B	246.0	-4.7	+29.5	+3.0	-2.3	+38.1	+76.6	-13.9
26	C	263.2	-4.9	+0.0	+3.2	-2.4	+40.8	-12.2	-14.8
28	C#	275.0	-5.0	+33.0	+3.4	-2.5	+42.9	+86.2	+43.9
30	D	294.3	-5.5	+0.0	+3.8	-2.8	+45.9	-13.8	-16.3
32	D#	314.9	-50.1	+0.0	-25.7	-3.0	-4.1	-15.0	-17.8
34	E	329.0	-6.1	+0.0	+4.0	-3.0	+51.0	+102.9	-
36	F	352.0	-55.8	+0.0	+4.4	-3.2	+54.9	-16.0	-

Figure 1

soundclip of the “Suite du premier ton,” from *Livre d’orgue II*, Fugue, by Nicolas Clérambault to get a sense of the 16’ subtones created by meantone’s pure thirds <soundclip1>.⁹

If you take a deep dive into researching the temperament of the Houdan organ you may find different opinions. The notes in the PDF booklet accompanying the recording heard in the soundclips simply states it to be “mésotonique,” and American organbuilders who have visited this organ report that it is tuned in ¼-comma meantone with the wolf on G-sharp and E-flat, which is Pietro Aaron’s version. But according to Timothy Tikker at least one source reports that the Houdan organ may be tuned in the temperament devised by the French Classic organbuilder Dom Bédos, a variant of Aaron’s version.²

Are these two temperaments really different, and are the differences important? At first hearing, the recording of the Houdan organ abounds in pure thirds. Aaron’s version has eight pure thirds, and according to Bédos, his version has seven pure thirds and one “slightly diminished” third on B-flat.³ Tikker states that Bédos’s tuning gained widespread favor in late eighteenth century France with its sonority.²

Beat rates describe sonority

There are many ways to compare the two temperaments. We will use beat rates (beats per second) to determine the relative purity of intervals—and beats are what you actually hear when you play an impure interval.⁴ A pure interval is consonant and has no beats; an impure interval with many beats has dissonant tension. Beat rates depend on actual frequencies, so we must keep in mind that the beat rates we will see in this article are referenced to the specific pitch A = 440 Hz; if the relative pitch is A = 395 Hz, like the organ at Houdan, the beats will be slightly slower. Beats will double for each ascending octave, so if an interval has two beats in the bass, it will have four beats in the tenor, and so on. We use beat rates for this comparison because we want to compare the relative consonances and dissonances of these temperaments, i.e., we want to understand their sonorities.

Pietro Aaron’s meantone

Beat rates can be calculated for all the common intervals, and a table of the beat rates for Pietro Aaron’s meantone is seen in Figure 1.⁵ The second column in Figure 1 lists the notes from A-sharp in the bass octave to F in the middle octave. The third column lists the frequencies of those notes. The next columns show the beat rates for the intervals of the minor third (m3), major third (M3), fourth (4), fifth (5), minor seventh (m7), major seventh (M7), and major ninth (M9). A quick glance at this table will show the eight pure major thirds (0 beats) for the

notes C, D, D-sharp, E, F, G, A, A-sharp. The wolf fifth on G-sharp–D-sharp in the tenor has 12.9 howling beats per second; it will have twice as many beats in the middle octave. There are four very impure thirds on C-sharp, F-sharp, G-sharp, B—Bédos called these “wolf” thirds. From this table you can get a feel for the extreme variation from consonant purity to dissonant impurity in meantone

intervals. Modern conventional wisdom has held that these dissonances are to be avoided, but as Bédos noted, classical composers consciously used these dissonances to enhance emotional effects. Listen to this soundclip of the “Suite du deuxième ton,” *Livre d’orgue*, I. Plein jeu, by Nicolas Clérambault <soundclip2>.⁹ This vibrant color is completely lacking in equal temperament.

Key features of the Bédos temperament

So how does the Bédos temperament differ, and does it have any advantages? This question is not easily answered because Bédos left apparently conflicting instructions: these include tables of various types of commas and some specific instructions for tuning his temperament that do not correlate. There is less conflict when we understand that the tables of commas appear to describe conventional meantone; John Brombaugh has analyzed these commas and the author has used Brombaugh’s frequencies to produce a table of beat rates that are virtually identical to the

Aaron meantone.⁶ Bédos’s comma tables and tuning instructions can be found in the Ferguson translation of Bédos’s monumental work, *The Organ-Builder*.⁸ Referring to Volume I, §§1142–1145, Bédos clearly states that for his temperament there are “three fifths [D-sharp to A-sharp, G to D, B to F-sharp] that are diminished more than the others [beat faster].” Bédos also clearly states in §1145 that the major third A-sharp to D “should be slightly diminished and beat slowly.” A major third tuned flatter than pure is very unusual! Something seems amiss here, but the beat rate program will shed some light.

The construction of the Bédos beat rates

In the first column of Figure 1, the beat rate program shows the sequence of tuning the intervals used in the construction of the table. The analysis of the Bédos temperament uses the same sequence until we get to the A-sharp, and from that point it took a few iterations to get it to the point where the advantages of the Bédos temperament became obvious.

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Historic temperaments

Seq	Note	Freq	m3	M3	4	5	m7	M7	M9
	A#	117.8	-19.5	-1.0	+2.4	-1.5	-2.3	-7.5	-7.7
	B	123.4	-5.0	+14.8	+0.0	-2.5	+16.4	+34.8	-10.3
	C	131.6	-0.0	+0.0	+1.6	-0.0	+21.5	-0.1	-8.1
	C#	137.5	-2.5	+16.5	+1.4	-1.3	+24.4	+43.1	+25.8
8	D	147.0	-2.3	+0.0	+4.0	-1.1	+23.5	-5.6	-7.4
10	D#	157.9	-28.5	+0.0	-14.8	-2.4	-5.4	-16.0	-13.2
2	E	164.5	-0.1	+0.0	+2.0	-0.0	+24.8	+59.1	-10.1
4	F	176.0	-27.9	+0.0	+3.0	-1.6	+31.3	-8.0	-4.9
9	F#	183.8	-2.8	+23.7	+5.0	-1.4	+29.4	+59.0	-9.2
11	G	197.4	-6.0	+0.0	+0.0	-4.0	+26.3	-20.0	-16.5
13	G#	205.6	-0.1	+24.7	+2.5	+14.8	+31.0	+73.8	+34.7
5	A	220.0	-4.0	+0.0	+2.3	-2.0	+39.1	-10.0	-6.1
7	A#	235.7	-39.0	-2.0	+4.8	-3.0	-4.7	-15.0	-15.4
12	B	246.7	-10.0	+29.6	+0.1	-5.0	+32.8	+69.6	-20.6
1	C	263.2	-0.1	+0.0	+3.2	-0.0	+42.9	-0.2	-16.1
6	C#	275.0	-5.0	+33.0	+2.8	-2.5	+48.9	+86.2	+51.6
	D	294.1	-4.5	+0.0	+8.0	-2.3	+47.0	-11.3	-14.8
	D#	315.8	-56.9	+0.0	-29.5	-4.8	-10.8	-32.0	-26.4
	E	329.0	-0.1	+0.0	+4.0	-0.1	+49.7	+118.2	-
	F	352.0	-55.8	+0.0	+6.0	-3.2	+62.6	-16.0	-

Figure 2

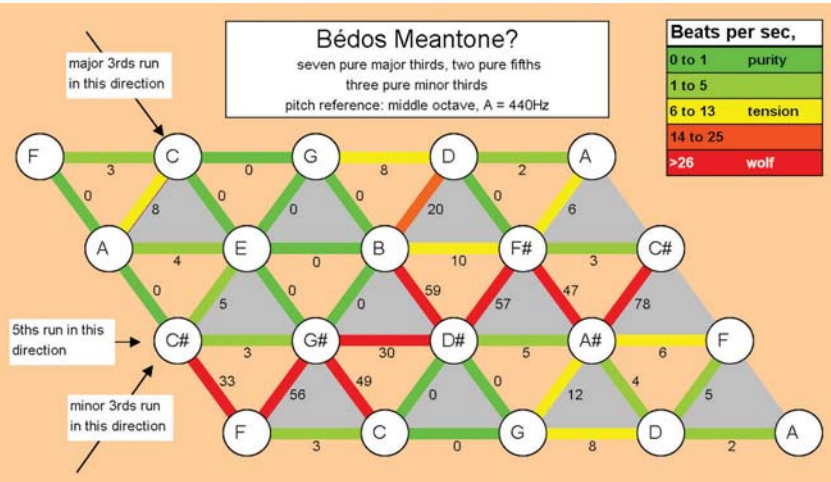


Figure 3a

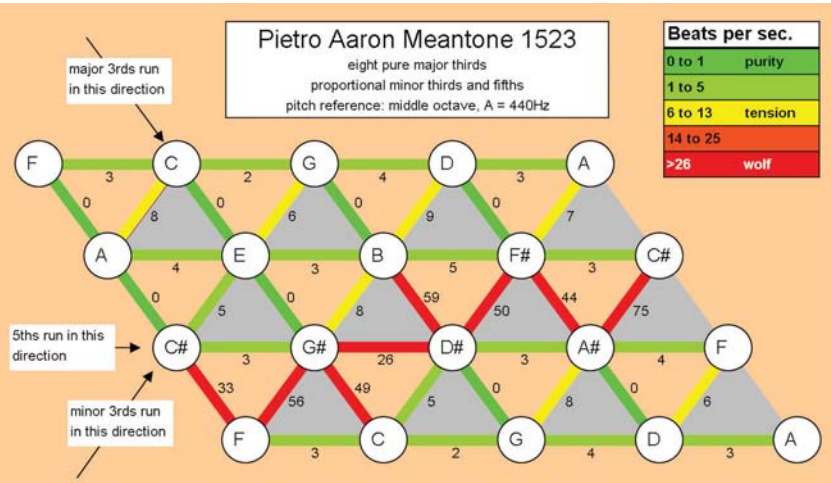


Figure 3b

Those not wanting to dive into the details may skip to the next section.

The use of a plus sign on a beat rate means that we tuned the new note sharp, and a minus sign means we tuned it flat.⁷ Starting with the A-sharp, instead of using the fourth F to A-sharp = +2.2 beats we will use +3.0 beats; Bédos mentions that the fifth B-flat to F beats faster, so the A-sharp will be tuned higher to make the major third on A-sharp to D diminished. We next tune the “diminished” major third so: A-sharp to D = -1.0, making the D diminished from pure by -1.0 beat (it is -2.0 beats an octave higher in the tenor).

The major third D to F-sharp is tuned pure. Next, the fourth A-sharp to D-sharp is tuned +2.4 beats rather than the original +1.5 beats, and Bédos states that this interval will beat faster. It was determined by iteration that this preserves the original purity in the D-sharp major third.

The rest is easy. All of the remaining major thirds, D-sharp to G, G to B, and E to G-sharp are tuned pure. It is very important to note that we have re-tuned G and B; both have new frequencies. **Figure 2** shows the beat rates for the presumed Bédos temperament.

The sonority of the Bédos meantone

If the sound of pure major thirds in Aaron’s meantone is impressive, now try

to imagine the sound of pure fifths, pure major thirds, and pure minor thirds. One result of Bédos’s instructions is that the keys of C and E now have completely pure major and minor triads. And the purity in the key of C extends to the interval of the major seventh. An inspection of the table in Figure 2 will show that we also achieved Bédos’s seven pure major thirds and one slightly diminished major third on B-flat with two beats in the tenor octave.

Bédos did not make clear in his instructions that he significantly changed the beat rates of the fifths C to G and E to B when he diminished the third on B-flat and adjusted for its effects—those fifths are now pure! The pure fifths are part of the source of the confusion in his instructions. Bédos starts with instructions for a normal meantone and then modifies it. Perhaps he thought this would be obvious. The steps for tuning the normal meantone in Figure 1 are included at the end of this article.

A price is paid for this new sonority, which we can see in the worse wolf fifth with 15% more beats. The fifths on D-sharp, G, and B are all now degraded, as noted by Bédos. If this is indeed Bédos’s temperament, it has some very interesting sonorities.

The pure triads are very unusual; only the Kimberger I temperament has two



The keydesk of the Clicquot organ at Saint James Church, Houdan, France (photo credit: William T. Van Pelt)

major triads of such purity (not to be confused with the more common versions, Kimberger II and III).⁴

Graphics read better than numbers

Tables of numbers are difficult to read, so we can get a better feel for the relative sonority of the Bédos meantone by using color graphics to represent the relative purity and tension between the twenty-four major and minor triads. In **Figure 3** we see the Aaron and Bédos meantones represented by major triads in downward facing triangles and minor triads in upwards facing triangles. The lines between the notes are colored to represent purity (bright green), less purity (yellow-green), tension (yellow), and dissonant impurity (orange and red). The actual beat rates are indicated with the numbers placed next to the colored lines. The sonority of the Bédos meantone is now quite evident in the distribution of green.

Key features are satisfied

While we cannot be certain that Bédos’s temperament is represented in Figure 2, the temperament in that table does indeed have an improved sonority, and it follows Bédos’s instructions. The beat rate table in Figure 2 resulted from an attempt to incorporate the diminished third on B-flat with the least amount of adjustment to the Pietro Aaron meantone, and it also resulted in the faster beating fifths on D-sharp, G, and B. These are noted by Bédos as key features of his temperament. The pure major and

minor triads on C and E were not a goal of this exercise; they were the surprising result when the adjustments caused by the diminished third were complete!

Unresolved issues

A survey of the literature will show that Bédos’s instructions have been interpreted in many different ways. Some of this confusion results from the conflicts between Bédos’s specific description of his tuning method and his tables of commas.⁸ Brombaugh has shown that the tables of commas describe normal meantone, but there is one other issue in Bédos’s specific instructions for tuning. He sets the tuning bearings for the third octave of the Prestant, i.e., 1’ to ½’ pitch, and he specifies that the interval G to D has five or six beats per second.³ While this beat rate is faster than the normal meantone fifth, it is much slower than the beats obtained for that interval in Figure 2: those beats will be faster in the octave of his tuning bearings.

Other interpretations of the Bédos tuning instructions may yield different results than those in Figure 2, but any new interpretation must also satisfy the constraints Bédos has described: a diminished third on B-flat and the faster beating fifths on D-sharp, G, and B. Many interpretations of the Bédos temperament exist, but only the interpretation in Figure 2 meets all of those constraints.

The Clicquot organ at Houdan

It is reasonably certain that the Houdan organ is tuned in ¼-comma

Pietro Aaron meantone. But the value of controversies is that they push us to re-explore our previous assumptions, and the exercise in this article may shed new light on the temperament of François Bédos de Celles.

I hope you enjoy the remarkable meantone sonority of the Houdan organ as much as I do. Two recent recordings are well worth your money.^{9, 10}

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with twenty-seven patents. He has authored four hardbound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.

Notes & References

1. François Bédos de Celles, O.S.B., *The Organ-Builder*, an English translation of the original *L'Art du facteur d'orgues*, 1766–1778, by Charles Ferguson, The Sunbury Press, 1977, pp. 230–231, §1135.
2. Personal communication, January 2019.
3. *The Organ-Builder*, p. 233, §§1140, 1142.
4. Michael McNeil, “Exploring the Sound of Keyboard Tunings,” *THE DIAPASON*, April 2016, pp. 20–21. This article gives a description of the tradeoffs when comparing temperaments with cents or beat rates.
5. Detailed and accurate instructions for tuning the Pietro Aaron temperament that appears in this table may be found in *Tuning the Historical Temperaments by Ear*, by Owen Jorgensen, Northern Michigan University Press, Marquette, 1977, pp. 173–177. An abbreviated version is appended to this article.
6. Personal communication, April 2019.
7. This program and the instructions for its use are contained in a DVD with the author's book, *The Sound of Pipe Organs*, CC&A, 2014, Amazon.com. The program is admittedly difficult to use.
8. *The Organ-Builder*, pp. 230–234.
9. Régis Allard, *Magnificat 1739*, Editions Hortus, 2017. Available as a download from

1739 Louis Alexandre Clicquot organ			
Positif (Manual I, 48 notes)		1 3/4'	Tierce
8'	Bourdon		Plein jeu IV
4'	Flute	8'	Trompette
2 3/4'	Nazard	4'	Clairon
2'	Doublette	8'	Voix humaine
1 3/4'	Tierce		Cornet V
	Plein jeu V		
8'	Cromorne		
Grand Orgue (Manual II, 48 notes)			Récit (Manual III, 25 notes)
8'	Montre		Cornet V
8'	Bourdon	8'	Trompette
4'	Prestant		
2 3/4'	Nazard		Two-octave pedalboard permanently coupled to Grand-Orgue
2'	Doublette		Shove coupler I/II
2'	Quarte de Nazard		Tremblant doux
			Tremblant forte
			Pitch A = 395 Hz
			Meantone temperament

www.editionshortus.com. The tuning of the Houdan organ in this recording is spotless.

10. Michel Chapuis and Emmanuel Mandrin, *Marc-Antoine Charpentier: Messe pour le Port-Royal*, E 8598, Auvidis, France, 1997. This recording showcases the accompanimental balances of the Houdan organ with solo voices. The radiance of the meantone purity with the voices is remarkable.

Method for tuning the Aaron meantone:⁵

Inputs to the beat rate program are noted in []

1. Tune middle C. [263.2] This will yield A = 440Hz. (McNeil)
2. Tune C below middle C pure to middle C. [C–C]
3. Tune E below middle C pure to C below middle C. [C–E]
4. Tune G-sharp below middle C pure to E below middle C. [E + G#]
5. Test all C, E, and G-sharp for purity.
6. Tune F below middle C pure to C below middle C and then raise F until it beats equally (1.6 beats) between the

two Cs. [C + F + 1.6]

7. Tune A below middle C pure to F below middle C. Test that tenor C to A and tenor E to A beat equally (2.0 beats). [F + A]

8. Tune C-sharp above middle C pure to A below middle C. Test that C-sharp above middle C beats equally with G-sharp and E below middle C (2.5 beats). [A + C#]

9. Tune the C-sharp below middle C pure to the C-sharp above middle C. Test that both C-sharps beat equally with the E below middle C (2.5 beats).

10. Tune A-sharp below middle C pure to F below middle C, and then raise the A-sharp until it beats at the same rate as the small minor third A-sharp–C-sharp (2.2 beats). [F + A# + 2.2]

11. Tune the A-sharp an octave lower than middle C pure to the A-sharp below middle C. Again, test that A-sharp–F and A-sharp–C-sharp beats equally (1.1 beats), where A-sharp is an octave lower than middle C.

12. Tune D below middle C pure to



Saint James Church, Houdan, France (photo credit: William T. Van Pelt)

the lower A-sharp. Test that the interval D–A beats 1.4 compared to the interval F–middle C at 1.6 beats. [A# + D]

13. Tune F-sharp below middle C pure to D below middle C. Test that the C-sharps above and below the F-sharp beat equally (1.7 beats). [D + F#]

14. Tune D-sharp below middle C pure to the lower A-sharp and then raise the D-sharp until it beats equally between the lower and upper A-sharp (1.5 beats). [A# + D# + 1.5]

15. Tune G below middle C pure to D-sharp below middle C. [D# + G]

16. Tune B below middle C pure to G below middle C. [G + B]

17. Tune B an octave below middle C pure to B below middle C. Test that D-sharp–A-sharp beats equally with E–B in the octave below middle C (1.5 beats).

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Orgues Létourneau, St-Hyacinthe, Québec, Canada

A new chapter begins

This isn't the article we had intended to publish in this issue of *THE DIAPASON*. As with so many other things this year, the completion of a pipe organ we had anticipated sharing here has been delayed by complications arising from the coronavirus pandemic. We will provide details about our 75-rank instrument for First United Methodist Church in Lubbock, Texas—the rendering of which is featured on the cover—in a later issue.

Nonetheless, we felt this is an opportunity to detail some of the recent changes at Orgues Létourneau. The news of Fernand Létourneau selling the company last November to Dr. Dudley Oakes was publicized widely but was necessarily brief. 2019 was Orgues Létourneau's fortieth year of continuous operation. Over this time, the company has built over 140 new pipe organs around the world and has rebuilt or restored countless others.

The sale of an organbuilding enterprise is delicate, as is surely the case with any business providing personalized products that are evaluated subjectively. This sense of risk is heightened in our unique industry, thanks to some well-known collapses, even if they were decades ago. Then again, there are examples of well-planned and orderly ownership changes, including the recent transition at Dobson Pipe Organ Builders. Any success-fail probability equation would involve changes in the quality of the product post-sale, the circumstances of the sale, the actors involved, the overall economic climate, and broader trends in the pipe organ world. The role of simple luck can't be overlooked either.

Despite the global uncertainty at present, we are thankful that our organ building team at Létourneau will be busy well into the future. The aforementioned instrument for First United Methodist Church, Lubbock, will be followed later this year by a 36-rank instrument for Alumni Chapel of Michigan State University in East Lansing, Michigan. The Aeolian-Skinner/M. P. Möller pipe organ from Market Square Presbyterian Church of Harrisburg, Pennsylvania, is currently in our workshops where we are hard at work transforming it into our Opus 136 (IV/83). Létourneau's Opus 127 from St. Mark's School of Dallas, Texas, has also returned to our workshops; this 61-rank instrument suffered considerably last fall when a tornado tore through the school's North Dallas neighborhood. We will be comprehensively rebuilding the organ, including a new

case and console. There are a number of other exciting projects we look forward to sharing with you in due course, including a major concert hall instrument.

In the meantime, we trust you'll enjoy the following conversation with Fernand Létourneau about his early days and an introduction to company's revamped management team. We finish with a preview of what's ahead from Létourneau's new president, Dudley Oakes.

—Andrew Forrest

A conversation with Fernand Létourneau

Fernand Létourneau began his organbuilding career at Casavant Frères in 1965. He worked briefly in nearly every department, but his excellent ear—honed as a trumpeter in a local band—led him to the voicing department where he apprenticed under Paul Proulx. Proulx was known internally as Larry Phelps's protégé, showing unusual finesse voicing flue pipes with open toes and unnicked languids. Fernand also learned reed voicing from his uncle, Jean-Paul Létourneau, who was regarded as the company's finest reed voicer for much of the twentieth century. Having the benefit of two exceptional instructors, Fernand was soon a skilled voicer for both flue and reed pipes. This versatility kept him on the road as a tonal finisher, and by the end of the Phelps era he was the company's top trouble-shooter.

Gerhard Brunzema came to Québec from Germany as Phelps's successor in 1972. Fernand credits Brunzema for having taught him a great deal, especially in the area of mechanical key actions. Brunzema soon invited Fernand to serve as assistant tonal director, a role that drew Fernand into the company's most prestigious projects and allowed him to continue as the company's top problem solver.

Events over the next few years, however, caused Fernand to realize that further advancement at Casavant was unlikely. He pondered starting his own company, but more immediately, he planned a study trip to Europe with Brunzema's tacit support. Fernand was successful in obtaining a grant from the Canadian Council of the Arts of \$2,700 CAN in 1978 for the study trip, and consequently, Fernand resigned from Casavant. Soon after, he was on his way to Europe to study the voicing techniques in unaltered historic instruments.

While he mentions the Schnitger organ of Alkmaar and the Müller organ of the St-Bavo Church in Haarlem, Fernand singles out the 1790 Clicquot organ at the Cathedral in Poitiers as the one that perhaps impressed him the most.

Here, he met Jean-Albert Villard, the titular organist, whom he remembers as being extremely kind. After introducing themselves, Fernand recalled the two men went into the instrument, and after a few minutes of Fernand looking closely at the pipework—but being extremely careful not to touch anything—Villard looked at him and exclaimed impatiently, “Well, come on then, pick up the pipes!” As Fernand recounts the story with a laugh, “Needless to say, he didn't have to say it twice!” The two men stayed in touch, with Villard writing a letter to Fernand the following year with the question, “Aren't you a little young to start out as an organbuilder?”

Tender age of 34 notwithstanding, Fernand Létourneau launched Orgues Létourneau in January of 1979 from his home in Ste-Rosalie, Québec. He continued to take on freelance voicing contracts but was soon invited to put forward a bid for a practice organ at the Conservatoire de musique du Québec à Hull (now Gatineau). It turned out to be the company's very first instrument, with Fernand recalling the director, Monsieur Aimé Lainesse, asking him, “Have you ever built an organ?”

“No, this will be my first,” replied Fernand with some trepidation.

“Oh yes? Well, if no one gives you a chance to build your first instrument, you will never build your second. Monsieur Létourneau, I will give you that chance, you will build your first instrument.”

The next three Létourneau instruments went “down under,” thanks to Fernand's work on a Pogson pipe organ at the Sydney Conservatorium of Music prior to the construction of Opus 1. Fernand's revoicing of this instrument won the acclaim of the late Australian organist David Rumsey, who then enthusiastically supported Fernand's proposals for St. Alban's Church in Epping (Opus 2), for the residence of Dr. Neil Cameron of Sydney (Opus 3), and for the Sydney Church of England Girls' Grammar School in Darlinghurst (Opus 4).

Each of these instruments was built in Fernand's basement with another former Casavant employee, the cabinetmaker Noël Bilodeau. Also assisting were Yvan Blouin and Sylvain Létourneau, both of whom are still with Létourneau today. Fernand smiles when describing the unremarkable tools they used in those days, though he notes that he allowed himself one new woodworking machine with each new contract.

Fernand also highlights the importance of a publicist and supporter, Maurice Roy, in those early years, who wanted Fernand to advertise his skills. Fernand was reluctant, telling Maurice



Fernand Létourneau voicing a pipe (photo credit: Orgues Létourneau)

advertising was expensive and it wasn't worth it. Maurice ultimately carried the day, arguing, “Come on, Fernand! If you're excellent but you're the only one who knows it, that's not worth five cents!” Indeed, Maurice Roy was unflagging as a publicist for the company and its work, from those early days through the late 1990s when his health began to fail.

While he had initially planned to build a workshop on the land behind his home, Fernand decided in 1983 to buy a building at a bargain price from the City of Saint-Hyacinthe. The building, the company's headquarters to this day on rue Savoie, was a redundant water treatment facility. With its multiple levels and 18-inch-thick concrete walls, Fernand notes its transformation into a workshop for organbuilding cost over four times its purchase price.

As the conversation nears its close, Fernand looks back and acknowledges he had something to prove in starting his own company, that he wanted to create something remarkable. He remains surprised nonetheless at the extent of his success, “If someone had told me forty years ago that the company would be what it is today, I wouldn't have believed them.” He also notes how far the team of organbuilders currently at Létourneau has come: “I am proud that many at Létourneau today are really specialists in their fields. Some of our people today are among the best I have ever worked with.”

Asked what advice he might offer his successor Dudley Oakes, his closing thoughts are in a similar vein: “I have great faith in Dudley and in the company going into the future. Dudley takes care of his customers, and I am delighted he wanted to step up and guide the company through its next chapter. I would tell Dudley to trust his team; you can't do it all, and they want to keep you happy, they won't let you down.”

The Létourneau Team

Dudley Oakes has served as a liaison for over thirty years between the company and hundreds of clients throughout the United States. Having purchased the company in November 2019, Dr. Oakes is currently dividing his time between the company's workshop in Saint-Hyacinthe, Québec, and his home in Winchester, Virginia. He received a Doctor of Musical Arts degree from the University of Michigan in 1987 and has subsequently held positions at several prestigious churches across the United States. A distinguished concert organist and teacher, Dr. Oakes has lectured and played recitals across North America as well as in Italy, France, Germany, England, and Russia.



Andrew Forrest began his organbuilding career with Létourneau in February 1999, was named Artistic Director in 2008, and was appointed Vice President of the company in 2019. He oversees the company with a focus on individual projects, including meeting with clients, preparing proposals, setting artistic benchmarks, and directing tonal finishing. An organist himself, Mr. Forrest's interests include the art of pipe scaling, mixture compositions, reed shallots, and other details that go into tone production. He was elected President of the Associated Pipe Organ Builders of America (APOBA) in May 2020. Mr. Forrest holds a Bachelor of Arts degree from Carleton University.



Georges Trépanier holds diplomas in administration and international commerce from Montréal's prestigious HEC business school. After overseeing the company's accounting for over a decade, he was named General Manager in March 2015. In this role, Mr. Trépanier ably manages the company's financial affairs as well as relations with the various levels of government. As a boy, he studied piano for seven years, which translated into his interest in organbuilding. Over the years, Mr. Trépanier has participated in several pipe organ installations across the United States and Australia.





Fernand Létourneau and Dudley Oakes sign paperwork marking the sale of Orgues Létourneau in the company's 40th year (photo credit: Orgues Létourneau)

The preceding text is an edited transcription of a conversation that took place in French between Fernand Létourneau and Andrew Forrest at the Létourneau home on July 20, 2020.

A look ahead from the president

I have always been fascinated with the pipe organ. At the age of six, I begged my parents to allow me to play the organ but had to follow the usual course of studying piano all through elementary and secondary school. Eventually, the time came when I had sufficient piano background to have a seat at the organ console of Trinity United Methodist Church in Richmond, Virginia. I will never forget the sheer excitement; it was an electronic organ, but little did this kid care!

I later had the opportunity to visit Second Presbyterian Church in downtown Richmond, where a high school friend was a member. There I experienced a three-manual pipe organ that produced some of the most amazing sounds I had ever heard. I graduated from high school in 1973 able to play all of the *Eight Little Preludes and Fugues* by Bach (or whomever wrote them). Ignoring the objections of my business-oriented father, I

proceeded to earn a Bachelor of Music degree from the University of Richmond and followed this immediately by immersing myself in the organ program of the University of Michigan.

At Michigan, it was magical. I was flooded with all the goodness imaginable by four competent, compelling, and selfless teachers for whom a student's progress was their *raison d'être*. I learned about the organ, about music, and about life. I was primed for a lifetime ahead as a musician by the likes of Robert Clark, Marilyn Mason, James Kibbie, and Robert Glasgow. I also had the opportunity to compete for le Grand Prix de Chartres twice, and while I didn't win, the value of those experiences far outweighs any disappointment.

My love for the organ has always gone beyond playing it; I am fascinated by the variety of sounds available and the manner in which sound is made. I have an innate love for objects of beauty and integrity that extends well beyond pipe organs. Such objects typically include gorgeous woods, beautiful metals, exquisite craftsmanship, a keen eye for detail, or are simply of the highest order because of their perfect execution. The pipe organ

just happens to combine all these things to create a world that I adore.

I joined with Létourneau in 1987 when I had finished my Doctor of Musical Arts at the University of Michigan. Fernand Létourneau was looking for an organist to represent him in the United States; his staff at Létourneau at that time was technically superb but only a few were musicians. In my student days, I was one of sixty organ students divided between three studios, and while U of M was one of the bigger schools, there were others as well. Organists like me were being trained and educated across North America, so it seemed clear there would be a need for better instruments in time.

In those early days, I was doing church music ministry, teaching music at a college, and representing Fernand's company. I was also the only native English speaker at Létourneau, so I inevitably worked on the company's documents for English-speaking clients, whether it was my project or not! In this way, I found myself in the middle of projects with H. M. The Tower of London, St. Andrew's Anglican Cathedral (Sydney, Australia), and Pembroke College (The University of Oxford) among others. This was a great vantage point from which to learn about the instrument and the company's approach to organbuilding.

The company's profile in the United States grew quickly in the early 1990s, and I enjoyed my work; I loved telling people that I was the luckiest person alive. I was able to play the organ, to teach students, and to work in organbuilding almost every day. Really, who could ask for more? Over the past three decades with Létourneau, I have seen joy countless times on the faces of congregants when they hear their new instrument for the first time. I have heard stunning recitals on our pipe organs by renowned artists. I have heard the extraordinary choir in the chapel of Selwyn College at the University of Cambridge accompanied by our Opus 95. In many cases, I have performed concerts on these same instruments. The one constant through all these experiences has been that our lives are all immeasurably richer because of the beauty that these pipe organs provide.

One of the great successes I have observed within the Létourneau company over three decades is the talented and experienced group of artisans that work for the company today. This team is a tremendous source of encouragement to me. Fernand understood that a strong team would lead to repeated successes, so he set out to surround himself with talented and hard-working individuals. With the team I have inherited and some strategic additions coming in the future,

we are poised to realize some thrilling organ projects in a climate that demands our best mechanically and musically. It is reassuring to receive inquiries from around the world and to know that Létourneau is truly equipped, as one of the finest shops in North America, to respond to a variety of challenges.

I can predict the next three years or so as much of that time is already committed to some exciting projects. We know we will be going "all out" to satisfy clients in Texas, Utah, Michigan, Pennsylvania, the District of Columbia, Ontario, Tennessee, and Alabama. I am confident that other contracts will come forward as well, but I expect the needs of our clients will influence where we go and what we do over the medium term and beyond.

Why did I buy the Létourneau company? That's easy; it was because I love what we do. Fernand built the company for forty years, but we're also friends, I knew he wanted to retire. I have never known a harder working man, and he has earned the right to step back and enjoy his golden years. With my experience and knowledge of the company, it is an honor to step in and take the company in some exciting new directions. In fact, Fernand set a standard decades ago when he remarked that each Létourneau organ should somehow be better than the last one. It is a noble idea and one we will continue to follow as long as I own the company.

In terms of changes since I took over, we're working hard to perfect what we already do, to keep making our instruments and our team better and better. Our relationships, from initial meetings through installation and tonal finishing through the organ's dedication, are crucial to our success. Our instruments need to reflect our best work, whether that work comes from our hands, our minds, or our hearts. We love what we do and we want those who experience our instruments to feel that too.

More broadly, the pipe organ industry will endure ups and downs, but I am certain organbuilding will always have a place in the world. So long as there are people who play the organ musically, there will always be the need for our instruments.

In the end, superb pipe organs are our goal. One question I always ask when talking about our pipe organs has nothing to do with the number of pipes or ranks. Rather, what I want to know is, "Is it musical?" This renewed pursuit of musicality is, I feel, the best way to honor Fernand Létourneau's legacy going forward.

—Dudley Oakes

Builder's website:
<http://letourneauorgans.com/>

Photo credits: headshot of Dudley Oakes by John Westervelt; other team photos by Chantale Lecours.

Dany Nault began his organbuilding career at Létourneau casting pipe metal at the age of 18. He rose quickly to the position of chief pipe maker and oversaw the production of hundreds of ranks of pipes over a twelve-year period. Mr. Nault decided in 2013 to study industrial engineering on a full-time basis, and upon completing the program, he worked as a technician and later manager in the manufacturing sector. In February 2020, Mr. Nault returned to Létourneau as Director of Production. His responsibilities in this role include overseeing production schedules, enhancing productivity, developing departmental quality improvement plans, and raising safety standards.



Létourneau's goal with visual proposals is to offer a realistic sense of how an instrument will look once installed. As Artistic Designer, **Claude Demers** is the creative mind behind each instrument's visual concept, designing each organ case in AutoCAD and overseeing its transformation into a three-dimensional illustration. He holds a diploma in architecture as well as a certificate in electronics. Mr. Demers is an accomplished wood carver, having sculpted the wood carvings on many of the company's instruments over the years. He has been with the company since 1988.



François Carrier began at Létourneau in 1989 after training as a cabinetmaker. Over the years, he gained experience throughout the company working as a cabinetmaker, wood finisher, voicing assistant, installer, and windchest builder, serving as head of this last department for a decade. His interest in design led him to complete several intensive courses in architectural drafting and AutoCAD; he was promoted to the position of Technical Designer in 2008. Working closely with Mr. Demers and Mr. Forrest, Mr. Carrier translates the initial designs for each instrument into completed production drawings to enable construction in our workshops.



New Organs

Schoenstein & Co.,
Benicia, California
Basilica of the National Shrine
of Mary, Queen of the Universe,
Orlando, Florida

This modern basilica is based on the size and shape of the fourth-century Saint Peter's Basilica in Rome. It seats 2,000 and is a place of pilgrimage for the millions of international tourists who visit Orlando each year. The extensive music program with professional choir is directed by William F. Picher. The shrine has a busy calendar of Masses, numerous special celebrations, and regular concerts. Dr. Picher envisioned an instrument of extremely broad tonal flexibility, something like the one we built for the Conference Center in Salt Lake City.

The organ had to be large enough to match the acoustic of this huge building. Its size is illustrated by the 32' pipes in display. Behind the pipes on the left are the Great, Swell, and Choir divisions. On the right are Solo and Pedal. The console and singers are to the left of the sanctuary along with a small Positive division to provide an intimate sense of pitch and rhythm. The Gallery division is at the west end. Casework was designed in cooperation with Cameron Bird of Jackson & Ryan Architects and built by New Holland Church Furniture.

The acoustic of the Basilica maintains clarity throughout the space and is especially sensitive to subtle tonal color differences among the stops. This, along with five divisions under expression plus double expression in the Swell allows a kaleidoscopic color and dynamic range. Among the special features is a string division in the Gallery, which is designed to create a celestial atmosphere as worshippers enter for Mass. There are two powerful solo reeds, both under



Basilica of the National Shrine of Mary, Queen of the Universe



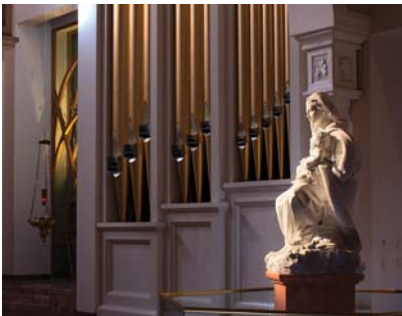
The rear of the nave and the Gallery organ façade

expression—Tuba Magna in the main organ and Grand Harmonic Trumpet in the Gallery. The Solo includes six genuine Wurlitzer stops. As in our Salt Lake City organ, these were selected to broaden the tonal palette. Each of these six stops is used in the ensemble the same way any other attractive tone would be.

This grand organ is the largest we have built for a Roman Catholic church in our 143-year history. It has very special meaning for our firm and our

founding family. Surely our founder, Felix F. Schoenstein, a devout Catholic who dedicated two children and two grandchildren to Catholic religious orders and built his very first organ for a Marian church, would be pleased. Having emigrated from Germany, he would be especially honored to know the organ will be serving an international assembly from among the 75 million who visit Orlando yearly.

—Jack M. Bethards, President
Schoenstein & Co.



Detail of main organ façade

Schoenstein & Co.

The Caporella Family Organ, Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, Florida

Four manuals, 70 voices, 86 ranks	
Electric-pneumatic action	
GREAT (II) 5" wind	
32' Lieblich Gedeckt (TC – Sw)	
16' Double Open Diapason	61 pipes
8' Phonon Diapason (Solo)	
8' Open Diapason	61 pipes
8' Small Open Diapason (ext)	12 pipes
8' Gallery Diapasons (II)	
8' Harmonic Flute	61 pipes
8' Gallery Strings (VIII)	
8' Aeoline (Choir)	
8' Bourdon	61 pipes
4' Principal	61 pipes
4' Spire Flute	61 pipes
2' Fifteenth	61 pipes
2' Mixture <i>mf</i> (III)	167 pipes
2' Mixture <i>f</i> (IV)	201 pipes
8' Trumpet	61 pipes
8' Tuba Magna (Solo)	
8' Tuba Chorus †	
8' Grand Harmonic Trumpet (Gallery)	
Gallery on Great	
Positive on Great	
† Tuba Magna at 16', 8', 4'	
SWELL (III–enclosed) 5½" wind	
16' Lieblich Bourdon (ext Stopped Diapason)	12 pipes
8' Open Diapason	61 pipes
8' Stopped Diapason	61 pipes
8' Viole de gambe	61 pipes
8' Voix céleste	61 pipes
8' Gallery Strings (VIII)	
4' Principal	61 pipes
4' Harmonic Flute	61 pipes
2' Harmonic Piccolo	61 pipes
2½' Cornet (III)	176 pipes
8' Oboe	61 pipes
Tremulant	
Stops under double expression, 10" wind	
8' Erzähler	61 pipes
8' Erzähler Celeste (TC)	49 pipes
2' Mixture <i>ff</i> (IV)	215 pipes
16' Posaune	61 pipes

8' Cornopean	61 pipes
4' Clarion	61 pipes
8' Vox Humana (Solo)	
Swell 16'	
Swell Unison Off	
Swell 4'	
Gallery on Swell	
Positive on Swell	
CHOIR (I – enclosed) 5½" wind	
16' Aeoline (ext)	12 pipes
8' Open Diapason	61 pipes
8' Chimney Flute	61 pipes
8' Gallery Strings (VIII)	
8' Aeoline	61 pipes
8' Unda Maris (TC)	49 pipes
4' Fugara	61 pipes
4' Silver Flute	61 pipes
2½' Nazard	61 pipes
2' Blockflöte	61 pipes
1½' Tierce	54 pipes
2' Mixture <i>mf</i> (IV–V)	285 pipes
16' Bass Horn (ext Fl Horn)	12 pipes
8' Trumpet	61 pipes
8' Flügel Horn	61 pipes
8' English Horn	61 pipes
8' Clarinet	61 pipes
Tremulant	
Choir 16'	
Choir Unison Off	
Choir 4'	
8' Tuba Magna (Solo)	
Gallery on Choir	
Positive on Choir	
SOLO (IV–enclosed) 10" wind	
16' Tibia Clausa (1–12 Pedal Bourdon)	85 pipes
8' Phonon Diapason	73 pipes
8' Symphonic Flute	61 pipes
8' Tibia Clausa (ext)	
8' Concert Flute	73 pipes
8' Gamba	85 pipes
8' Gamba Celeste	61 pipes
8' Viol d'Orchestre	73 pipes
8' Viol Celeste	73 pipes
8' Gallery Strings (VIII)	

4' Octave (ext 8' Phonon Diapason)	
4' Piccolo (ext Tibia)	
4' Flute (ext Concert Flute)	
4' Gambette (ext Gamba)	
4' Viol Celeste (II – Violes)	
2½' Twelfth (ext Tibia)	
2' Fifteenth (ext Gamba)	
2' Piccolo (ext Tibia)	
1½' Tierce (ext Tibia)	
16' Corno di Bassetto	73 pipes
8' Tuba Horn	61 pipes
8' French Horn	61 pipes
8' Corno di Bassetto (ext)	
8' Vox Humana †	61 pipes
8' Tuben (III – Swell)	
Tremulant	
Variable Tremulant	
Solo 16'	
Solo Unison Off	
Solo 4'	
8' Tuba Magna (15" wind)	61 pipes
8' Grand Harmonic Trumpet (Gallery)	
Gallery on Solo	
Positive on Solo	
† Separate Tremulant – slow <i>p</i> /fast <i>f</i>	
POSITIVE (unenclosed–floating) 4" wind	
8' Salicional	61 pipes
8' Lieblich Gedeckt	61 pipes
4' Salicet (ext)	12 pipes
4' Lieblich Flute (ext)	12 pipes
2' Fifteenth (ext)	12 pipes
GALLERY (floating) 5" wind	
Unenclosed Stops	
16' Double Diapason (ext Diapason No.2)	12 pipes
8' Open Diapason No.1	61 pipes
8' Open Diapason No.2	61 pipes
4' Octave (ext Diap No.2)	12 pipes
Enclosed Stops	
16' Bass Viol (ext Viola Pomp)	12 pipes
8' Viola Pomposa	73 pipes
8' Viola Celeste	73 pipes
8' Gamba Celeste (II) †	129 pipes
8' Violin	73 pipes

8' Violin Celeste	68 pipes
8' Voix Sérénissime (II) †	129 pipes
4' Violina (ext Viola Pomposa)	
8' Grand Harmonic Trumpet ††	61 pipes
† Unison 73, Celeste (TC) 56	
†† 10" wind	
PEDAL (enclosed) 5"–15" wind	
32' Open Metal (unenclosed)	32 pipes
32' Resultant	
16' Open Wood	32 pipes
16' Open Metal (ext 32')	12 pipes
16' Double Open Diapason (Great)	
16' Diaphone (Solo)	12 pipes
(ext Phonon Diapason)	
16' Diapason (Gallery)	
16' Violone	32 pipes
16' Bourdon	32 pipes
16' Aeoline (Choir)	
16' Bass Viol (Gallery)	
16' Lieblich Bourdon (Sw)	
8' Principal	32 pipes
8' Bourdon (ext 16')	12 pipes
8' Tibia Clausa (Solo)	
8' Violone (ext 16')	12 pipes
8' Flute (Great)	
8' Stopped Diapason (Swell)	
4' Fifteenth	32 pipes
4' Flute (Great)	
2' Mixture <i>mf</i> (IV–V Choir)	
32' Cornet (derived)	
32' Contra Trombone (ext)	12 pipes
16' Trombone	32 pipes
16' Posaune (Swell)	
16' Bass Horn (Choir)	
8' Tuba Magna (Solo)	
8' Tromba (ext 16')	12 pipes
8' Posaune (Swell)	
8' Octave Tromba (ext 16')	12 pipes
4' Corno di Bassetto (Solo)	
8' Pizzicato Bass	
Gallery on Pedal	
Positive on Pedal	

Reviews

Book Reviews

The Aeolian Pipe Organ and Its Music, Second Edition, by Rollin Smith, OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2018. 638 + xxvi pages, hardbound, 239 illustrations, mostly black and white, \$89.99. Available from www.organhistoricalociety.org.

The first edition of this book appeared in 1998. The well-known, green hard-bound volume of over 500 pages was instantly a must-have for the bookshelves of organ aficionados. It would sell out of stock for the Organ Historical Society, yet its continued demand meant that used copies were consistently sold for several times the original purchase price. A few books in the organ world have attained such popularity, but not many.

The second edition, published twenty years later, is apparently just as popular as the first, as the OHS has sold the vast majority of the inventory of the hard-bound version, and after these are gone, the book will be available only in a paperback form. If you do not have your copy yet, you may well wish to have one before you are limited in your choice of binding.

This study of the Aeolian Company and its pipe organs, with additional information on non-pipe organs built by Aeolian, is incredibly complete and presented in an engaging and enlightening fashion. The company is surely best known as America's most successful and prolific builder of residence organs, along with its equally successful player mechanism and extensive roll catalogue. One could argue that Aeolian was the nation's most successful international organbuilder, with sales of instruments as far afield as Australia, Cuba, the British Isles, Continental Europe, and South America.

This book is surely of interest and value to organ historians. Those who enjoy American social history of the late nineteenth and early twentieth centuries will even enjoy chapters such as "Aeolian Patrons" and "Organists Who Recorded for the Aeolian Duo-Art Player Organ." This book is often touted as a companion for Smith's *Pipe Organs of the Rich and Famous*, also available from the OHS. Between the two volumes, a vivid picture of the very wealthy society members who owned Aeolian organs and the cadre of organists who played them comes alive. Additional chapters include topics such as Aeolian's rolls and the player mechanisms, music composed for the Aeolian player organ, and Igor Stravinsky and Leopold Stokowski and their connections to the company.

Approximately half of the book is devoted to appendices, and these are no less interesting than the narrative at the front. The Aeolian opus list is presented with much more information than found in the first edition. Organs are listed by opus number, by purchaser ("patron"), and by geographical location. Aeolian's 116-note rolls and Duo-Art rolls are enumerated. A glossary of Aeolian's pipe organ stop names is presented for each era of the company's styles: Italian-English nomenclature, "Simplified English" nomenclature, and Aeolian organ names used after 1907. The annual number of contracts signed, annual average wages by workers in the organ industry, and Aeolian's annual production income make for interesting reading as well. And, as one would expect, a plethora of organ specifications and photographs are presented.

The hardbound version is sturdily bound, with high-quality glossy paper. The book weighs 70 ounces, so it is hardly a pocket reader. The first edition

set a standard for authors of organbuilding history to model, and this volume has raised the standard again.

—Stephen Schnurr
Gary, Indiana

Choral Music

These anthems are perfect for the smaller choir, with texts and music that are easily accessible. I direct a church choir of about a dozen voices, and each voice is integral to the ensemble. These pieces were carefully chosen, a couple titles recommended by colleagues who have a similar situation. Each title became an instant favorite with the choir as well as the congregation, with many of our church members greatly moved. In fact, our pastor has even made comments about each of them from the pulpit. I hope you enjoy these selections. Sample pages of each anthem are available at respective publishers' websites.

I Am Making All Things New, by David von Kampen. SATB and piano, Concordia Publishing House, #98-4283, \$1.90 (E+). Available from cph.org.

The composer has masterfully crafted the text of Rev. 21:4-5 (ESV) into a powerfully inspiring piece for SATB voices and piano. Compositional techniques include declamatory writing, polytextuality, and skillful use of various keys. Perfect for Easter Vigil, Easter season, All Saints' Day, funerals, and for general use. Beautifully written.

How Firm a Foundation, arranged by Gilbert M. Martin. SATB, Exultation (a division of the Lorenz Corporation), #10/1481L, \$2.55 (E+). Available from lorenz.com.

From a quiet beginning to a powerful and climactic ending, the familiar hymn-tune FOUNDATION is taken through its paces with a supportive accompaniment, a key change, and a verse in canon.

Psalms 139, by Allen Pote. SATB voices and piano, Choristers Guild, #CGA610, \$2.10 (E+). Available from choristersguild.org.

Here is a beautifully lyrical setting of this thought-provoking Psalm, "Lord, you have searched me and known me." The marriage of text and music are perfectly in sync, providing a heart-rending piece that singers and congregation can both relate to.

All Will Be Well, by Richard Clemmitt. GIA Publications, G-7997, \$2.00 (E). Available from giamusic.com.

This charming choral gem is an easily learned piece for just about any occasion. Based on the writings of Julian of Norwich, the text provides images of family and community, faithfulness, the love of God to us, and times of difficulty. The melody is lyrical and memorable with a bit of a Celtic flavor. Written by a fellow Chicagoan, this anthem was composed to celebrate his twentieth wedding anniversary. Highly recommended.

There Is Room in My Father's House, text by Joseph M. Martin and Jonathan Martin, music by Joseph M. Martin. SATB with keyboard, Shawnee Press, #35030585, \$1.90 (E+). Available from shawneepress.com.

This poignant text can be used for any occasion or more specifically for a funeral or memorial service where choir is used. Piano or organ could be used to accompany, with some rolling chords and arpeggios in folksong style. The basis of the

► page 22

Bert Adams, FAGO

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Reviews

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text paraphrased in John 14:1–3 is "I go to prepare a place for you, there is room in my Father's House," which is repeated throughout with supportive text, emphasizing the promise of our eternal home. Here is a beautifully written anthem that will be well received by all.

—Leon Nelson
Vernon Hills, Illinois

New Organ Music

Pilgrim Journey: Seven Fantasies on Welsh Hymns for the Organ, by Richard A. Williamson. Beckenhorst Press, OC36, 2019. Available from beckenhorstpress.com.

A recent organ publication from Beckenhorst Press focuses its attention on seven Welsh hymntunes. The collection of arrangements was composed by Richard Anderson, professor of music at Anderson University, Anderson, South Carolina. At Anderson University, Williamson teaches theory and composition and serves as director of choral activities. He holds degrees in music theory and choral conducting from Furman University, Eastman School of Music, and University of Illinois. Williamson's organ and choral works may be found in the catalog of several well-established publishers. In addition to his university work, Dr. Williamson serves as director of music at First Presbyterian Church, Anderson, South Carolina.

The seven Welsh tunes used in this collection are common to a number of hymnals. The composer has set them in a style he refers to as "fantasies." In the foreword to the collection, Williamson describes his approach to these particular pieces:

Each of these fantasies ends with a complete statement of the hymn that inspired it. While these pieces may stand on their own in both worship and recital settings, in worship they may also incorporate choir and/or congregation singing a verse of the hymn along with the organ's concluding statement. Some of the settings include alternate endings to accommodate such singing. Alternately, the organist may break off immediately before the concluding section and go instead to the hymn as it appears in the hymnal, using the fantasy as a prelude to the entire hymn.

The tunes that Williamson features in the collection are ABERYSTWYTH, BRYN CALFARIA, CWM RHONDDA, LLANFAIR, LLANFYLLIN, LLANGLOFFAN, and RHOSYMEDRE. In examining the inclusion of these tunes in five denominational hymnals—*The Hymnal 1982*, *The United Methodist Hymnal*, *Glory to God* (PCUSA), *Evangelical Lutheran Worship* (ELCA), and *Celebrating Grace*—one discovers that three of the tunes are included in all five hymnals. These particular tunes are ABERYSTWYTH, CWM RHONDDA, and LLANFAIR. The tunes BRYN CALFARIA and LLANGLOFFAN are found in four of the hymnals. RHOSYMEDRE is used in three of the hymnals, with LLANFYLLIN appearing in only two.

The individual pieces are all of the same basic length. In each instance, Williamson displays his mastery of counterpoint through his use of imitation, canon, and episodic material. Each selection concludes with a majestic accompaniment wherein the hymntune is highlighted, sometimes providing the opportunity for the use of a large solo reed stop. In two of the settings, LLANFAIR and RHOSYMEDRE, Williamson incorporates organ descants. Two tunes, LLANGLOFFAN and LLANFYLLIN, are identical except that LLANGLOFFAN is

in minor mode and LLANFYLLIN is in major mode. Williamson uses the same musical material, but in the appropriate mode, for both tunes.

The versatility of the settings is one of the collection's strong points. The works may be incorporated into a worship service with the choir and/or congregation participating in the singing of the hymn. Their use as service music, such as a prelude or postlude is certainly a possibility. They might also be used as a solo selection in an organ concert or as a means of allowing the audience an opportunity to sing. The imaginative organist will devise additional creative ways to use and feature the pieces in this collection.

—Charles W. Steele
Pisgah Forest, North Carolina

New Recordings

Recital at Bridges Hall. William J. Peterson, organ. Loft Recordings, LRCD-1140, \$18.98. Available from www.loft.cc.

Fugue in E-flat Major, BWV 552ii, J. S. Bach; *Choral*, op. 49, no. 3, Alexandre Guilmant; *Strophe pour l'hymne "Sacris solemniis,"* Guilmant; from *Les voix de la douleur chrétienne*: (1) In memoriam: quatre improvisations: "Recordare Jesu pie," Jongen; (2) "Epitaphe," Henri Defosse; (3) "Choral sur 'Iustorum animae in manu Dei sunt,'" Jacques Ibert; *Souvenir*, John Cage; *Neofantasy*, Karl Kohn; *Fanfares*, Tom Flaherty.

The organ featured on this recording is the instrument in Bridges Hall, Pomona College, Claremont, California, which is C. B. Fisk, Inc., Opus 117 of 2001. This is the first compact disc of this organ to appear, and it is in a way surprising that it took more than fifteen years to get around to recording the instrument. The featured organist is William J. Peterson, University Organist Emeritus, during whose tenure the instrument was obtained. The compact disc does not come with a leaflet, but a note on the folder containing the CD states that "organ specifications and extensive liner notes" are available on the Gothic website. Though this is true of most of the recordings on the website, the notes for his compact disc appear to be missing, though the specification of the organ may be found on the builder's website.

Gravitas is the word that comes to mind when one hears Dr. Peterson's interpretation of Bach's *Fugue in E-flat Major*. His playing is deliberate and elegant, his phrasing perfect, and his tempi self-possessed. The organ is both warm and clear, sounding particularly good in the moderately reverberant hall. Peterson follows this with *Choral* by Alexandre Guilmant. This is from a collection called *L'organiste pratique pour harmonium* and was published in 1883. It is something of a "song without words" and is played *mezzo forte* on some of the foundation stops. It represents the older, simpler tradition of chorales before the publication of Franck's *Trois chorals* in 1890. After 1890 Guilmant might have written something very different, and the significance of Franck's influence on chorales will become apparent in a later track on this compact disc. The second piece by Guilmant, *Strophe pour l'hymne "Sacris solemniis,"* is the last of forty-nine compositions in *L'organiste liturgique pour orgue ou harmonium*, in ten volumes, published between 1886 and 1899. It is almost like a chorale prelude on Thomas Aquinas's Eucharistic hymn, *Sacris solemniis juncta sint gaudia*, and Peterson plays it on the *fonds* with pedal.

We enter the twentieth century with three pieces from l'Abbé Joseph

Reviews

Joubert's six-volume *Les voix de la douleur chrétienne*, published between 1921 and 1924 as a memorial to the fallen of World War I. The composers include such well-known names as Eugène Gigout, Joseph Jongen, Fernand de la Tombelle, Henri Dallier, and Albert Alain. Jongen's contribution was *Quatre improvisations inspirées de l'Office des défunts*, of which Number 4, "Pie Jesu," is included on this compact disc. It is a gentle, plaintive piece for the soft foundation stops. The next composer represented is Henri Defossé (1883–1956), a student of Gabriel Fauré who was an orchestral leader, pianist, composer, and teacher in Paris. His *Epitaphe*, featuring the reeds, is of a distinctly dark character. The third movement from *Les voix de la douleur chrétienne* is Jacques Ibert's "Choral sur Justorum animae in manu Dei sunt." Here, more than a quarter of a century after the *Trois chorals* and in contrast with the Guilmant *Choral* discussed above, the influence of Franck is immediately apparent. This influence is the subject of an excellent article Wesley Roberts, "Jacques Ibert's Choral for Organ," found in *THE DIAPASON*, August 2015, pages 18–19. The plainsong melody is treated in a series of variations and is an extended piece making use of varied and contrasting registrations, ending triumphantly on full organ.

The remaining three tracks on the compact disc are devoted to composers connected in some way with Pomona College. The first of these is John Cage (1912–1992), who enrolled at Pomona College to study theology in 1928. However, his interests took a different direction, and he decided that college was not for him, so he dropped out in 1930. Cage composed his *Souvenir* for organ in 1983. It has a more traditional character than much of Cage's work, and some of the motifs are evocative of Gregorian chant. The composition features contrasting registrations on the flues and reeds.

The second featured composer with Pomona College connections is Karl Kohn, born in Vienna in 1926, who came to the United States as a child. With his wife Margaret, Kohn toured the world for several decades playing concerts with her as a piano duo. After obtaining bachelor's and master's degrees in

composition at Harvard University, Kohn taught at Pomona College for over forty years and is now the W. M. Keck Distinguished Service Professor Emeritus. He composed his *Neofantasy* for organ in 1990. The longest piece on the disc, it combines harmonies somewhat akin to the early works of Messiaen with arpeggiated chords and a range of registrations from soft foundation stops to full organ.

The last of the Pomona College composers is Tom Flaherty, born in 1950, who is John P. and Magdalena R. Dexter Professor of Music and director of the electronic studio at Pomona College, as well as a notable virtuoso 'cellist. He wrote *Fanfares* for organ in 2008 expressly for William J. Peterson to showcase the Fisk organ. It makes use of several repeated fanfare-like motifs, though contrary to what might be expected, the reeds are not used until about two-thirds through the piece. It ends with an enormous climax on full organ.

Professor Peterson is to be congratulated for his first-rate playing, for his skill in showing the fine Fisk organ at Pomona College, and for producing an unusual program of considerable interest.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Hymns & Handbells: Easy Handbell Accompaniments for Congregational Singing, Volume 1, arranged for 3–5 octaves of handbells, by Joel Raney and Lloyd Larson. Hope Publishing Company, Code #2847, Level 2 (E+–M–), \$49.95.

Here are forty easy hymn accompaniments designed to enhance hymn singing in worship. Each of the reproducible hymns is arranged in two settings to be played with the organist or pianist and is compatible with most hymnals. The first setting encompasses the full three to five octaves with chordal accompaniment, while the second version is for treble clef only in a descant/ostinato style, played in octaves; many can be played without a bell table. There are popular titles and general hymns that should be useful for the entire church year.

—Leon Nelson
Vernon Hills, Illinois

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, ++= OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

18 SEPTEMBER
Nicholas Schmelter; Christ Lutheran, Kokomo, IN 7 pm
Bradley Hunter Welch; Bethel University, Arden Hills, MN 7:30 pm

20 SEPTEMBER
Nathan Laube; St. Stephen's Episcopal, Durham, NC 4 pm
Amanda Mole; St. Joseph Catholic Cathedral, Columbus, OH 3 pm

25 SEPTEMBER
Vincent Dubois; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

26 SEPTEMBER
James Kennerley; Merrill Auditorium, Portland, ME 7 pm (livestream)

27 SEPTEMBER
Craig Williams; Culpeper Baptist, Culpeper, VA 4 pm

28 SEPTEMBER
Katelyn Emerson, masterclass; Northrop Auditorium, Minneapolis, MN 7 pm

29 SEPTEMBER
Katelyn Emerson; Northrop Auditorium, Minneapolis, MN 7:30 pm

4 OCTOBER
Jeffrey Biersch, hymn festival; Zion Lutheran, Wausau, WI 3 pm

7 OCTOBER
Andrew Fredel; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

11 OCTOBER
Donald Fellows; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

13 OCTOBER
Kenneth Stein; Campbellsville University, Campbellsville, KY 12:20 pm

20 OCTOBER
Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

21 OCTOBER
Nicholas Schmelter; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

25 OCTOBER
Nicholas Schmelter, with piano; Brookfield Congregational (UCC), Brookfield, WI 3 pm

UNITED STATES West of the Mississippi

20 SEPTEMBER
+ Stephen Tharp; St. John's Benedictine Abbey Church, Collegeville, MN 3 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

27 SEPTEMBER
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

4 OCTOBER
Christoph Tietze, works of Tournemire; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

11 OCTOBER
Bruce Neswick; Christ Church Lutheran, Minneapolis, MN 3 pm

16 OCTOBER
Olivier Latry; Christ Cathedral, Garden Grove, CA 8 pm

18 OCTOBER
David Hatt, Vienne, *Symphonie VI*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

24 OCTOBER
Jeannine Jordan, with media artist; First Congregational, Anchorage, AK 4 pm

25 OCTOBER
Rachel Laurin; St. John's Benedictine Abbey Church, Collegeville, MN 3 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

INTERNATIONAL

15 SEPTEMBER
Johannes Trümpler; Cathedral, Merseburg, Germany 12 noon
Rui Soares; Cathedral, Merseburg, Germany 7 pm

Hans-Eberhard Roß; St. Martin, Memmingen, Germany 7 pm

16 SEPTEMBER
Christian Schmitt; Kulturpalast, Dresden, Germany 8 pm

17 SEPTEMBER
Joonho Park; St. James Basilica, Prague, Czech Republic 7 pm
Aigars Reinis; Cathedral, Merseburg, Germany 12 noon
Edgar Krapp; Cathedral, Merseburg, Germany 7 pm

18 SEPTEMBER
Bernhard Pattis; Franciscan Church, Vienna, Austria 7:30 pm
Ismaele Gatti; Cathedral, Merseburg, Germany 12 noon
Michael Schönheit, with piano; Cathedral, Merseburg, Germany 9:30 pm
Przemyslaw Kapitula; Cathedral, Lausanne, Switzerland 8 pm

19 SEPTEMBER
Ansgar Schlei, with narrator, children's concert; Willibrordi-Dom, Wesel, Germany 5 pm
Ignace Michiels, with trombones; Cathedral, Brussels, Belgium 8:30 pm

20 SEPTEMBER
Claus-Erhard Heinrich; St. Pankratius-Kirche, Gütersloh, Germany 5 pm
Renate Sperger; St. Agnes, Hamm, Germany 6 pm

23 SEPTEMBER
David Timm, with saxophone; Pauluskirche, Hamm, Germany 6 pm
Jörg Endebröck; Kreuzkirche, Dresden, Germany 8 pm

24 SEPTEMBER
Irena Chribkova; St. James Basilica, Prague, Czech Republic 7 pm

25 SEPTEMBER
Jeremy Joseph, Manfred Tausch & Johannes Ebenbauer; Franciscan Church, Vienna, Austria 7:30 pm
Giulia Biagetti; Cathedral, Lausanne, Switzerland 8 pm

27 SEPTEMBER
Jürgen Essl; Evangelische Kirche, Murrhardt, Germany 7 pm

3 OCTOBER
Ami Hoyano; Oratoire du Louvre, Paris, France 4 pm

4 OCTOBER
Martin Gregorius, with soprano, trumpet, and cello; St. Pankratius-Kirche, Gütersloh, Germany 5 pm

7 OCTOBER
Jens Korndörfer; Frauenkirche, Dresden, Germany 8 pm

8 OCTOBER
Hans-Eberhard Roß; St. Martin, Memmingen, Germany 7 pm

10 OCTOBER
Natalia Uzhvi; Münster, Überlingen, Germany 11:30 am
Patrick Gläser; Augustinerkirche, Würzburg, Germany 7:30 pm

11 OCTOBER
Christian Bischof, with choir and brass, Vienne, *Messe solennelle*; St. Margaret, Munich, Germany 10:30 am
Christian Bischof; St. Margaret, Munich, Germany 5 pm

14 OCTOBER
Daniel Beckmann; St. Margaret, Munich, Germany 8 pm
Matthias Neumann; Kreuzkirche, Dresden, Germany 8 pm

17 OCTOBER
Edgar Knapp; St. Margaret, Munich, Germany 11:30 am

18 OCTOBER
Christian Bischof; St. Margaret, Munich, Germany 11:30 am
Stefan Engels; Evangelische Kirche, Murrhardt, Germany 7 pm
Wolfgang Weis, with saxophone; St. Margaret, Munich, Germany 8 pm
Jean-Baptist Monnot; Saint-Sulpice, Paris, France 4 pm

22 OCTOBER
David Cassan; St. Margaret, Munich, Germany 8 pm


24 OCTOBER
Christoph Bossert; St. Margaret, Munich, Germany 11:30 am
Erwan Le Prado; Marktkirche, Hannover, Germany 12 noon
Isabelle Demers; St. John the Evangelist, Islington, UK 7:30 pm


25 OCTOBER
Christian Bischof; St. Margaret, Munich, Germany 11:30 am
Martin Sturm; St. Margaret, Munich, Germany 5 pm

28 OCTOBER
Johannes Trümpler; Kulturpalast, Dresden, Germany 8 pm

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PATRICK ALLEN, Grace Episcopal Church, New York, NY, April 28: *Prelude and Fugue in c*, BWV 546, *Liebster Jesu, wir sind hier*, BWV 633, 634, *An Wasserflüssen Babylon*, BWV 653, *Fantasy and Fugue in g*, BWV 542, Bach.

Grace Episcopal Church, New York, NY, April 29: *Fantasia super Komm, heiliger Geist, Herre Gott*, BWV 651, *O Lamm Gottes, unschuldig*, BWV 656, *Alle Menschen müssen sterben*, BWV 643, *Prelude and Fugue in G*, BWV 541, Bach.

Grace Episcopal Church, New York, NY, April 30: *Schmücke dich, O liebe Seele*, BWV 654, *Sonata in E-flat*, BWV 525, *Pièce d'orgue*, BWV 572, Bach.

Grace Episcopal Church, New York, NY, May 1: *Fugue in b*, BWV 579, *In dich hab ich gehoffet Herr*, BWV 640, *Meine Seele erhebt den Herren*, BWV 648, *Nun danket alle Gott*, BWV 657, *Sonata in e*, BWV 528, Bach.

Grace Episcopal Church, New York, NY, May 5: *Prelude and Fugue in G*, BWV 550, *Christ ist erstanden*, BWV 627, *Erstanden ist der heilige Christ*, BWV 628, *Erschienen ist der herrliche Tag*, BWV 629, *Es ist das Heil uns kommen her*, BWV 638, *Toccata and Fugue in d*, BWV 538, Bach.

Grace Episcopal Church, New York, NY, May 6: *Prelude and Fugue in C*, BWV 545, *Heut triumphieret Gottes Sohn*, BWV 630, *Komm, Gott Schöpfer, Heiliger Geist*, BWV 631, *Herr Jesu Christ, dich zu uns wend*, BWV 632, *Durch Adams Fall ist ganz verderbt*, BWV 637, *Toccata and Fugue in F*, BWV 540, Bach.

Grace Episcopal Church, New York, NY, May 7: *Prelude in E-flat*, BWV 552i, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Fugue in E-flat*, BWV 552ii, Bach.

Grace Episcopal Church, New York, NY, May 8: *Allabreve in D*, BWV 589, *Wir danken dir, Herr Jesu Christ*, BWV 623, *Hilf, Gott, daß mir's gelinge*, BWV 624, *Christ lag in Todesbanden*, BWV

625, *Jesus Christus, unser Heiland*, BWV 626, Bach; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach.

Grace Episcopal Church, New York, NY, May 12: *Pastorale in F*, BWV 590, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Ach wie nichtig, ach wie flüchtig*, BWV 644, *Toccata in C*, BWV 564, Bach.

Grace Episcopal Church, New York, NY, May 13: *Prelude and Fugue in e*, BWV 533, *Jesu, Joy of Man's Desiring*, BWV 147, *Arioso*, BWV 1056, *Bist du bei mir*, BWV 508, *Air (Orchestral Suite in D*, BWV 1068), *Sheep May Safely Graze*, BWV 208, *Fugue in g*, BWV 578, Bach.

Grace Episcopal Church, New York, NY, May 14: *Prelude and Fugue in C*, BWV 553, *Partita diverse sopra Sei gegrüßet, Jesu gütig*, BWV 769, *Canzona in d*, BWV 588, Bach.

Grace Episcopal Church, New York, NY, May 15: *Prelude and Fugue in D*, BWV 556, *Prelude and Fugue in a*, BWV 559, Bach; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Vater unser im Himmelreich*, BWV 636, *Prelude and Fugue in d*, BWV 554, Bach.

JOSEPH ARNDT, St. John's Episcopal Church, Tulsa, OK, May 20: *Fantasia*, Alcock; *Tuba Tune*, Lang; *Prélude, Fugue, et Variation*, op. 18, Franck; *Toccata (Symphonie V*, op. 42, no. 1), Widor.

MATTHEW DION, Christ Congregational Church, Brockton, MA, June 10: *Plein jeu*, Marchand; *Tierce en taille (Premier Livre d'orgue)*, DuMège; *Praeludium in d*, BuxWV 140, *Nun bitten wir den heiligen Geist*, BuxWV 208, Buxtehude; *Prelude and Fugue in a*, BWV 543, Bach; *Clair de lune (24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Vierne; *Acclamations sur le texte des Acclamations Carolingiennes (Suite Médiévale)*, Langlais.

STEPHEN HAMILTON, Aspen Community United Methodist Church, Aspen, CO, June 30: *Transports de joie*

d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen; *Hommage à Messiaen*, Robinson; *Choral variations (Prélude, adagio, et choral varié sur le Veni Creator*, op. 4), Duruflé; *Choral No. 2 in b*, Franck; *Passacaglia in c*, BWV 582, Bach; *Prélude (Trois Pièces pour orgue)*, Boulanger; *Final (Symphonie I in d*, op. 14), Vierne.

JEFFREY C. JOHNSON, Trinity Church, Boston, MA, June 5: *Prelude and Fugue in C*, BWV 547, Bach; *Pastorale (Vingt-quatre pièces en style libre*, op. 31, book 2, no. 8), Vierne; *Prière du Christ montant vers son Père (L'Ascension)*, Messiaen; *Choral Variations on Veni Creator Spiritus*, op. 4, Duruflé.

MICHAEL KLEINSCHMIDT, St. Mark's Episcopal Cathedral, Seattle, WA, May 8: *Toccata and Fugue in d*, BWV 565, *Toccata, Adagio, and Fugue in C*, BWV 564, *Toccata and Fugue in F*, BWV 540, *Passacaglia and Fugue in c*, BWV 582, Bach.

ADAM PAJAN, St. John's Episcopal Church, Tulsa, OK, May 6: *Sonata I in d*, op. 42, Guilman.

St. John's Episcopal Church, Tulsa, OK, May 13: *Coronation March (Le Prophète)*, Meyerbeer, transcr. Warren, Pajan; *Trio super Allein Gott in der Höh' sei Ehr*, BWV 676, *Wir glauben all an einen Gott*, BWV 680, Bach; *Elegie*, op. 54, no. 2, Hielscher; *Flourish for an Occasion*, Harris.

St. John's Episcopal Church, Tulsa, OK, May 27: *La Cité céleste*, Rogg; *Prelude and Festival March*, Foote; *Sonata Eroica*, op. 94, Jongen.

DARYL ROBINSON & Christina Carroll, snare drum, Christ Church Cathedral, Houston, TX, May 18: *Grand Choeur Dialogué (Six Pièces d'orgue*, no. 6), Gigout; *Boléro sur un thème de Charles Racquet*, Cochereau; *Two Scherzos*, Roberts; *Adagio (Symphonie III in*

f-sharp, op. 28), Vierne; *Fantasia on a Theme of Gustav Holst*, Miller.

GEORGE SARGEANT, Trinity Church, Boston, MA, May 29: *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Resurrection*, King.

JOSHUA STAFFORD, St. Peter's Episcopal Church, Morristown, NJ, April 22: *Pièce héroïque (Trois pièces pour grand orgue)*, M 37, Franck; *Berceuse à la mémoire de Louis Vierne*, Cochereau, transcr. Blanc; *Sonata eroica*, op. 94, Jongen.

St. Peter's Episcopal Church, Morristown, NJ, April 29: *Finlandia*, op. 26, Sibelius, transcr. Fricker; *Mon coeur s'ouvre à ta voix*, Saint-Saëns, transcr. Lemare; *Carmen Fantasy*, Bizet, transcr. Lemare.

St. Peter's Episcopal Church, Morristown, NJ, May 6: *Symphonie III in f-sharp*, op. 28, Vierne.

St. Peter's Episcopal Church, Morristown, NJ, May 13: *Cortège et litanie*, op. 19, no. 2, Dupré; *Chant de Mai (2 Pièces*, op. 53, no. 1), Jongen; *Final*, op. 21 (*Six pièces pour grand orgue*, no. 6), Franck.

St. Peter's Episcopal Church, Morristown, NJ, May 20: *Suite*, op. 5, Duruflé.

St. Peter's Episcopal Church, Morristown, NJ, May 27: *Ciaccona*, Storace; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Prélude et danse fuguée*, Litaize.

St. Peter's Episcopal Church, Morristown, NJ, June 10: *Processional (Herod)*, *Idyll*, *Impromptu No. 1*, Coleridge-Taylor; *Retrospection, Suite for Organ*, Price.

JOHN W. W. SHERER, harmonium, Sherer residence, live-stream, Chicago, IL, May 15: *Entrée*, Franck; *Prélude modal (Vingt-quatre pièces pour harmonium ou orgue*, op. 6), Langlais; *Lied (24 Pièces en style libre pour orgue ou harmonium*, op. 31, no. 17), Vierne; *Scherzo in d*, op. 31, Guilman; *Interlude*, Brewer; *Grand Chorus in D*, Renaud.

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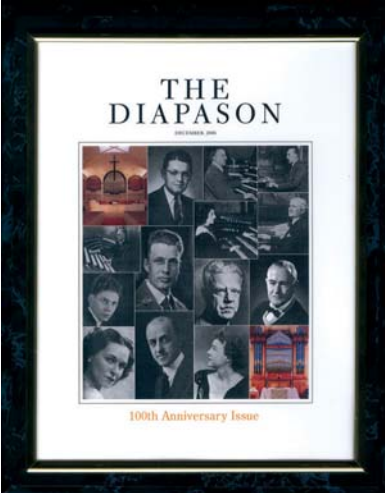
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Raven imports for sale in America the CD recordings of British harpsichordist and builder Colin Booth, on his Soundboard CD label. His most recent release is a 2-CD set of Book 2 of Bach's *Well-Tempered Clavier*, following on the release in 2019 of Book 1, also in a 2-CD set. Both have received outstanding reviews in the early music press. He plays a 2-manual harpsichord he built in 2016 as based on the design of an instrument of 1661 and signed by Nicholas Celini, but with an extended compass. Booth had restored the original Celini harpsichord in 2013. Celini was working in Narbonne in southern France when the original instrument was built. Booth observes that the instrument "has strong similarities to some German instruments, such as those by Mietke, but is of a rather more intimate character." The 2-CD sets include an extensive essay by Booth on the works, temperament, performance considerations, etc., and are SBCD-218 WTC Book 1, and SBCD-219 WTC Book 2, each 2-CD set are sold for \$16.98 postpaid in the U.S. from RavenCD.com 804/355-6386.

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications. The first complimentary issue of the 2020–21 season is a group of three settings of the Gregorian plainchant, *Conditor Alme Siderum* for organ solo. This publication of *Prélude et Choral Fugué* and *Fantaisie* honors two remarkable ladies for whom the pipe organ has offered a special and unique medium for musical communication. The first two settings are dedicated to Dr. Emma Lou Diemer, musician, composer, teacher, and performer—and a West Coast colleague of many years. The *Fantaisie* bears an inscription to Dr. Irene Robertson and is offered as an *In memoriam* to a fine musician, teacher, and performer, in recognition of her many years at the University of Southern California. Please visit www.frumuspub.net's home page Bulletin Board for news of this and other upcoming gratis PDF web publications.

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

PUBLICATIONS / RECORDINGS

Raven has released a 2-CD set, *Jehan Alain: Trois Danses and Other Organ Works*, played by Christophe Mantoux on the 1890 Cavaillé-Coll 4-manual organ at St-Ouen in Rouen, France. The recording received the French Grand Prix du Disque in its initial release as a single CD in 1992 on a small French label, Studio SM, with fewer of Alain's works included, and was reissued in 2009 on the Motette label. The Raven 2-CD release includes additional works recorded in the same sessions but never released, with new editing by Mantoux and new mastering. Raven OAR-163 2-CDs for the price of one \$15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

The Organ Historical Society e-shoppe offers a new DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by Daniel Moulton. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George's Hall Liverpool, St. Paul's Cathedral Melbourne, and King's College. The set can be ordered for \$98. For information: <https://ohscatalog.org>.

PUBLICATIONS / RECORDINGS


Piano students will recognize Mendelssohn's "Spinning Song." Gaul brings this well-known piano standard from *Songs Without Words* to the organ in a fast and light piece for your program. michaelsmusicsservice.com; 704/567-1066.

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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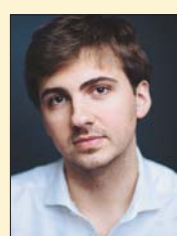
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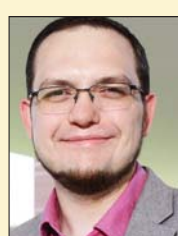
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