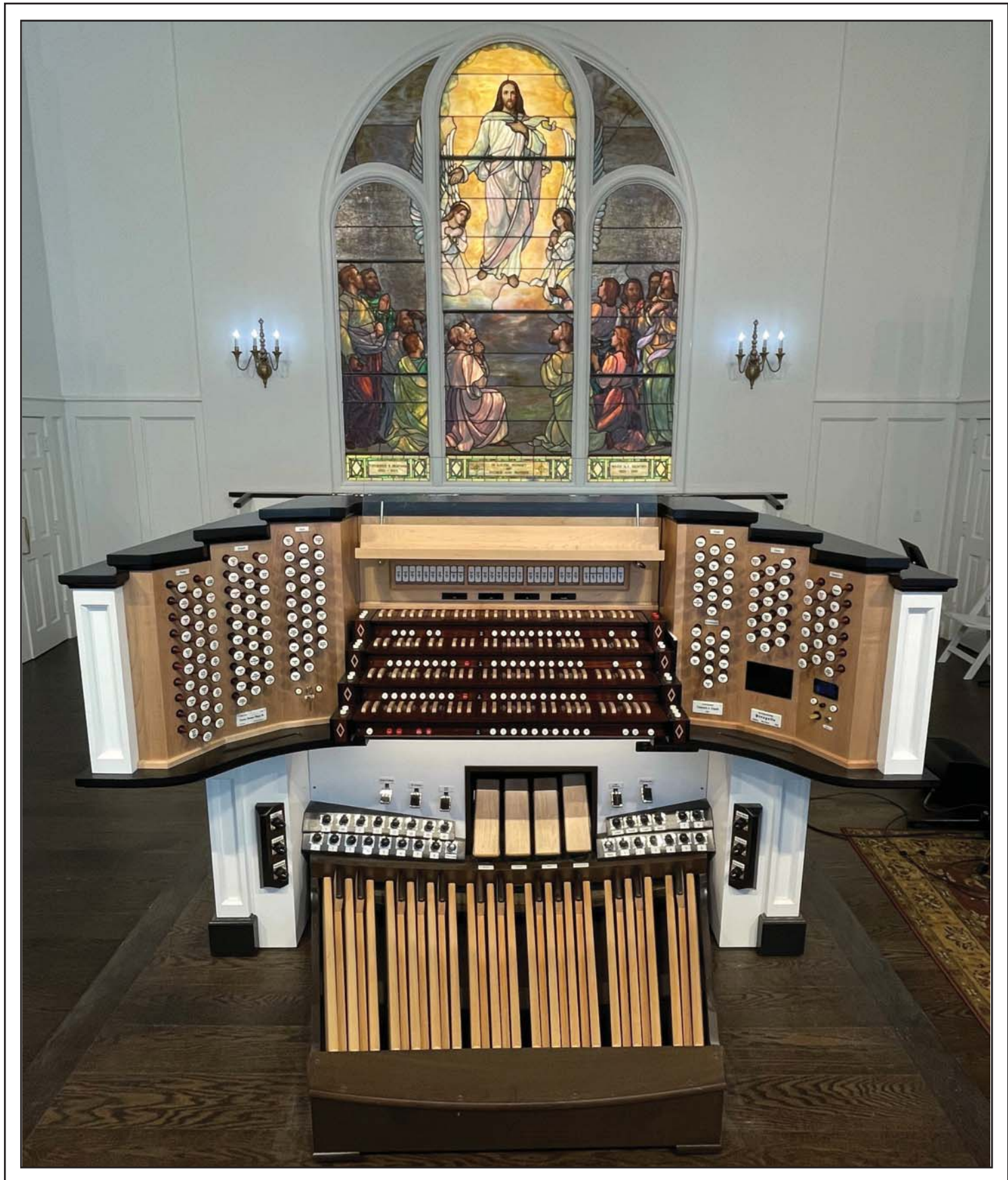


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JULY 2022



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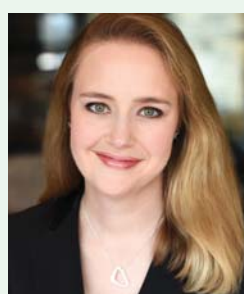
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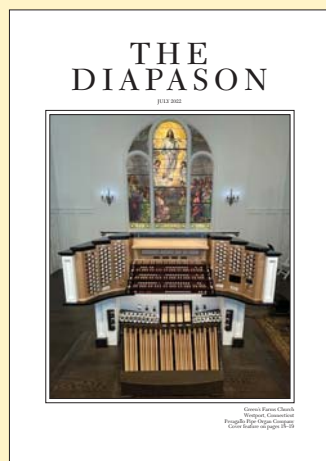
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Editor's Notebook

In this issue

John Gouwens writes about the history and the recent rebuilding project for the Metz Centennial Carillon at Indiana University, Bloomington. The author was deeply involved with the multi-year effort to renew and improve the instrument. His essay is a fascinating look at contemporary carillon building.

In "Harpsichord Notes," Curtis Pavey reviews Colin Booth's CD, *Fogliano to Froberger: A Century of Ricercars*. Five organ and choral and organ CDs are reviewed by John Speller in our "Reviews" section. John Bishop, in "In the Wind . . .," recounts his experiences with various

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instruments built during the 110-year history of E. & G. G. Hook and its successor companies. This month's cover feature explores the varieties and features of consoles built by Peragallo Pipe Organ Company of Paterson, New Jersey. ■

Here & There

Appointments



Scott Elsholz

Scott Elsholz is appointed director of music and organist at St. Louis Catholic Church, Memphis, Tennessee, where he oversees a comprehensive program of five choirs. Under his guidance, the parish is expanding its gallery choir loft, purchasing a Shigeru Kawai grand piano, and has contracted with Casavant Frères, Limitée, to renovate and enlarge its Opus 3785.

Originally from Michigan, Elsholz earned his Bachelor of Music and Master of Arts degrees in organ performance from Eastern Michigan University, Ypsilanti, where he studied with Pamela Ruiter-Feenstra, and where he later served as adjunct faculty. He went on to earn his Doctor of Music degree in organ performance and literature from Indiana University, Bloomington, where he studied with Marilyn Keiser and Larry Smith. His doctoral dissertation at Indiana focused on the *Musicalische Clavierkunst und Vorrathskammer* (1713) of Johann Heinrich Buttstett, a pupil of Johann Pachelbel. For information: stlouischurchmphs.org.



Thomas Gaynor

Thomas Gaynor is appointed assistant organist and choirmaster for St. Mark's Church, Locust Street, Philadelphia, Pennsylvania. He leaves his

position as associate director of music and organist at St. John Vianney Catholic Church, Houston, Texas, where he doubled the volunteer base of the Vesper Choir and built a new chorister program of 45 singers. In his new role Gaynor will direct the recently formed 35-member St. Mark's Singers and will work with Robert McCormick, organist and choir-master, to support the leadership of the professional-level Parish Choir and the Boy & Girl Choristers, and in leading all aspects of the music program.

A native of Wellington, New Zealand, Gaynor earned his undergraduate degree from the New Zealand School of Music while holding organ scholarships at Wellington Anglican Cathedral of St. Paul and St. Mary of the Angels Catholic Church. In 2012 he moved to Rochester, New York, to study with David Higgs at the Eastman School of Music. He recently graduated with a Doctor of Musical Arts degree and Eastman's highest honor, the Artist's Certificate.

In 2017 Gaynor was presented the gold medal and the audience prize at the St. Albans International Organ Competition. This followed first prizes at the Bach-Liszt Internationaler Orgelwettbewerb Erfurt/Weimar, the Sydney International Organ Competition, and the Fort Wayne National Organ Playing Competition. He also holds second prizes from the Tokyo-Musashino International Organ Competition, the Miami International Organ Competition, and the Arthur Poister Scholarship Competition. He has concertized extensively across North America, Europe, Oceania, and in Japan and Colombia. In 2018, Gaynor gave the North American premiere of Jean-Baptiste Robin's organ concerto *Fantaisie Mécanique*. He is a member of THE DIAPASON's 20 Under 30 class of 2016. For information: thomasgaynor.com and saintmarksphiladelphia.org.

Carole Terry is appointed visiting professor of organ for the Yale Institute of Sacred Music and Yale School of Music, New Haven, Connecticut, for the fall 2022 term. She will teach half the graduate majors in organ and lead the organ seminar along with related activities. Terry is professor of organ and harpsichord emerita at the University of Washington School of Music, Seattle, where she taught for forty years.

Terry's career as an international performer and teacher of organ and harpsichord has taken her to cities and universities throughout the United States, Europe, and the Far East. She has appeared at the Bamboo Organ Festival in the Philippines, the Attersee Barock



Carole Terry (photo credit: Steve Korn)

Akademie in Austria, and the Schleswig-Holstein Musik Festival in Germany. She has been featured at the International Summer School for Young Organists in Oundle (UK), the Mount Royal College Organ Academy, International Summer School in Calgary, and the McGill Summer Organ Academy (Canada). In 2004, Terry was the first American organist to perform on the new Glatter-Götz organ in the concert hall of Perm, Russia. She has performed and served on the panel of jurors for the Musashino Organ Competition in Tokyo, the Tariverdiev International Organ Competition, the St. Albans International Organ Festival and Competition in England, and the Canadian International Organ Competition in Montréal.

In the United States, Terry has been featured as a performer and lecturer at the San Anselmo Organ Festival (California), the Historical Organ in America (Arizona), the Oregon Bach Festival, the Montreat Festival of Worship and Music (North Carolina), and at American Guild of Organists regional conventions. From 2000–2003, she was resident organist and curator for the Seattle Symphony, where she helped to inaugurate the organ built by C. B. Fisk, Inc., in Seattle's Benaroya Hall. Her recording on the Loft label, *Carole Terry Plays the Watjen Concert Organ*, was made on this instrument. Her other recordings are found on the MHS, CRI, and Crystal labels. She is represented by Phillip Truckenbrod Concert Artists, LLC. For information: ism.yale.edu and concertartists.com.

Nunc dimittis

Simon Preston, 83, English organist, conductor, and composer, died May 13. He was born August 4, 1938, in Bourne-mouth, UK, and attended Canford School in Wimborne, Dorset. He was a chorister at King's College, Cambridge, where he began organ studies with Hugh

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Simon Preston at Westminster Abbey

McLean. He would later study with C. H. Trevor before being named organ scholar at King's College.

Preston made his debut at Royal Festival Hall, London, in March 1962, the same year he became sub-organist at Westminster Abbey, serving until 1967. He made his first concert tour to the United States and Canada in 1965. In 1970 he became organist of the cathedral and tutor in music at Christ Church, Oxford, before returning to Westminster Abbey in 1981 as organist and master of the choristers, remaining there until 1987. He directed music for the 1986 royal wedding of Sarah Ferguson and Prince Andrew and was responsible for composing much of the "Salieri" music for the movie *Amadeus*. Starting in 1987, he pursued a career as an international recitalist, performing throughout Europe, the United States, Australasia, Asia, and Africa. His appearances in the United States were coordinated by Lilian Murtagh through the late 1970s, then by Karen McFarlane through 2000, and finally by John McElliot of Karen McFarlane Artists, Inc., through his final appearance in the United States in 2012 at Spivey Hall, Morrow, Georgia.

Preston was well regarded as a composer of choral and organ works as well, perhaps his best-known composition being *Allehuyas* (Oxford University Press) for organ. His numerous organ, harpsichord, and choral recordings (more than one hundred) include the complete organ works of J. S. Bach, complete organ concertos of G. F. Handel (recorded twice), as well as his own compositions. In 1971, Preston was awarded an "Edison Classique" for his recordings of Messiaen's *Les Corps Glorieux* and Hindemith's organ sonatas. The recording of Handel's *Coronation Anthems* with the Westminster Abbey Choir conducted by Preston was awarded a "Grand Prix du Disque" in 1983. Queen

Elizabeth II named him an Officer of the Order of the British Empire and, in 2009, a Commander of the Order of the British Empire. In 2011 he was awarded an honorary doctorate by Mount Royal University, Calgary, Canada.

People



Gail Archer (photo credit: Stephanie Berger)

Gail Archer announces recitals and other musical events: July 10, Vassar College, Poughkeepsie, New York, Cantius: A Polish Program; 7/16, St. Annenkirche, Annaberg-Buchholz, Germany; 7/17, Lutherkirche, Radebeul, Germany; 7/23, St. Georgenkirche, Glauchau, Germany; 7/26, Christopher Summer Festival, Vilnius, Lithuania; 7/29, Parish Church, Lubaczów, Poland; 7/31, Parish Church, Krasnobród, Poland;

August 28, Vassar College; September 11, Immaculate Conception Ukrainian Catholic Cathedral, Philadelphia, Pennsylvania, a Ukrainian program; 9/24–25, Young United Church, Winnipeg, Canada, a Ukrainian program; October 1–2, Christ the King Catholic Church, Wauwatosa, Wisconsin; 10/8, San Pancrazio Church, Pianezza, Italy; 10/16, St. Bernard Catholic Church, Pittsburgh, Pennsylvania; 10/22, St. Stanislaus Bishop and Martyr Polish National Catholic Cathedral, Scranton, Pennsylvania, Cantius: A Polish Program; 10/23, St. John Cantius Catholic Church, Philadelphia, Cantius: A Polish Program; 10/30, St. John Cantius Catholic Church, Chicago, Illinois, Cantius: A Polish Program;

November 6, Church of the Good Shepherd, Lake Charles, Louisiana; December 4, Lessons and Carols, Vassar College; 12/10, Beethoven, *Missa Solemnis*, Barnard-Columbia Chorus and Chamber Singer, St. Paul's Chapel, Columbia University, New York, New York. For information: gailarcher.com.



Participants in West Hartford recital: Ray Giolitto, William Bannon, Kathy Roqueza, Kelly Roqueza, Ted Babbitt, and Scott Lamlein

Students from the organ studio of **Scott Lamlein** presented a recital as part of the Pipes Alive! organ recital series at St. John's Episcopal Church, West Hartford, Connecticut, on April 3. The program included works by Messiaen, Walther, Bach, and Franck. Lamlein's current studio numbers eleven students, including three students from the Hartt School, University of Hartford, Community Division, and one music major at Holyoke Community College, Holyoke, Massachusetts. For information: sjparish.net.



Carolyn Craig (photo credit: Andrew Morehead)

Carolyn Craig, a member of The Diapason's 20 Under 30 Class of 2019, plays recitals in England: August 7, Westminster Abbey, London; 8/12, Cathedral, Truro; 8/22, Cathedral, Coventry (part of the Diamond Jubilee Organ Series).



Philip Crozier

Philip Crozier, of Montréal, Québec, Canada, plays recitals in Europe: August 7, Bad Münstereifel, Germany; 8/10, Hervormde Kerk, Vaals, the Netherlands; 8/14, Kloster Steinfeld, Germany; 8/16, Lutherse Kerk de Kopermolen, Vaals, the Netherlands; 8/20, Brigidakerk, Geldrop,

the Netherlands; 8/21, Stadtpfarrkirche St. Servatius, Siegburg, Germany; 8/28, Dom, Rottenburg, Germany.



Paul Jacobs in Warsaw, Poland

Paul Jacobs was the featured soloist with the Warsaw Philharmonic May 20–21, performing the Polish premiere of Lou Harrison's *Concerto for Organ and Percussion*, conducted by **Alexander Shelley**. Also on the program was Raymond Murray Schafer's *Scorpius* and Gustav Holst's *The Planets*. For information: pauljacobsorgan.com.

Dan Locklair's *Thy Goodness, Lord*, was premiered April 24 by the Sanctuary Choir of First Presbyterian Church, Tuscaloosa, Alabama, conducted by Marjorie Johnston, director of music. Locklair was commissioned in 2019 to write an anthem for the 200th anniversary of the congregation; the pandemic delayed the premiere by two years. The work is published by Subito Music. For information: locklair.com and subitomusic.com.

Amanda Mole performed a recital May 22 at the Park Church, Elmira, New York, co-sponsored by the Chemung Valley and Binghamton, New York, chapters of the American Guild of Organists. She

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Amanda Mole at the Park Church, Elmira, New York

performed music by Bach, Alain, Muhly, Hampton, Messiaen, Bovet, and Rheinberger. Mole earned a Master of Music degree from the Yale Institute of Sacred Music and Yale School of Music, New Haven, Connecticut, having studied with Martin Jean. She is currently completing her Doctor of Musical Arts degree at Eastman School of Music, Rochester, New York, studying with David Higgs. She is represented in North America by Karen McFarlane Artists, Inc. For information: concertorganists.com.



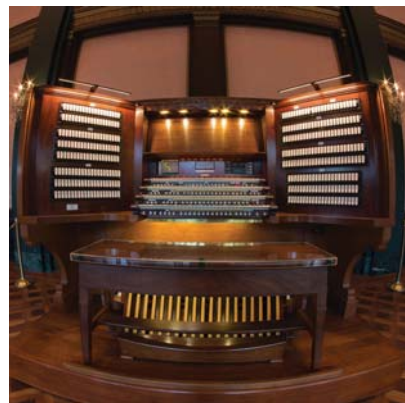
Christopher John Pharo (photo credit: Robert Cassanova)

Grace Cathedral, San Francisco, California, and the **Association of Anglican Musicians** (AAM) announce the recipient of the 2022–2023 AAM Gerre Hancock Internship, **Christopher John Pharo**. The internship program was established to create full-time mentoring opportunities for young church musicians who demonstrate a strong interest in the music and worship of the Episcopal Church. This annual internship is jointly funded by AAM and the host institution and offers the intern ten months of practical experience through intense and formative work as part of an outstanding music program.

The program was postponed twice due to the pandemic.

Pharo began organ study with Carolyn Crossland in his hometown of Kinston, North Carolina, and continued under Andrew Scanlon and David Arcus at East Carolina University, Greenville, North Carolina, where he is pursuing his undergraduate degree in sacred music. Pharo has served as organ scholar for the Royal School of Church Music (RSCM) Carolina Course (2011) based in Raleigh, North Carolina, and continues to work as a proctor (2012–present) for the RSCM Charlotte Course. He has been featured in recital in North Carolina and in 2021 was invited to be the inaugural organ scholar for the Nantucket Community Music Center's annual organ crawl in Nantucket, Massachusetts. Pharo is currently the organist and choirmaster for St. Stephen's Episcopal Church, Goldsboro, North Carolina. Upcoming performances include appearances at First Presbyterian Church, Oxford, Mississippi, and St. Mary's of the Hills Episcopal Church, Blowing Rock, North Carolina. For information: anglicanmusicians.org and gracecathedral.org.

Competitions



Longwood Gardens, Kennett Square, Pennsylvania (photo credit: Duane Erdmann)

The Longwood Gardens 2023 International Organ Competition will take place June 20–24 at Longwood Gardens, Kennett Square, Pennsylvania. The Pierre S. du Pont First Prize is \$40,000, a contract with Phillip Truckenbrod Concert Artists, LLC, and a 2024 performance at Longwood Gardens. The Firmin Swinnen Second Prize is \$15,000, and the Clarence Snyder Third Prize is \$5,000. In addition, the competition offers the audience choice prize of \$1,000 and the AGO Philadelphia Chapter Prize of \$1,000. Competitors' travel

and accommodations are provided by Longwood Gardens.

The jury includes Peter Richard Conte (United States), Helmut Deutsch (Germany), Simon Johnson (UK), Rachel Laurin (Canada), Thomas Ospital (France), and Shin-Young Lee (South Korea). The Longwood ballroom organ is 1930 Aeolian Opus 1726 of four manuals, 146 ranks. Deadline for application is November 7. For information: longwoodgardens.org.

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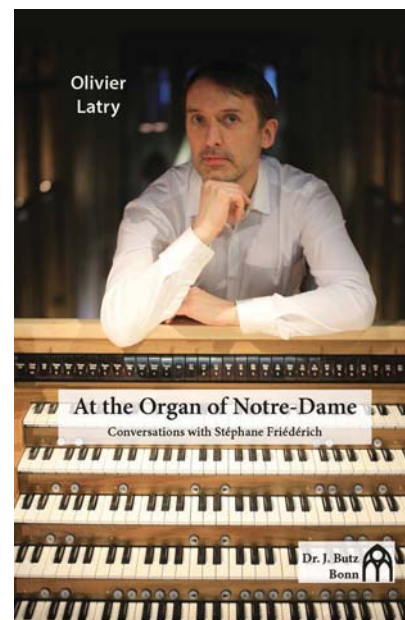
1883 Hook & Hastings Opus 1192, St. Alban's Episcopal Church, Staten Island, New York

David E. Wallace & Company, LLC, Gorham, Maine, has signed a contract with St. Alban's Episcopal Church, Staten Island, New York, for the complete restoration of the church's 1883 Hook & Hastings Opus 1192. The project will include reconstruction of a hand-pump mechanism. The restored organ is due to be installed before Easter 2023. For further information: wallacepipeorgans.com.

Publishers

The Leupold Foundation announces new publications in its Informative Classic Organ Repertoire series: *Symphonie-Passion* (LE600372, \$20), op. 23, by Marcel Dupré; *Three Rhapsodies for Organ* (LE600359, \$18), op. 17, by Herbert Howells; *Carillon-Sortie* (LE7000072, \$15), by Henri Mulet; *Thirty Short Chorale Preludes* (LE600375, \$14), op. 135a, by Max Reger; *Three Preludes Founded on Welsh Hymn Tunes* (LE600347, \$8), by Ralph Vaughan Williams; and *Grand Choeur dialogué* (LE7000071, \$9), by Eugène Gigout. For more information: theleupoldfoundation.org.

Dr. J. Butz Verlag announces a new book, *At the Organ of Notre Dame: Conversations with Stéphane Frédérich*



At the Organ of Notre Dame: Conversations with Stéphane Frédérich

(BuB 32), by **Olivier Latry**, English translation by **Martin Setchell**. For more than 30 years, Latry has been one of three titular organists of the great organ of Notre-Dame Cathedral, Paris. In a dialogue with Frédérich, editor-in-chief of the magazine *Pianiste*, Latry shares the communicative passion that inhabits him. In addition to biographical details about the organist and teacher, this book contains information on historical and current topics in the fields of organ playing, organ composition, and organbuilding. For information: butz-verlag.de/engl.

Edition Walhall announces a new publication for violin and organ: *Meditation aus "Thaïs,"* by Jules Massenet (EW1211, €9.80), arranged by Harald Feller. Information: edition-walhall.de.



César Franck: Intégrale de l'Oeuvre d'Orgue

Lyrebird Music announces a new critical edition of the organ works of César Franck for the 200th anniversary of the birth of the composer, *César Franck: Intégrale de l'Oeuvre d'Orgue* (LBMP-029, €139.99), in four hardbound volumes, edited by Richard Brasier.

The set of books is the first edition since 1880 to make use of the autograph manuscript for *Prélude, Fugue, et Variation*, op. 18, as well as an analysis of the work's autograph manuscript; the first publication to treat both versions of *Andantino*, CFF 54a and CFF 54b, as independent works; the first publication of the original ending of *Final*, op. 21; includes revisions of the second and third *Chorals* based on autograph manuscripts; and includes a full color facsimile of *Pièce Héroïque* (Trocadero manuscript). For information: lyrebirdmusic.com. ■



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Ricerchare di Julio da Modena per musica ficta in sol per la via di G sol re ut, Julio of Modena; *Ricerchare de Jacobo fogliano*, *Ricerchada di Jacobo fogliano do Modena*, Jacobo Fogliano; *Ricercar secondo*, Girolamo Frescobaldi; *Recercada del primo tono per b mollo*, Claudio Veggio; *Ricerchare de Jacobo fogliano da modena*, Fogliano; *Ricercar Terzo*, Frescobaldi; *Ricercar I*, Jacob Froberger; *La fugitiva Claudius a.4*, Veggio (?); *Ricercar Ottavo, Obligo di non Uscir di Grado*, Frescobaldi; *Ricercar IV*, Froberger; *Ricercare di Jacobo fogliano da modena*, Fogliano; *Recercado per b mollo del primo tono*, Veggio; *Ricercar Nono, con Quattro Soggetti*, Frescobaldi; *Recercar del primo tono*, Veggio; *Ricercar V*, Froberger; *Recercada per b Quadro del quarto tono*, Veggio; *Ricercar II*, Froberger; *Recercada VII*, Veggio (?); *Recercoda per b Quadro del primo tono*, Veggio.

Harpsichordist and harpsichord maker Colin Booth recently recorded a collection of ricercars from the sixteenth and seventeenth centuries. The recording includes works of nearly forgotten sixteenth-century composers such as Giacomo Fogliano, Julio of Modena, and Claudio Veggio, as well as works of Girolamo Frescobaldi and Johann Jacob Froberger. Displaying a great variety of different characters, affects, and styles, this recording also features several of Booth's harpsichords, creating a fascinating sonic tour of the history of the ricercar.

In his liner notes, Booth details the rich history of the ricercar, beginning

with its origins as a piece originally for the lute or bass viol. The ricercars of the sixteenth century invited significant ornamentation by the performer and were freer in nature. The ricercar later developed into a stricter compositional form by the seventeenth century, allowing composers to demonstrate more complexity in counterpoint and form. To represent the early style of ricercar, Booth chose works by Giacomo Fogliano (1468–1548), his pupil Julio of Modena (1498–1561), and Claudio Veggio (ca. 1510–?), all composers of the sixteenth century from northern Italy. Their music, which exists in manuscript form at the Collegiate Church at Castell'Arquato, incorporates a wide variety of different approaches to the ricercar. To contrast this, Booth chose works of Frescobaldi and his pupil Froberger, exemplifying the radical changes to the ricercar genre and form.

For this recording, Booth used three different Italian-style keyboards including two harpsichords and an ottavino, a smaller instrument pitched an octave higher. In the liner notes of the CD, each track is labeled with the instrument that Booth used so that listeners can follow him as he alternates between the different keyboards.

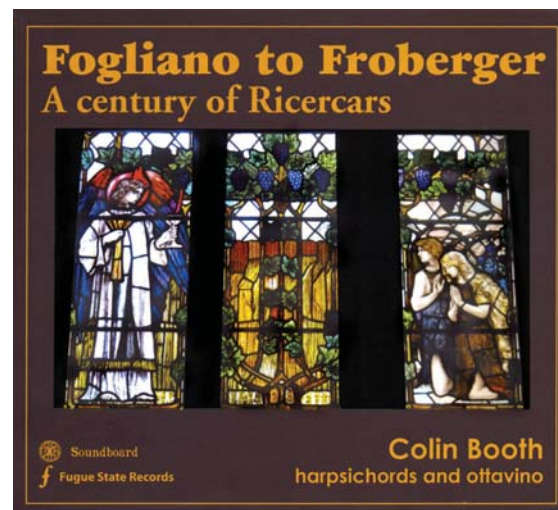
The ottavino has a bright and resonant sound aided by limited damping. It is crafted after an original instrument from the seventeenth century, originally built by an anonymous builder of the time.

Besides this, Booth uses two different harpsichords. Described as a small, single-strung harpsichord, Booth's sixteenth-century harpsichord used in this recording is pitched at A=440. The other instrument, which Booth refers to as a large double-strung harpsichord, is

a seventeenth-century-style instrument with a larger compass necessary for several of the selections. The instrument is pitched lower, creating a mellower, but very sustained sound.

For more information about these instruments, listeners should view Booth's website, which contains further information about this recording project and several YouTube videos demonstrating this music on his own instruments. The use of several very different keyboards throughout the recording varies the sound and adds to the appeal of this captivating program.

Booth's playing is musically sensitive and compelling throughout. Claudio Veggio's *Recercada del primo tono per b mollo* is played with a flowing approach to the musical lines and gestures. Booth plays Fogliano's *Ricerchare* with a persuasive sense of timing, highlighting the stately aspects of the affect. Frescobaldi's *Ricercar Ottavo, Obligo di non Uscir di Grado*, an eclectic piece containing no intervals of a second, is played with a probing spirit on the ottavino. While listening to Froberger's *Ricercar I*, one can hear how Booth brings out the surprising intervals and shape of the subject to great effect. In Froberger's *Ricercare V*, Booth demonstrates his capacity for lyrical sound, shaping the phrases with significant care. The disc also includes extended works of Frescobaldi, Froberger, and



Fogliano to Froberger: A Century of Ricercars

Veggio; the latter's *Recercada per b Quadro del primo tono* closes the disc in dramatic, virtuosic fashion.

Listeners can expect to find a number of unfamiliar gems on this recording by Booth. His thoughtfully designed program demonstrates the vast diversity within the ricercar genre, and because of this, Booth successfully engages listeners on an exploration of this fascinating repertoire. ■

Colin Booth's website: colinbooth.co.uk

A member of THE DIAPASON's 20 Under 30 Class of 2021 (see the May 2021 issue, page 19), Curtis Pavey is a graduate of the doctoral program at the University of Cincinnati's College-Conservatory of Music where he studied harpsichord with Michael Unger and piano with James Tocco. More information is available at curtispacey.com.



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On the Hook

When I was a teenager, I had an unofficial job as assistant organist at the First Congregational Church of Woburn, Massachusetts. My mentor and friend George Bozeman was the organist there, and he brought me on to help when he was home and to take over the helm when he was away installing an organ. The organ is E. & G. G. Hook Opus 283 from 1860 with three manuals, thirty-one stops, and thirty-four ranks.¹ It was one of about five organs I had played by then. I knew it was mighty special and especially mighty, but fifty years later I know a lot more about how lucky I was to play such an instrument.

Opus 283 is one of the last surviving of a distinctive breed, the three-manual pre-Civil War American pipe organ. There were two such Hooks in Jamaica Plain, Massachusetts, one of which (Opus 253, 1859) was destroyed by fire with the First Baptist Church in 2005.² “Mine” was one of three grand Hook organs in Woburn. E. & G. G. Hook Opus 553 (1870) was in the First Unitarian Church and is now in the Heilig Kreuz Kirche in Berlin, Germany, and commonly called *Die Berliner Hook*;³ and E. & G. G. Hook & Hastings Opus 646 (1872) is in Saint Charles Borromeo Catholic Church.⁴ In my first days as director of the Organ Clearing House, I was privileged to speak at a conference about the preservation and relocation of historic organs at the Heilig Kreuz Kirche in Berlin representing the work of the Organ Clearing House. As owner of the Bishop Organ Company, I maintained the organ at Saint Charles for thirty years. That one has two manuals and twenty-three ranks and sits high in the rear gallery of the lofty church with some of the best acoustics one will find in an American parish church. It is a bold, brilliant organ with amazing lungs. I releathered the huge double-rise reservoir in place twenty years ago.

I also maintained E. & G. G. Hook & Hastings Opus 635 (1872) in the First Baptist Church of Wakefield, Massachusetts.⁵ That was the home church of old friend and colleague John Boody of Taylor & Boody Organbuilders—his grandfather had been pastor there. John and I shared a special bond because of that organ, which was sadly destroyed by fire on October 23, 2018.

I grew up in the Boston area, the home of the Hook brothers, and I have serviced, played, restored, and relocated many of their instruments. Admitting this personal bias and remembering that the grand organ in the First Congregational Church of Woburn was one of the first organs I knew, I have long felt that E. & G. G. Hook and its continuation as E. & G. G. Hook & Hastings to be among the very best organbuilders in history. I once had the good fortune to hear Dame Gilliam Weir play a recital on the iconic Cavaillé-Coll organ at Saint-Sulpice in Paris and Peter Sykes in recital at the Church of the Immaculate Conception in Boston, otherwise known as the Jesuit Urban Center,⁶ within the same week. I was struck by the comparison of those two grand instruments. The Cavaillé-Coll had the edge with the power and romance of its reeds, but to my ears, the Hook & Hastings took the lead with its

variety of principal and flute tone and clarity and beauty of individual voices. The Immaculate Conception organ was originally built in 1863 (and later expanded by Hook & Hastings in 1902), just three years after the Saint-Sulpice organ, and the two beauties have a lot in common.

Long dismantled and languishing in storage, the organ from the Jesuit Urban Center holds a special place in my heart, as my predecessor Alan Laufman’s memorial service was held there in the spring of 2001. There was a huge congregation of “organ people” present, and the congregational singing supported by that heroic organ was beyond belief.

Brothers and partners

Elias Hook (1805–1881) and George Greenleaf Hook (1807–1880) were sons of a cabinet maker in Salem, Massachusetts. In 1822 Elias apprenticed with the Boston organbuilder William H. Goodrich, and it is supposed that George followed him. George built a one-manual organ in 1827, and the two brothers built an organ together in 1829 for the Unitarian Church of Danvers, Massachusetts. In the company’s first eighteen years, they built one hundred organs; Opus 100 was finished in 1856. The next hundred organs were built in seven years, and numbers 400 through 500 were built in just three years, between 1866 and 1869.

Frank Hastings (1836–1916) joined the company as a draftsman in 1855 and worked in every department of the factory building windchests, pipes, bellows, cabinets, and mechanical actions—all the thousands of components that make up a pipe organ. In 1870, when George was 63 and Elias was 65 years old, they made Frank Hastings a partner in the firm and changed the name to E. & G. G. Hook & Hastings. After 1881 when both brothers had died, Frank purchased their shares and moved the company from its longtime home in what is now Roxbury, Massachusetts, a neighborhood of Boston, to then farmland, now the suburb of Weston, ten miles west of the city.

The 1880s were a time of increasing labor unrest in the United States. There was a series of violent railroad strikes, and an anarchist exploded a bomb in Chicago’s Haymarket in 1886, the same year that the American Federation of Labor was formed. In 1892 there was a highly publicized, exceedingly violent strike at Andrew Carnegie’s Homestead Steel Mill near Pittsburgh, and there was a violent and costly strike at the Pullman Rail Car factory in Chicago in 1894 that spread to other localities. Aware of these events, Frank Hastings wanted to maintain a harmonious work environment.

Hastings purchased half of his family’s homestead in Weston in 1884. In 1886 he bought the remaining forty-five acres and an adjoining 150-acre farm, and the new factory was opened in 1889. In 1893 the company was reorganized and renamed the Hook & Hastings Company. Frank created a “community of labor,” building homes that he made available to workers with low-interest loans, a community hall, a theater, and a company school. By the end of 1893 the company had completed its Opus 1590.

We know little about Frank Hastings’s first wife. His son Francis Warren Hastings was an officer in the company, but because of failing health he moved to Bermuda in 1895, where he died of consumption in 1903 at the age of 41. After Warren died, Arthur Leslie Coburn (brother of Anna Coburn, the company schoolmistress) became president of the company. Frank Hastings married Anna



The Stoneham Organ, E. & G. G. Hook Opus 466 (1866), relocated to Follen Community Church, Lexington, Massachusetts, by the Bishop Organ Company (photo credit: John Bishop)

Coburn in 1899 when he was 62 and she was 46 years old.

Frank Hastings died in 1916 at the age of 80. Arthur Coburn continued as president of the company, and long-time Hastings associates Norman Jacobsen and Alfred Pratt were the other officers. The legendary quality of Hook & Hastings organs continued, but the pace was diminishing. The company produced eighteen organs in 1916 and fifteen in 1917.

Then came the years of the Great Depression. Hollywood introduced “talkies,” and the radio and phonograph were becoming popular. Municipal music programs were dramatically diminished during the Depression. Perhaps more importantly, in those years Ernest Skinner was ensconced in Dorchester, Massachusetts, building organs by the hundred for an increasingly loyal patronage. All these factors contributed to the weakening and ultimate failure of the Hook & Hastings Company.

The company continued for several years after Coburn’s death in 1931, until *Anna Hastings* felt that the quality of the company’s products was declining sufficiently to close its doors in 1935. Remembering that her husband had always put quality before price, she felt that when organbuilders started talking about price first, it was time to stop. A contract was signed with the Mystic Building Wrecking Company of Chelsea, the buildings were demolished, the lumber was salvaged, and the company was dissolved in April of 1937. The final tally was 2,614 organs in 110 years—a remarkable record of longevity, quality, and artistic achievement. Elias and George Hook built the company, and Frank Hastings carried their artistic vision into the twentieth century while creating a model for employee relations in a time of vicious labor disputes.

These details about the history of this great organ company come from the enormous and exhaustive book, *Farm Town to Suburb: The History and Architecture of Weston, Massachusetts*, by Pamela W. Fox, published by Peter E. Randall, Portsmouth, New Hampshire. Pages 196 through 217 include the historical details accompanied by numerous photographs. Pam gave a lecture on this subject at the 2000 convention of the Organ Historical Society in Boston. Later, I developed a lecture on the subject, and Pam welcomed me into her home and shared photos and historical details not included in the book. I admire and commend Pam for her exceptional work and am grateful for her generosity.

I have also relied on *The Hook Opus List*, compiled by William T. Van Pelt



E. & G. G. Hook Opus 263 (1860), First Congregational Church, Woburn, Massachusetts (photo credit: William T. Van Pelt)

and published by the Organ Historical Society in 1991. The book’s preface written by my predecessor at the Organ Clearing House, Alan Laufman, is a concise history of the Hook companies.

A relocation tale

In 1995, I had a call from the chair of the organ committee at Follen Community Church (Unitarian Universalist Association) in Lexington, Massachusetts, about the church’s organ that had been assembled by a well-meaning parishioner using “parts-n-pieces” from various sources. The resulting hodgepodge was unmusical and unreliable, and the committee was considering options for its repair or replacement. I inspected the organ, and we began a conversation about how the situation could be improved without offending the faithful congregant who had “created” the organ. The process was accelerated when the 48-volt electrical system in the console shorted out and the congregation witnessed smoke emerging from within.

At the same time, the congregation of the First Unitarian Church of Stoneham, Massachusetts, disbanded, and the building was sold to a children’s day care center. A group of volunteers led by organ historian and consultant Barbara Owen dismantled the two-manual Hook organ (Opus 466, 1868)⁷ and placed it in storage. Barbara, working as an agent for the Unitarian Universalist Association of Boston, advertised the availability of the organ in a UUA newsletter, “Free to a good home.” The chair of the Follen Church committee saw the notice and called me wondering if this might be an option for them. A quick study showed that Follen would be an ideal home for the organ, the church received ownership, and the Bishop Organ Company was engaged to restore and install it.

Volunteers from the church helped with the heavy work of refinishing the case and setting up the organ. They came to my workshop to clean small components and wind new tracker ends while I restored the windchests and releathered the double-rise reservoir and its two feeder bellows. The organ was first played in its new home on Easter Sunday of 1996.

I spent about six months up close and personal with Opus 466, handling every part myself. I dismantled the windchests and decided that the original chest tables could be retained if I routed out a few cracks and filled them with shims. I put new leather on the pallets, cleaned the pipes, reconditioned the actions, and replaced the bushings in the keyboards. Milling a couple pipes from the salvaged 16’ Subbass of another Hook organ into

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Die Berliner Hook, E. & G. G. Hook Opus 553 (1870), restored and relocated by Eule Orgelbau (photo credit: John Bishop)

a mile of tracker stock, I noticed that the “virgin” nineteenth-century pine lumber was white, not the rich deep brown we are used to seeing inside historic organs. Could it be that when the organ was new, its interior was bleached-blond-white wood?

I felt as though I got to know the people who built the organ in 1868. When they were working on that organ, Ulysses S. Grant was elected president of the United States. Arkansas, Louisiana, Florida, North Carolina, South Carolina, and Alabama were admitted back into the Union following the Civil War. E. & G. G. Hook built thirty-six organs that year. I marveled at the precision of the woodworker’s measure markings and the elegant penmanship of their labeling—how did they get their pencils that sharp? I saw the marks of hand tools and milling machines on the thousands of parts. I wondered what a worker in that factory would bring for lunch and how many hours they worked each day. They must have taken pride in their work, or it would not have been so good. Each of the multitude of parts was crafted with exquisite care.

Stephen P. Kinsley was the head voicer in the Hook workshop. In each organ he voiced, he left his mark on the first pipe of the Open Diapason that sat on the Great windchest, a half-step up from the smallest façade pipe. It is a shield drawn in ink, inscribed “Wind, S.P.K. 2%, 1868.”⁸ When I first picked up a pipe of this organ and blew in it, I was surprised by how much sound was produced with so little effort. Remember that in those days, all organs were hand pumped. Efficiency of tone production was essential to their success.

Mr. Kinsley is the only person I know by name who worked on that organ. Frank Hastings had been working for the Hook brothers for thirteen years and was thirty-two years old. In 1868, Frank was still working his way through all the departments of the company. As thirty-six organs were built there that year by over two-hundred craftsmen, he may or may not have put his hands on any piece of the instrument. Perhaps he admired it when it was complete on the shop floor ready for shipment.

Follow the money.

When Hook Opus 553 was sold by the Unitarian Church of Woburn, Massachusetts, to the church in Berlin, Charley Smith, a longtime church member, became steward of the proceeds of the sale. Since Woburn, Stoneham (the original home of Opus 466), and Lexington (home of the Follen Church, the new home of Opus 466) are all adjoining towns,⁹ Charley knew that the Stoneham Organ was being preserved by relocation. Since both organs were built within two years of each other, he recognized that they were sisters, and the Woburn



Inscription by Stephen Kinsley, tonal director, for E. & G. G. Hook and voicer of the Stoneham Organ (photo credit: John Bishop)

organ fund was donated to the Follen Church to be dedicated to the care and use of the newly installed organ. Members of the former Woburn church were present at the dedication of Opus 466 in Lexington, closing the circle that started when their church was closed and their organ was sold overseas.

§

George and Elias Hook sure started something. George was an organist with a musical ear and led the company’s artistic development. Elias was a genius manager who established the strong financial base of the company and

By John Bishop

enabled the correspondence necessary for contracting, designing, building, and installing as many as fifty-five organs in a single year. Remembering the state of communication and transportation in the second half of the nineteenth century, that alone was a great accomplishment. The factory equipment was powered by a large stationary steam engine, and materials were delivered and finished organs were shipped on horse-drawn rail cars at night, using tracks that carried trollies by day.

E. & G. G. Hook, E. & G. G. Hook & Hastings, the Hook & Hastings Company, and Hook-Hastings combine to form a great heritage of artistic development and musical excellence. I was fortunate to practice and perform on one of their masterpieces when I was a pup. Those beautiful tones informed my naïve ears, and I am thrilled anew whenever I encounter one of their organs.

Notes

1. pipeorgandatabase.org/organ/6083.
2. pipeorgandatabase.org/organ/5994.
3. pipeorgandatabase.org/organ/49571.

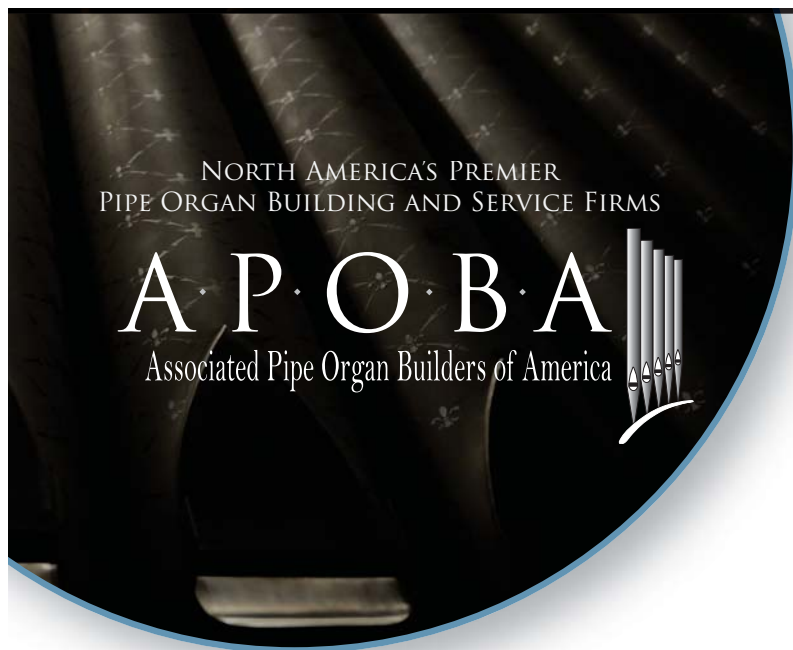


(photo credit: Félix Müller)

4. pipeorgandatabase.org/organ/6962.
5. pipeorgandatabase.org/organ/6950.
6. pipeorgandatabase.org/organ/5670.
7. pipeorgandatabase.org/organ/8579.
8. 2 3/4" was the original wind pressure.

When we received the organ from storage there was a note saying the pressure had been measured as 3 1/4". When commissioning the wind system, we set the pressure according to Mr. Kinsley, and original voicing sang clear.

9. My hometown of Winchester, Massachusetts, adjoins Woburn, Stoneham, and Lexington.



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Rebirth and enlargement of a great carillon: Indiana University

By John Gouwens

The idea for the carillon

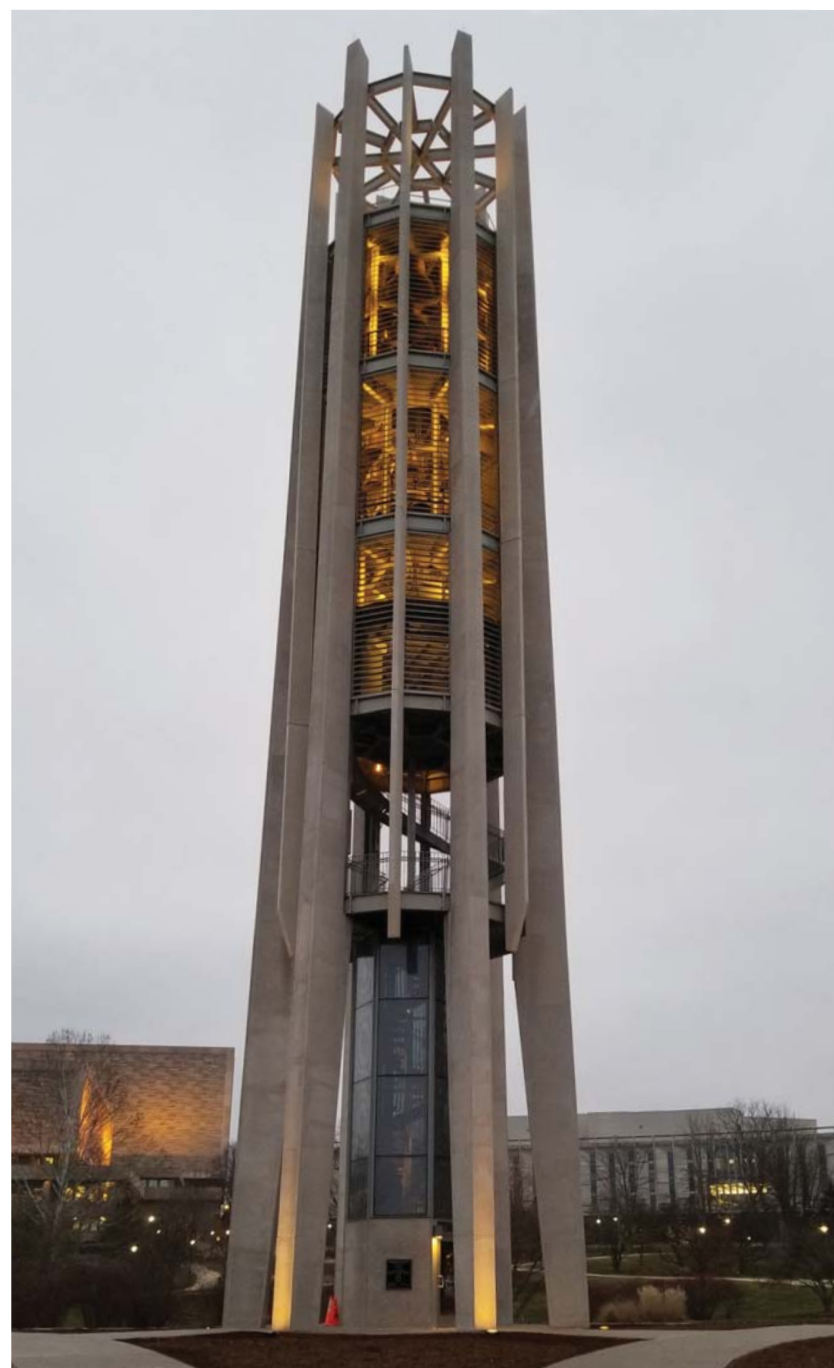
The idea of having a carillon on the campus of Indiana University in Bloomington was the inspiration of Herman B. Wells (1902–2000). Wells was the eleventh president of Indiana University, serving from 1938 to 1962; thereafter, he became the first chancellor for the university, serving from 1962 until his death in 2000. During his presidency, the student body of the university nearly tripled in size. Among his many accomplishments were putting an end to segregation and racist practices at the university, staunchly defending academic freedom in research (including some highly controversial but groundbreaking studies), establishing a system of extension campuses of the university throughout the state, and building what became one of the foremost schools of music in the country.

Dr. Arthur R. Metz (1887–1963), Class of 1909, became a prominent surgeon in the Chicago area, serving as personal physician to Philip Wrigley (of the Wrigley Corporation) and team doctor to the Chicago Cubs baseball team. Dr. Metz was a generous donor to the university, establishing a foundation at Indiana University that created substantial scholarships for outstanding students. Well after Dr. Metz's passing, Herman Wells, in his position on the

board of the Metz Foundation, proposed that the time had come for a beautiful, tangible contribution to the campus that could be appreciated and enjoyed by all.

By this time, the Metz Foundation was secure in its ability to fund very generous scholarships. Over the years since, the investments have grown, and what was once a single scholarship now amounts to more than 40 scholarships, as well as funding a number of other programs and facilities on campus. Mr. Wells enthusiastically advocated for the foundation to donate a carillon as a memorial to Dr. Metz, and the foundation agreed.

A committee of select School of Music administrators traveled to Europe to visit several carillon installations and came away particularly impressed with the 61-bell carillon in Eindhoven, the Netherlands, built by Royal Eijsbouts Klokkengieterij, bell foundry of Asten, the Netherlands. The committee heard it demonstrated by the young Dutch carillonneur Arie Abbenes, who made a strong impression on them as well. They ordered essentially an identical carillon, 61 bells, starting from a low B-flat of 7,648 pounds and a diameter of 69.3 inches. The inclusion of a low B-flat, without a low B or low C-sharp, follows the European tendency to favor including the B-flat as an extra bass note, in the manner of the carillon of



The new tower for the Metz Bicentennial Carillon. Wells Library is visible to the left.

Saint Rombout's Cathedral in Mechelen, Belgium, which to this day remains an important center for the carillon profession. The majority of "concert-sized" carillons have a range of four octaves, often still including the low B-flat: a 49-bell instrument, or 50 if a low C-sharp is also included. The fifth octave of bells is called for far less often. An unusual feature of the Metz Carillon is that every bell, even the smallest one (weighing 17.8 pounds), has an inscription with a quote from a noted philosopher, poet, or other prominent thinker.

The original tower

A freestanding 91-foot tower was built on the northeast side of the campus, overlooking it at the highest point in Bloomington (**Picture 1**). The tower of poured concrete reflected the "brutalist" style of architecture of the era, with large openings on all sides of the stairway. As part of that look, the imprints of the concrete molds and metal portions of the rebar used were visible throughout the tower. The carillon had a roof and corners, but otherwise was completely open to the elements. The arrangement of bells favored visual effect, rather than musical results.

There was a "façade" of six bells on each of its four sides, thus making up most of the bottom two octaves of the carillon. The transmission (mechanism) was situated toward the west side of the tower, and the remaining 37 bells were arranged in rows—essentially a "wall" of bells all in one plane—situated very

close to the transmission. The upper bells therefore had a minimum of excess movement in the wires when they were played, but the lower bells, especially those situated on the east face of the tower, had horizontal wires up to ten feet in length. Playing one of the bells on that side often resulted in the wire oscillating up and down for more than 30 seconds after a note was played. This made the bells on that side unwieldy to play. Furthermore, the bells on each of the façades tended to "stick out" when heard from that side, and bells on the opposite side were, while not muffled outright, certainly not balanced in effect.

The frame was treated with a heavy galvanization that served well in the long run for preserving the structural beams, but it was not common practice at the time to use stainless steel (or otherwise rust-resistant) bolts to hold the structure together. As bolts deteriorated and the pads between the bells and the framework compressed over time, moisture easily made its way into the crownstaples (clapper assemblies) and into the bolts holding up the bells as well as bolts holding the beams together. By the time the instrument was just ten years old, the threads on the tops of bolts had worn away to the point that one could no longer undo any bolts to replace isolation pads between the frame and the bells. With no screening to keep out birds, there were also issues with bird droppings, sometimes quite an accumulation of them on certain bells (**Picture 2**).



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Picture 1: the original tower from the west side

While the high placement of the tower made it visible over nearly all of the campus, it actually did not serve music well. Even when the air was calm on most of the campus, the area around the tower was subject to wind gusts, to the point that the effect on the action was noticeable to the player, and the listener on the ground had much interference with the dynamic effect of the instrument. The gusts often created Doppler effects, as the changes in wind direction distorted the perceived pitch of the bells. The only buildings close by were those devoted to married student housing and several fraternity and sorority houses. Such a location was too obscure to have much impact on life in the center of campus.

The Music Addition carillon

When the Metz Carillon was installed, Eijsbouts offered to provide a higher-pitched, smaller carillon at a very reasonable price. At that time, the Eijsbouts company had a practice of keeping a three-octave carillon of a standardized design in stock, with a layout that was particularly suited to being installed on a truck bed as a traveling carillon. This enabled them to fill requests for such instruments quickly and easily. To enable a considerably larger amount of repertoire to be playable on it, Eijsbouts offered to provide such a carillon, but with the range expanded from the standard 35 bells (three octaves with no low C-sharp or D-sharp) to 42 bells, $3\frac{1}{2}$ octaves. All of this was pitched a full octave above concert pitch.

This instrument was installed at the same time as the Metz Carillon, placed on the roof of what was then known as the Music Annex, a large addition (from 1962) to the main building of the Indiana University School of Music. Two practice consoles were also provided at the time, but they were so poorly constructed that in short order many notes would not play. Both teaching and practicing ended up happening live on the bells of the carillon of the Music Annex (now known as the Music Addition). The framework of this carillon did not have the galvanization treatment that had been applied to the Metz Carillon, and with no roof or protection of any kind it deteriorated severely over time. Over the years, this carillon, despite the decay that was happening, remained remarkably playable, mostly because it was played often enough to keep its transmission limber (and due in particular to considerable wear on the nylon bushings holding the roller bars in the carillon transmission). Because that carillon is situated near most of the university's performance

halls, it is to this day frequently played prior to operas and symphony concerts happening nearby. That instrument has also been recently enlarged and fitted with a new console, transmission, and clappers, but the details of that project fall outside of the scope of this article.

Dedication and ongoing activity

While the tower was completed in 1970, it was not until the following year that Arie Abbenes played the dedication recital for the completed carillon. The program included a four-movement work by Dutch carillonneur-composer Wim Franken, which had been written for the dedication of the Eindhoven carillon, thus using the fifth octave of bells actively. Mr. Abbenes was engaged to serve as university carillonneur for the school year 1971–1972, but returned to his positions over in the Netherlands (having been on leave of absence) the following year.

In the years that followed, there was sporadic activity. For a while, former students of Abbenes were paid a stipend to present weekly recitals on the carillon. In the school year 1976–1977, another of Abbenes's former students, Linda Walker (now Pointer), returning from a scholarship for overseas study, resumed



Picture 2: 1971 upper bells from above. Bird droppings and the condition of the crownstaple bolts are readily apparent.

her doctoral studies in organ, and was hired as a graduate teaching assistant, with her assignment being to teach carillon students and continue presenting weekly recitals during the school year. In Europe, she studied at and graduated from the Royal Carillon School in Mechelen, Belgium. She continued to serve Indiana University as teacher and carillonneur from 1976 to 1983, thereafter moving to positions in Alabama and Florida, where she continued her activity as a carillonneur for several years.

Over the years, former students of Linda Walker Pointer were engaged as graduate assistants while pursuing graduate degrees in organ, first Tony Norris (1984–1985) and then Brian Swager (1987–1996). Like Pointer, Brian Swager was returning from European studies, graduating from the Royal Carillon School in Mechelen in 1986. He, too, was initially resuming doctoral studies in organ, completing that degree in 1994. He continued as carillonneur and teacher in what was elevated to a faculty position (lecturer).

Since Brian Swager's departure, carillon activity at Indiana University has been intermittent. Starting in 2003, I was brought in occasionally, sometimes several times per year, chiefly to play on the Metz Carillon, but also to teach any students who were interested, and to

play somewhat informally on the Music Addition carillon. On all of those visits, I carried out what might best be termed as "life support" maintenance on both carillons, keeping the action limber, regulating the touch on both instruments, and reshaping clappers as needed to address the harsh sound that comes from long-term wear.

Concerns about the integrity of the concrete in the Metz Carillon tower were raised in 2013, but on inspection, university architects raised greater concerns about the low railings and the openness of the stairway, which were not in compliance with Occupational Safety and Health Administration requirements, and activity at the Metz Carillon was brought to a halt until the facilities department of Jacobs School of Music (as the school was retitled in 2005 after a very large gift from the Jacobs family vastly expanded the school's resources for scholarships, endowed staff positions, and overall programming) installed far better screening and railings to the stairway. Carillon recitals resumed in the fall of 2015.

A bright prospect at last

Indiana University was founded on January 20, 1820. By 2015, Michael McRobbie, eighteenth president of Indiana University, was formulating plans to



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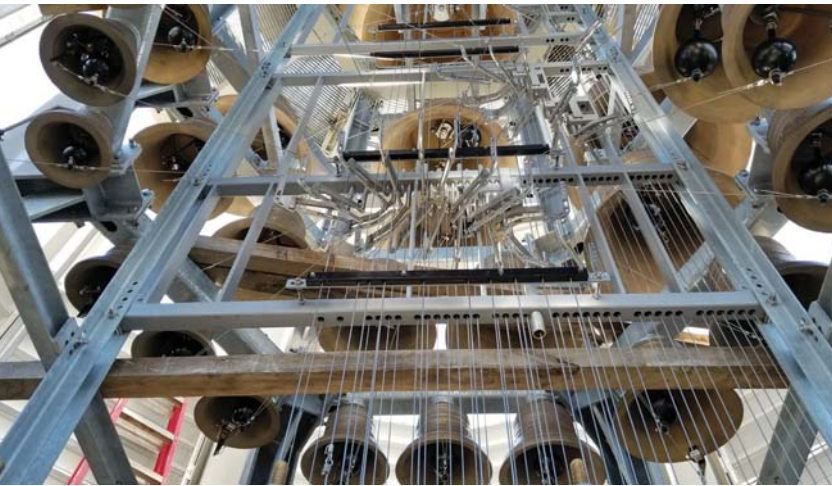
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Contemporary carillon building



Picture 3: roller bars from the 1971 installation with treble bells a very short distance away. Also visible is a considerable amount of rust. The roller bars were mounted in nylon bushing blocks.



Picture 4: the 2019 installation of the carillon, showing the hexagonal arrangement of the frame and bells with the directed tumblers and the wires in the center of the instrument. The tumblers are inserted into a mounting block (above the tumblers in most cases) and fastened in place with setscrews.

celebrate in numerous noteworthy and tangible ways the impending bicentennial of the founding of the university. He had been familiar with the impressive carillon of Canberra, Australia, and was aware of the host of problems surrounding the Metz Carillon at that time. He envisioned placing the carillon in a new tower at a central location of campus, where it could be an integral part of daily life. This vision included expanding it to a “grand carillon.” (See below on that topic.)

The old IU stadium, dating from 1925, was in a central location on campus, but for football games was replaced in 1960 with a new stadium on the far north end of campus. The old stadium site, situated

just west of the main library (now dubbed Wells Library), was relegated to lesser events, such as the “Little 500” annual bicycle race. That stadium deteriorated to the point that it was ultimately demolished. In the 1980s, work began on building a beautiful arboretum in its place. (The building devoted to health, physical education, and recreation, along with some playing fields, is still situated just west of the arboretum.) Since this mostly tranquil spot still has much foot traffic going from place to place on campus, it was an obvious location to put a carillon, at a considerable distance from automotive traffic but within hearing of a great deal of the university community.



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Picture 5: close up of a single directed tumbler

Grand carillon?

While there is not a formal definition of the term “grand carillon,” a particularly impressive repertoire emerged, particularly in the 1950s and beyond, for carillons possessing bells extending to a low G of approximately five to six tons. To be a proper “grand carillon” for that repertoire, the instrument must be pitched in “concert C” or lower and must be chromatic down to that low G (with the possible exception of the low G-sharp), and from low C up must have at least four octaves. The grand carillon repertoire was created especially for the carillons at the University of Kansas, the Washington National Cathedral, the University of Chicago, and Bok Tower Gardens in Lake Wales, Florida, among a few others. The Canberra instrument was essentially a twin to the Kansas instrument, so indeed President McRobbie had heard just how impressive such an instrument can be. Worldwide, there are presently twenty-eight “grand carillons,” nineteen of which are in the United States. Heretofore, there were none in Indiana, although there are three in Michigan and four in Illinois. An additional octave of treble bells above the usual 53–54-bell grand carillon range is not essential to that repertoire, but it is worth noting that just under half of the above grand carillons (14) have a full octave or more of additional treble bells.

Defining the project

With President McRobbie’s backing, funding was arranged, and the planning of the project moved forward. The Eijsbouts bell foundry has over the years dramatically improved the design and durability of its instruments, and as the largest bell foundry, they were clearly in the best position to undertake a project of this scope. Naturally, they were also the bell foundry most able to add new bells compatible with the existing instrument.

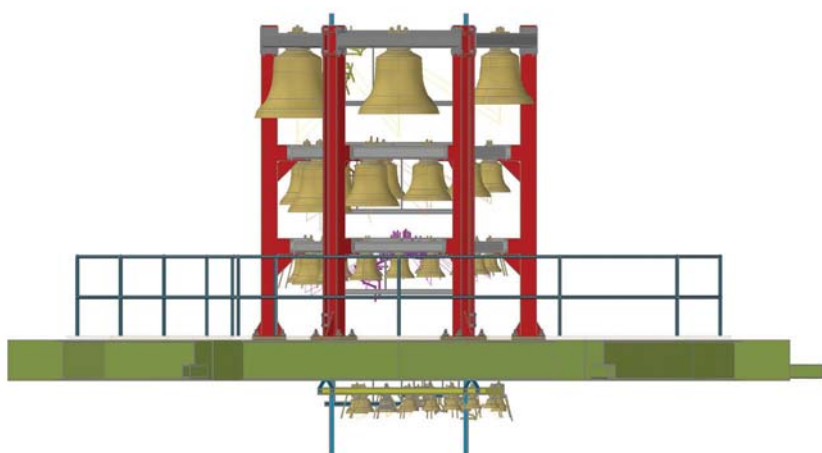
The design of the tower and overall coordination of the project was entrusted to Browning Day Mullins Dierdorf Architects (now Browning Day) of Indianapolis, Indiana. Jonathan Hess, principal and chairman of the board of the company, has served as official architect for building projects at Indiana University for many years. Dave Long, senior project manager, took the lead on coordinating the design of the tower. Architect Susan T. Rodriguez of New York City also participated in the design

team at President McRobbie’s request, particularly to provide innovative ideas for the tower and its setting. I was hired by Browning Day Mullins Dierdorf (BDMD) as consultant to the project to ensure that the tower itself would provide for an ideal facility for the carillon, and at the same time to work with the bell foundry to create an outstanding example of the bell founders’ art. The Eijsbouts team and I were overjoyed that we got to have much input into the design of the tower. Opportunities to provide such an ideal design and situation for a carillon are rare indeed, and we are all very glad it was possible!

Discussion of the range of the enlarged carillon was undertaken with the administration of the Jacobs School of Music. The resulting decision was to cast four new bells, providing the low C-sharp, B, A, and low G needed for the grand carillon repertoire. The only missing chromatic note in the range would be the low G-sharp, which indeed is very rarely used and would have added considerable expense to include. This brought the instrument to a total of 65 bells. The low G weighs 12,381 pounds and has a diameter of 82.8 inches. It was noted that the inscriptions on the original 61 bells were all quotations by men. The new bells are inscribed with quotations from Sappho, Hildegard of Bingen, Emily Dickinson, and Maya Angelou.

As recommended by Eijsbouts, we determined that the best results would be obtained by having all the bells of the existing instrument shipped back to the Eijsbouts bell foundry for the project. Doing so ensured that the tuning and character of the new bells would be an ideal match for the existing instrument. Also, this ensured that all clappers and fittings for hanging the bells would fit as anticipated. The opportunity was taken to clean and buff the bells at the foundry, so that the entire instrument would have a “like new” look when completed.

On September 23, 2017, I gave a farewell recital on the instrument in its original tower and setting. By this time, there were problems with chunks of concrete falling from the tower, and the tower was surrounded by a construction fence for the protection of the public; indeed, the concerns that had been raised about the integrity of the concrete proved to be well founded. In October 2017 Eijsbouts staff came to dismantle the instrument and ship the bells to Astén. With the bolts



Picture 6: showing the layout for treble bells (viewed from the south)

holding everything together so severely rusted (Picture 3), the efficient way to take the instrument down was to cut sections of beams and take the bells and the beams holding them down together. The tower itself was demolished in April 2018.

Design and mechanical considerations

For many years, it was common for carillon bells to be hung on straight, horizontal beams, often resulting in fairly long rows of bells (20 feet or more). When the transmission (mechanism of the instrument) is centered in the frame, it is possible to arrange the bells so that all but the largest few are close to the transmission, and the movement is transferred to the bells through roller bars. Roller bars (heavier duty, but otherwise similar to roller bars in tracker organs) provide a solid means of conveying movement. In contrast, when horizontal distances are handled with long wires, the wires tend to sag and to allow a considerable amount of excess movement. As installed in 1971, the upper 37 bells were less than two feet away from the roller bars. Since the transmission (along with the upper bells) was situated on the west side of the tower, there were some very long and quite problematic horizontal wires going to the larger bells that were hung on the north, south, and especially the east sides. Inevitably, roller bars add to the mass of the transmission to each note, considerably increasing the inertia the player must manage. An additional disadvantage is that roller bars can also bend and twist when their notes are played, though this is less of a problem for the player than long horizontal wires.

It is far more common today to build a carillon with few or no roller bars, relying instead on directed tumblers, placed just above the vertical wires. That solution does not work very well if the bells are still arranged in long, straight beams because the horizontal wires to the bells on the far ends must be excessively long, allowing much extraneous motion. When the bells are arranged in a radial (circular or hexagonal) configuration (Picture 4), so that all the bells are close to their tumblers, horizontal wire lengths and the overall mass of the transmission can be kept to a minimum, and the instrument is much more responsive to play.

In Picture 5, one can see how the directed tumbler is designed. The stalk to the right is inserted into the mounting block above it. The pivot (using in this case a sealed ball-bearing unit) is held out away from the stalk, so that the latter is directly in line with the vertical wire coming up from the console below. As the instrument is assembled, each tumbler can be easily turned so that it is directly pointing toward its bell. From the vertical arm of the tumbler, a horizontal wire connects to the tail of the

clapper. Whichever way the tumbler is turned, the hole on the horizontal arm to which the vertical wire connects will be in the same place, centered below the mounting stalk. The five holes on the vertical arm allow some adjustment to the leverage, the second hole from the top being exactly equal in travel with the connection point on the horizontal arm.

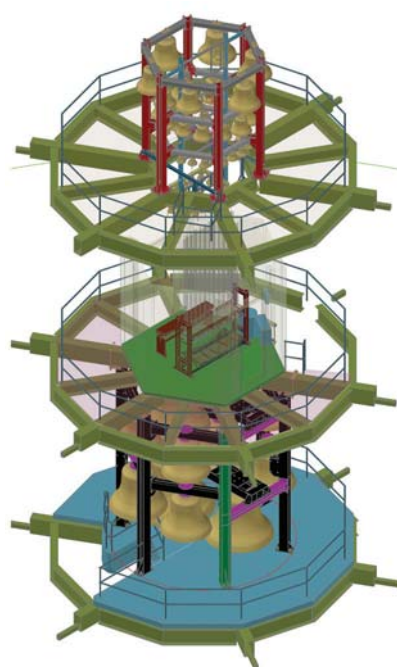
Great care was taken in the design of this carillon to keep the horizontal wires as short as possible. The smallest bells are the ones most sensitive to any factors that might cause the clappers to dwell too long on the wall of the bells (potentially dampening the ring of the bells considerably), and in smaller bells (with lighter clappers) the added weight of long vertical wires considerably aggravates that problem. Therefore, it is best practice to place the smallest bells closest to the console, but it is important to have them high enough above the roof of the playing cabin (the room in which the player is seated at the console) so that the sound is not blocked from any direction. The ideal is to have a direct line of sight from every bell—especially from every small bell—to the listener below.

It is desirable to avoid having any of the bells at great vertical distances from the console, both for mechanical reasons and because it becomes challenging for the player to determine balance when some bells are significantly farther away. The engineer's drawing (Picture 6) shows the arrangement of treble and midrange bells. Nineteen of the smallest trebles are hung below the floor level (open grating) on an elliptical frame, toward the east side of the console, since that is where the keys and transmission are for the smaller bells. Above that is a hexagonal frame with 34 midrange bells, arranged in three tiers, the largest being on the top tier.

Major revision to the tower design

The original plan was for the tower to reach a total height of 162 feet, with the 12 largest bells placed at the bottom of the instrument (78 feet above ground level), the playing cabin being above (at 96 feet), and the treble bells above that, starting 113 feet above ground level. Due largely to a change in tariff laws that impacted importing some of the building materials, contractors' bids for building the tower came in considerably higher than expected, leading to major changes in the design and layout of the tower.

The architects kept the elegant proportions of the original design while making the tower shorter overall and engineering several changes to reduce costs. The expense of providing a stairway to the playing cabin was a significant consideration, and at the request of the architects, the design of the carillon was changed, placing the playing cabin at the bottom of the instrument. (All access

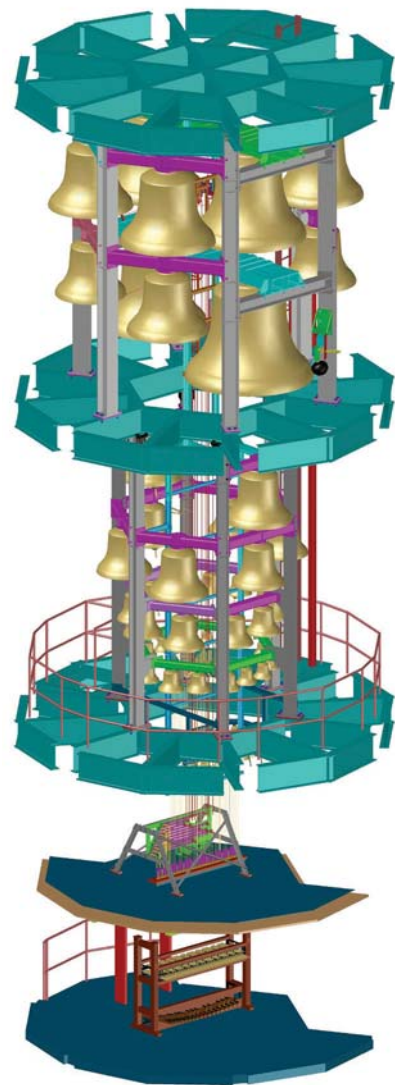


Picture 7: original layout plan

above that level is by means of permanently installed straight ladders.)

Because it was critically important to keep the distances between the smallest bells and the console to a minimum, the design of the framework and transmission for bells 13 through 65 (counting from the bottom) was unchanged; therefore, the largest 12 bells then had to be placed higher in the tower than the rest of the instrument. With the larger, heavier clappers in those largest bells, the longer vertical wires are far less of a problem than they would have been with smaller bells, but it is definitely more difficult for the carillonneur to judge the balance when playing the bass bells than it would have been with those bells being just below the playing cabin.

On the positive side, this redesign placed the whole instrument close enough to the ground that very soft playing may be heard clearly, and *fortissimo* playing is indeed impressive, though never overbearing. The bells are situated from 68 feet to 103 feet above ground level, rather than 78 feet to 124 feet. Picture 7 shows the original plan, with the bass bells occupying a lower belfry level. Originally, the wires for the bass



Picture 8: revised layout

bells were either going to be run around the exterior of the playing cabin (somewhat visible in the middle of Picture 7) or through the floor of the playing cabin. The floor opening and the space in the center of the hexagonal frame in the hub above the playing cabin would easily accommodate the wires for the 34 bells placed on that frame. With the larger bells now going above that level, an additional set of roller bars was needed to bring the wires for the bass bells into that same space allocated for the wires and mechanism for the midrange. (That

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Daniel Barenboim

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Picture 9: tower under construction

frame is visible as the multi-colored structure just above the playing cabin in Picture 8.)

In Picture 9, the frame of the tower is shown under construction. A relatively compact central spiral staircase runs from ground level to the first structural hub at 33 feet above ground. A wider,



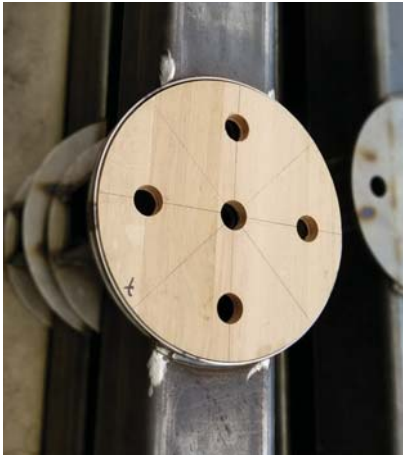
Picture 10: one of the larger clappers in the 1971 installation



Picture 11: a typical clapper assembly in the 2019 installation.

sweeping circular stairway connects from that hub to the level of the playing cabin at 51 feet. A smaller frame, not extending all the way to the exterior framework, is for the roof of the playing cabin (at 59 feet). The next hub, at 69 feet, is where 19 small bells are hung just below it and 34 midrange bells are arranged in a hexagonal frame atop that hub. In the revised design two more large bells are placed above the midrange frame, with the remaining ten large bells in a larger hexagonal arrangement above the hub at 87 feet. The second hub from the top (at 105 feet) holds the ceiling above the bells, with reflective panels above the bell frame itself and a membrane roof above the center. The space from that roof to the top hub (at 123 feet) is open. The tips of the six piers are 127 feet, 9 inches above ground.

Carillons are in general well served by being enclosed in louvers, which blend the sound of the bells, helping the bells on all sides to be heard in an even balance from any side of the tower. The



Picture 12: beam holding a larger bell

combination of the new clappers and the acoustics of the tower produces a much richer, warmer sound than the carillon had previously. (In the 1971 installation, the sound of the carillon was notably “cold” and “glassy” in effect.) Louvers also reduce the amount of water that reaches the frame and the transmission. Furthermore, louvers help direct sound better toward good listening areas.

So successful is that aspect of the acoustics that the carillon may be clearly heard even when standing just two feet from the walls of the base of the tower, and there is no point on the surrounding lawn where any bell is either stifled or over prominent due to its position in the tower. The original plan for the tower was to make the louvers of strong glass, also mounting them so that they could be opened and closed electrically. When the tower plan was revised to reduce costs, that idea was abandoned in favor of fixed, aluminum louvers, at approximately a 45-degree angle.

Finding a better way to build a carillon

For all of us involved in the project, we were determined to seek out new and often innovative ways to build a carillon that reflected the best design, materials, and results possible. The Eijsbouts bell foundry is by far the largest bell founding company worldwide, and their staff includes six design engineers. For this project, I expressly requested to work with Matty Bergers. Matty had been the sole design engineer with Petit & Fritsen. When the Petit & Fritsen bell foundry in Aarle-Rixtel closed in 2014, Eijsbouts acquired the company, and Matty was one of several from Petit & Fritsen who then joined the Eijsbouts company in Asten. I was impressed by his practical, innovative designs, as well as his tenacious dedication to finding the



Picture 13: another beam

best possible solution to the technical challenges of building a fine carillon. A project of this magnitude presented an opportunity to make many improvements to how a carillon is built, bringing together my lifelong study of best practice for carillon building, Matty's ideas and meticulous work, and input from sales representative and engineer Henk van Blooij as well as others on the Eijsbouts staff.

In recent years, Eijsbouts has made many improvements in the quality of their building. For a long time, Eijsbouts, and to a lesser extent Petit & Fritsen, tended to make their crownstaples with the pivot of the clapper being quite close to the (side) wall of the bell. In fact, at one point, one of those founders used to employ an adjustment to the position of that pivot as a means to reduce or increase the weight the player encountered when playing it. As a result, the clapper travel tended to “scrape” and reiterate as it contacted the bell, making for a dull, “thuddy” sound. That issue was aggravated by the fact that gravity exerted relatively little pull on the clapper to drop back away from the bell.

Ideally, having the clapper pivot more toward the center, and in some cases lowered a bit from the inside top of the bell, positions a clapper to contact the bell at a right angle, making a quick contact, then bouncing off the bell. At my request, we had the clappers designed so this would be the case. Pictures 10 and 11 show the contrast between the original installation and the new one. Also, the newer photo shows the return spring positioned just behind the clapper. The installation was designed so that with the entire instrument, it was possible to install either a return spring or a “helper” spring to every bell. The return springs are used mostly on smaller bells and are necessary to compensate for the weight of the transmission (often heavier than the smaller clappers), ensuring that the note (and key) will quickly return to a “ready” position. In the lower range, “helper” springs are placed near the transmission (in this case, tumblers), pulling in the same direction that the player is pulling, to make it easier to play bells with heavier clappers and particularly to overcome inertia to set the clappers in motion.

In the late 1990s, Eijsbouts began making clappers in which the shaft of the clapper is threaded and screwed into a socket in the crownstaple assembly. This design permits fine height adjustments to where the clapper contacts the bell on installation, but more importantly, when the clapper wears from use, it is

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Picture 14: smallest bells with clappers from below in the 1971 installation

possible to rotate it a few degrees to get a fresh strike spot. (The alternative is using a metal file to reshape the clapper in its fixed position. When done repeatedly, a flat area eventually becomes large enough that it is impossible to reshape enough to recover the original, mellow sound.) Various adjustable clapper designs have been used somewhat experimentally since the early 1950s, though the majority of bell founders active today incorporate this feature into their carillon clappers as a standard practice. The threads and the locknut are visible in **Picture 11**.

Starting in 2017, Eijsbouts began using heavier clappers, having observed that a clapper with more mass brings out a fuller, warmer sound from the instrument. To illustrate the difference, the original clapper for the largest bell in 1971 was 165 pounds. The same bell is now struck with a clapper where the weight of the clapper ball (not counting the weight of the shaft) is 238 pounds. Low G is struck with a clapper where the ball is 326 pounds. Eijsbouts also long ago stopped using the manganese alloy they used in their older clappers in favor of cast iron clappers, a more traditional material that has stood the test of time well. As late as 2003, Eijsbouts and Petit & Fritsen were both still using nylon as bushing material at many points where clapper pivots and wire connections were made. I actually had a role in changing that.

When the Petit & Fritsen carillon for the Presbyterian Church of La Porte, Indiana, was under construction (I was consultant), I asked Matty Bergers and Frank Fritsen why they were still using nylon rather than Delrin®, another DuPont self-lubricating plastic, as a bushing material throughout their instruments. I pointed out the way nylon bushing blocks on both IU carillons had cracked over time and shown a great deal of wear. Delrin® is less prone to absorbing water, is more resistant to temperature variations and sunlight, and tends to show far less wear, while still making for a smooth-running surface. (The durability of the material has certainly proven itself over many years as a material for harpsichord jacks and plectra.) The La Porte carillon was the first to have Delrin® used throughout. Eijsbouts followed suit, as Delrin® is now in use for all sorts of connections, including bushings on the coupling between pedals and manuals.

Some Dutch carillon consultants require that the horizontal wires for larger bells be nearly parallel to the floor, making an obtuse angle between the clapper tail and the wire. Throughout

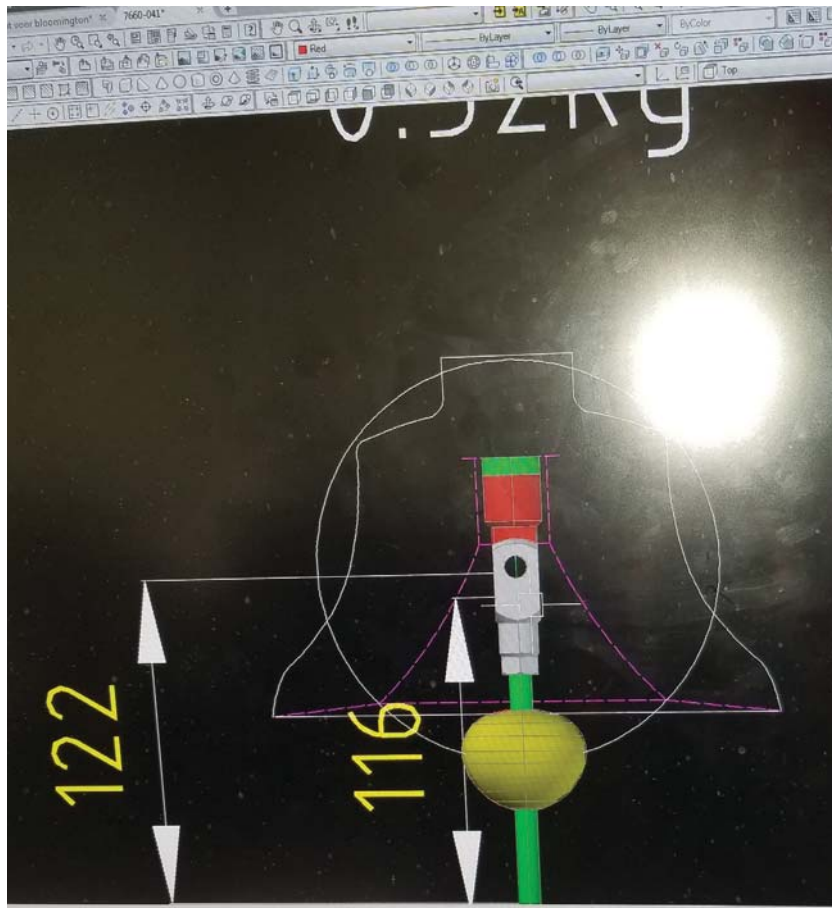
this instrument, we arranged for all wire connections to be at right angles—clappers at a right angle to the surface of the bell upon contact, and the levers on the tumblers at right angles to the wires half-way through the stroke, so the player has good, nuanced control over the behavior of the clapper throughout the stroke. In those details, the configuration of the transmission resembles the principles followed by the English bell founders Taylor and Gillett & Johnston, as well as the American companies Verdin, Meeks & Watson, and Sunderlin.

Not surprisingly, the larger clappers and the positions of clappers and tumblers considerably changed where the transition was made between return springs and helper springs. In a typical Eijsbouts installation, with the wire angles conforming to modern Dutch norms, helper springs are normally needed only up to the “middle C” bell (bell #13 in a C-compass carillon, bell #17 on the Metz Bicentennial Carillon). We ended up using helper springs all the way up to bell #30 (c-sharp more than an octave above “middle C”). Some extra-sturdy brackets had to be added to the pedals and the tumblers for the largest bells in the carillon, but even so, we also had to compromise a bit in the position of the clappers on the six largest bells, which are a bit closer to the bell wall than I consider ideal. That said, the clapper positioning, and even more, the clappers themselves and the sound they produce are greatly improved compared to the original configuration of 1971.

New developments introduced in this carillon

When bells are mounted on metal framework, it is necessary to pad them, both to allow the bells to vibrate more freely and to prevent highly undesirable extraneous vibrations that can happen when the bells directly touch metal framework. In recent decades, many bell founders including Eijsbouts have used neoprene padding for this purpose. Neoprene offers the desirable amount of softness while still being sufficiently firm to be effective, but the problem with that material is that in cold weather, it deteriorates quickly. That point was particularly driven home on a carillon I encountered in Pennsylvania about two years after a major renovation had been done on it—more than 20 of the neoprene washers used to isolate the bells from the heads of the bolts holding them had already split and dropped to the floor!

Needing to find a pliable but more durable material to pad the feet of the



Picture 15: drawing of special crownstaple

framework, where it rested on the floor, and to pad the heads of the bolts and crownstaples up inside the bells, we (Eijsbouts, the architects, and I) conducted some research and ultimately settled on my suggestion of using EPDM rubber. EPDM is a synthetic rubber, made mostly from ethylene and propylene, derived from oil and natural gas. EPDM rubber is used as gasket material in bridges, in liners for swimming pools, and for rubber roofing, where it has a life expectancy of 50 years, so it is made to endure moisture, sunlight, and wide variations in temperature. It turned out that when Eijsbouts ordered the rubber, it was no more expensive than the neoprene they had been using. Eijsbouts has continued to use EPDM rubber in all their carillon work since this project.

For padding between the bells and the framework above them, I had specified

a time-honored, traditional solution of using wood pads; European oak was used for this purpose. Matty Bergers designed a special way of mounting the wood that would hold it in place effectively over the long run. **Picture 12** shows the beam for holding one of the larger bells (shown upside down for easy viewing). The wood pad is drilled to accommodate the bell suspension bolts and crownstaple, mounted beneath a metal plate, with a metal rim around the outside. With that design, even if the wood at some later date splits, it is nevertheless held in place and still serves its function isolating the bell from the framework. As the wood pad is on the bottom (with only the bell below it), moisture can freely drain from below it. **Picture 13** shows a similar beam (still upside down), demonstrating how the wood pad is contained. As can be seen in **Picture 13**, the rim around

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Picture 16: the small space between clapper and bell

the oak pads is vented, so that water is not trapped on top of them, either. Further noteworthy in **Picture 13**, where the beam joins the plate (which is where sections of the hexagonal frame are fastened together) there is an open space in the beam to facilitate the process of galvanization of the frame. The metal easily flows around the interior as well as the exterior of each beam when it is dipped.

A special challenge with the 1971 treble bells is that for those high-pitched bells, the profile (shape) of each is unusually squat and thick walled, leaving almost no space for a crownstaple inside. (It bears mentioning that in newer Eijsbouts carillons, the bells for such high notes are more traditional, “campaniform” in shape.) In the 1971 installation, the six smallest bells were fitted with clappers that were not inside the bells at all, but rather, came up from below to strike the bells. **Picture 14** shows that arrangement, and **Picture 15** shows the drawing in which a special crownstaple was designed to fit in that tiny space, with the pivot and the clapper itself positioned lower, so that, unlike the original arrangement, the clappers of even this smallest bell would travel and operate normally. The tight space is noticeable in **Picture 16**, and **Picture 17** shows the bell as installed in the tower. The wooden bell pad and the vented bracketing holding it are visible just above the bell.

While tradition and practice have both demonstrated that the best tonal results are obtained from iron clappers (heat treated, so that the clappers will wear from use without introducing such wear on the bells), I was aware that some bell founders (though not the Continental European ones) had made clappers using a spheroidal graphite (SG) iron. SG iron is more ductile (more elastic in shape), offering the advantage of being less brittle and less likely to deform from use. It was likely to hold its shape better than conventional “gray iron” without injuring the bell, since the clapper in fact would be absorbing the impact and returning to its original shape immediately. This theory had been tested in a project on the carillon at Culver Academies, Culver, Indiana, in 2016, where we replaced the original one-piece (non-adjustable) bass clappers with new, rotatable clappers of SG iron, heat treated to the desired level of softness. Remarkably, it had not been necessary, so far, to turn those clappers at all, so the field test had already proven that superior results were possible with that material. Eijsbouts studied this idea also and discovered that SG iron is also less prone to rusting, so they agreed to use it for this carillon. In fact, they indicated at the time that they might continue to use SG iron in future projects. (Whether that has actually happened, I do not know.)



Picture 17: small bell in new installation

The practice console

It is very important for a carillonneur—for a seasoned professional, but even more, for a student—to have a good practice console, making it possible to master notes of a composition without broadcasting the process of working out errors and repeating particularly difficult passages to the neighborhood. We ensured that a practice console was included with this project.

Bell founders and companies that specialize in building the hardware for carillons still offer traditional all-mechanical practice consoles with tone bars, but it is more common today to build practice consoles that play through computer-sampled sounds. Having seen well-made older practice consoles (mostly from English bell founders), I knew that a sturdy tone bar console, with occasional upkeep, could give reliable service 60 to 70 years or more after it was built. It is a significant understatement to say that no synthesizer or computer-operated instrument will come close to that life expectancy. Also, though no practice console will ever feel exactly like a carillon, the carillonneur is able to engage the mass of the keys and the hammer assembly in a way that no digital practice console, acting only on a contact (usually a pair of optical contacts), can do. A digital practice console, when built well, offers some dynamic sensitivity, but not in a way that reflects the technique the player is using to depress the key.

Having Eijsbouts build it to the standards they apply to their work now ensured that we would have a console where the keys, pedals, and position of everything would be an exact match for the console of the Metz Bicentennial Carillon. (The manual and pedal keyboards were designed according to standards proposed in the United States



Picture 18: an overview of the practice console



Picture 19: practice console. The metal stock used on the back ends of the keys are visible in the lower background, and the tuning cuts for producing minor third overtones in the tone bars are visible in the foreground.

in 2000, subsequently adopted by the World Carillon Federation. Within those guidelines, there is still allowance for significant variation in key fall, height of sharp notes on pedals, and other details, and we needed all this to match.)

This was the largest tone bar practice console Eijsbouts had built in many years, and it incorporated a sturdy new action that is likely to give many long years of dependable service. Miguel Carvalho, the new campanologist at Eijsbouts, developed a new way to tune the tone bars so that they produce an overtone of a minor third. (In all honesty, that is really only noticeable in the lower range, but the idea is certainly an interesting one.) Matty Bergers was heavily involved in the design and construction of the practice console, the building of which received special attention by the entire Eijsbouts team. The back ends of the keys are made of metal stock (visible in the lower right of **Picture 19**) that is heavy enough to give some “mass” to the action, and the piano hammers used to strike the bars are sturdy and produce an agreeable sound. (Note also that some extra mass has been added to the hammers in the bass range.) Since many carillonneurs employ playing techniques that involve using momentum to complete many keystrokes (particularly in rapid playing at soft dynamic levels), this is a highly desirable though rare feature on a practice console. The special tuning cuts on the tone bars to produce the minor third overtones are visible at the bottom of **Picture 19**.

The clock chiming system

The automatic chiming system does not represent a new development, but it is interesting enough to warrant some explanation. In 2002, Paccard Bell Foundry of Annecy, France, developed an automatic playing system in which pneumatic pistons were fitted onto the console of the carillon, and the instrument was then played automatically using the keys, transmission, and clappers that the carillonneur would use to play manually. Naturally, other companies worked out their own variations on this system, including Eijsbouts.

The hardware for this system (clock computer, air compressor, circuitry, and the pistons) is all contained in the playing cabin, out of the elements. **Picture 20** shows the pneumatic equipment placed just behind the music rack atop the console; **Picture 21** shows the plungers (black pads with white tips, just right of center) that push down on the keys.

The purpose of the clock is to sound the time and occasionally to play melodies significant to the university, not to replace the carillonneur. Therefore, the chiming system is connected to just two octaves of bells.

We anticipated having a clock chime tune on the quarter hours and an hour strike, with a school song playing after the hour strike at 6:00 p.m. Because using the manual playing clapper for striking the hour would have caused a great deal of wear on it, we did opt to use an external hammer on that one bell, which also makes it possible to get



Picture 20: pneumatic system for automatic chiming, placed behind the music rack.



Picture 21: pneumatic system for automatic chiming with plungers depressing keys

a more commanding low hour strike than would have been possible through the pneumatic system. The low G hour strike would naturally lead into a melody played in G, so the pneumatics were fitted to the dominant notes, from D1 to D3. Indiana University is one of many universities to use the 19th-century tune “Annie Lisle” as the music for its alma mater, “Hail to Old IU,” which was first used in 1893. (Cornell University’s use of that tune appears to be the first, in 1870.) The class of 1935 commissioned songwriter Hoagy Carmichael (IU Class of 1925) to write a song with the intention of presenting it to the university to use as an alma mater. Though the resulting song, “The Chimes of Indiana” (which refers to the small chime of bells in the Student Building on the west side of campus), was presented to the university in 1937, and did indeed become part of IU’s musical tradition, it wasn’t until 1978 that the Alumni Association officially adopted it as another alma mater. The lowest note in both songs is the dominant, and with the melody being played following an hour strike on low G, the range of the pneumatic system was fitted to play from D1 (D being the dominant note in the key of G) to D3. After the striking of 6:00 p.m., the clock today plays “The Chimes of Indiana” several days a week, with “Hail to Old IU” playing on other days. (Since late March, the mechanism has been playing the Ukrainian National Anthem in lieu of the alma mater songs.) For some special occasions, such as New Year’s Day, Martin Luther King Day, and Kwanzaa, other songs are played after the 6:00 p.m. hour strike instead. The clock is also set up to play either alma mater or the university’s fight songs at the push of a button. (This has been used on occasion when football touchdowns are scored, though the stadium is well out of earshot of the bells.)

Inaugural activities

For the official celebration of the university’s bicentennial on January 20, 2020, I was brought in to play both alma mater songs officially and to host

a series of interested parties (including students and faculty from the organ department, university officials in charge of construction projects, and, of course, President McRobbie) who came up to see the instrument, and each took a turn sounding one of the four new bass bells. The Covid 19 pandemic put most other plans on hold, but Lynnli Wang began her time as associate instructor (graduate assistant) in carillon in the fall of 2020, performing, coordinating playing by others, and teaching many students.

The tower and carillon were officially accepted by the university on May 27, 2021, during an event including speeches, but also including a brief but elegant performance by Lynnli Wang. Belgian-American carillonneur Geert D’hollander, carillonneur of Bok Tower Gardens in Lake Wales, Florida, was brought in to play the first official public recital on October 3, 2021. That program included a piece that the university commissioned from me, *Landscape for Carillon*, opus 35, which D’hollander and I premiered as a duet. I played a second dedicatory recital on March 26, 2022.

Looking to the future

Whether the university continues to employ graduate teaching assistants to teach and play or eventually puts a permanent faculty position in place remains to be seen. The present graduate assistant, Lynnli Wang, has done an outstanding job of organizing an enthusiastic group of students and has offered a variety of special programs, formal and informal, that have attracted the interest of the campus community at large. The potential is great, with two fine instruments, both using very durable materials and construction methods, and a superb practice console. Students and concert artists now have the facilities to make great carillon music at Indiana University. ■

John Gouwens began his study of carillon at Indiana University with Linda Walker Pointer. He continued his carillon activity when he transferred to the University of Michigan, Ann Arbor, where he graduated with a Bachelor of Music



John Gouwens at the console of the Metz Bicentennial Carillon

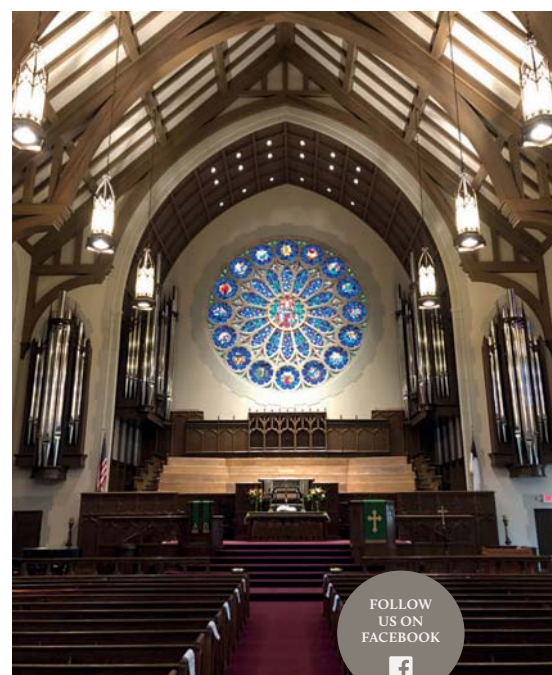
degree in organ. He earned his master’s degree in organ at the University of Kansas, though his main priority in that choice was to pursue carillon study with Albert Gerken.

He served for thirty-nine years as organist and carillonneur at Culver Academies, Culver, Indiana. His musical activities continue today as organist and choirmaster at Saint Paul’s Episcopal Church and as organist, choirmaster, and carillonneur at The Presbyterian Church,

*both in La Porte, Indiana. Throughout his career, he has been active as a performer in North America and in Europe, as well as being a composer of carillon music. His method book, *Playing the Carillon: An Introductory Method*, is in use throughout North America and abroad.*

All mechanical drawings were produced by Matty Bergers at Royal Eijsbouts Klokkengieterij. All photographs were taken by John Gouwens.

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Peragallo Pipe Organ Company, Paterson, New Jersey

Designing the ultimate keydesk

As an organbuilder, one of the truly enjoyable tasks has always been creating an inspired console for each instrument. *The console, also referred to as the keydesk, is the one piece of equipment where the organist physically interacts with the instrument to create music.* Therefore, every aspect of design of the organ cockpit must be considered, and the most robust components, secure technology, and thorough finishing must be employed to assure the organist the ability to create great music. This article will examine many considerations in this design process should one have the pleasure of creating one's own masterpiece.

The console in the cover photo is the result of a collaboration with the recently deceased organist, organ salesman, colleague, and talented organ designer **Rick Tripodi for the Green's Farms Church in Westport, Connecticut.** Rick nicknamed John Peragallo IV's design "the clocktower," with its overt crown molding caps to each divisional tower. It's a huge stoplist—so a thoughtful approach was required. Three years of consideration yielded some thirty-six revisions of the stop and piston layout before the final rendition. This work of art includes unusual features such as a lift that raises the console out of its pit in theatrical fashion, integrated HDMI screen to monitor the house broadcast, a control for the bell tower, and a handy pencil drawer with a phone charger.

Console design has long been a subject of discussion among organists, choral directors, architects, liturgical designers, the clergy, and sometimes even the donors. The Peragallos, having been in business for 104 years, have seen it all. Rarely is there an installation with no outside input. The ultimate decisions are left to the builder.

Crafts and trades employed include woodworking, furniture finishing, electrical engineering, musical considerations, and safety. The American Guild of Organists has also weighed in by contributing guidelines as to the correct position of the keyboards in relation to the pedalboard and the proper position of the expression shoes. The console becomes a homogenous design based on the input of specialists in each of these areas.

As to console style—there is the basic stop tablet design, rocker tablet variation, traditional drawknob with or without drop sill, English drawknob, and low-profile terraced with either straight tiers or French curved terraces, with drawknobs of either solid wood or inserts. Oblique knobs on 90-degree terraces are another possibility. A new generation of technology has now brought us backlit drawknobs and rocker tablets. And the latest-and-greatest is now a touch screen for stop control as employed in the sampled online home organs.

Each of these styles generates a myriad of decisions. For instance, whether the knobs on a terraced keydesk should be arranged with the low pitches on the outside or toward the inside, adjacent to the keyboards—arguments can be made for each approach. From a playing perspective, one tends to add the higher pitches as the music proceeds—so why not have them closer to the center? With today's sophisticated combination systems and piston sequencing, does one even reach anymore? It may be more advantageous to have the low-pitched stops closer, since one is registering these foundations initially and then adding the higher



Church of the Covenant, New York City. Elements of the original turn-of-the-century George S. Hutchings organ are incorporated with oblique knobs on 90-degree terraces.



A & M United Methodist Church, College Station, Texas. Rear view of inlaid gothic arched moldings.



Emmanuel United Church of Christ, Hanover, Pennsylvania. Four-manual traditional drawknob in the console shop.

pitches, reeds, and mixtures with divisional pistons. This can get intense, and we are only discussing knob locations.

Then there is the consideration of the divisional locations, manual locations, and couplers. We have seen everything from couplers on the nameboard to couplers in the divisions and even sub and super couplers on lit pistons on the key ends.

Manual transfers make the discussion of permanent French versus traditional keyboard locations a moot point. Some of the greatest players opt to perform French repertoire with the Grand Orgue clavier at the second key deck, rather than in the French style.

Let's look into what goes into the design process

The primary decision is the design style of the keydesk. Each builder has their own preference. The Peragallo

signature console is the low-profile terraced keydesk. Our impetus was Vatican II, with the musicians in many Catholic music ministries serving the dual role of choral director and organist. The music ministry was taken from the choir loft and positioned on the nave floor adjacent to the sanctuary in many Catholic parishes. The low-profile terraced keydesk allows clear sight lines to the choir, cantor, and celebrant—as well as the door to keep track of the bride's progress down the aisle!

Over the years we have built many styles of consoles, as shown in the accompanying photos. These include drawknob, curved terraced drawknob, movable tilt tabs, or backlit rocker tablets on the side jambs. Care must be taken to ensure that all knobs are within reach. The combination system becomes an important element in addressing those knobs on the far extremities of the stopjams.



Saint Malachy Catholic Church, Brownsburg, Indiana. Four-manual console shell in the workshop.



Church of Saint Leonard of Port Maurice, Boston, Massachusetts



Saint Francis Xavier Catholic Church, New York City

Every effort is made to arrange the divisions as functionally as possible. A two-manual-and-pedal console will have the Swell drawknobs on the top two rows on the left and the Great drawknobs on the top two rows on the right. The Pedal division is split on the lower row of each side. Care is taken to ensure a logical break—preferably with the flues to the left and the reeds to the right.

A three-manual design makes things a bit simpler with four rows of knobs on each side. The Swell lives on top and the Pedal division below on the left terraces. The Great and the Choir or Positif are on the right terraces. If the lower keyboard is the Great or Grand Orgue, the Great knobs are correspondingly on the bottom two rows.

Inter-manual couplers are located on the nameboard along with the Pedal couplers. The intra-divisional subs, super couplers, and unisons can be either in their respective divisions or on the nameboard. We have also used lit pistons on the key ends very effectively for these couplers.

The choice of **key covering overlays** is an important aesthetic decision. Typical species of wood that are acceptably hard enough include pau ferro,



Saint Bernadette Catholic Church, Scottsdale, Arizona



Cathedral of Saint John the Baptist, Paterson, New Jersey. Three-manual curved French terraced keydesk



William & Mary University, Williamsburg, Virginia. The console originally built for the John Whitney residence, Atlanta, Georgia. Traditional drawknob keydesk of African mahogany.



A & M United Methodist Church, College Station, Texas. French curved terraced with maple jambs, with inlaid key ends of maple and rosewood.



Saints Simon & Jude Cathedral, Phoenix, Arizona. Four-manual and pedal curved terrace keydesk features terraces of cherry with natural key overlays of cocobolo and maple sharps.



Saint Joseph Chapel at Mary Help of Christians Academy, North Haledon, New Jersey. Tilt tablets on side jambs.

rosewood, cocobolo, maple, and ebony. Today's faux ivory (crème satin) is a wonderful option for those preferring the feel of traditional ivory in lieu of bone. The selected overlay species may be incorporated into the pedal clavier to coordinate finishes.

The **key tension** is adjustable with preferences ranging from fall-away under-your-fingers theatre organ touch to lots of tension for those who prefer an old-school, mechanical action feel. Finally, **tracker key touch** comes in two forms, a toggle spring under the front of the key or a magnet tracker touch. This places more tension on the top of the key, decreasing as the key is depressed. Either approach insures the organist a clean, crisp response for secure playing.

Prior to a discussion of piston position, let's explore the importance of locating the **power switch**. How many times have you spent twenty minutes playing hide and seek with the on and off? We've come a long way from a 220-volt motor switch hidden under the key bed or on the balcony rail.

Today's console control systems feature digital technology. This creates a beautiful juxtaposition of high-tech control and old-world wind-blown

pipes—all in the same instrument. The control system continuously scans the keys, stops, and expression shoe position, converting that information to digital format. This information is transferred into the chamber over CAT 5 or 6 cable—just a few strands of wire. What a difference from the thousands of wires of the earlier electro-pneumatic instruments. Once it reaches the pipe chamber, the digital information fires the drivers for the proper pipe valves, expression, and other controls.

Since this information is in digital format, a number of useful functions can be incorporated such as transposers, playback and record, piston sequencing, bass and melody couplers, and next and previous pistons. However, all these functions are only effective if the organist has an unimpeded view of a properly located control screen. Another useful digital feature is a USB port, which allows the organist to "take home" their work each day.

Positioning of the thumb and toe pistons is a whole art unto itself. A sufficient number of general and divisional pistons are essential, although I have witnessed extremes in usage—from the revered organist Donald Dumler of Saint Patrick's Cathedral accompanying everything from liturgy to major choral works with just several generals and a few divisional settings, to major concert artists utilizing multiple memory levels for each selection.

There seems to be some debate as to whether generals 1–6 should be above or below generals 7–12. Page turning pistons (generals 13 and 14) are handy when placed on the right upper keyslip.

One thing that has never changed is the importance of positioning the **Great to Pedal reversible** under the thumb of the right hand and the Great to Pedal toe piston in an accessible position just to the right of the crescendo shoe. The

Great to Pedal reversible is often the most frequented piston by every organist other than the cancel button.

Now let's examine the **cymbelstern reversible**. Our preference is for a toe paddle positioned above the generals to the left of the expression shoes. As the cymbelstern embellishes the trio sonata or chorale prelude, the right foot executes the *cantus firmus* and with both hands occupied, the left foot finally cancels the bells. This may happen just prior to the conclusion of the work depending on how long it takes your cymbelstern to come to rest.

New to the discussion are four critical controls associated with **piston sequencing** and **iPad page turning**—the next, previous, page forward, and page back pistons. These functions must be located just under one's fingers and easily accessible on the knee panel to allow the organist no-look access.

My brother Frank, an esteemed cabinetmaker, has designed and built casework for keydesks for most of his life and shares some of that experience and expertise:

Console shells were mass produced during the heyday of organbuilding in the 1940s through the 1960s. A trained eye would be able to discern an Aeolian-Skinner from an Austin of this period or an M. P. Möller from a Casavant. Nowadays, most console shells are a one-at-a-time custom creation. Design details are gleaned from the architectural style of the sanctuary furnishings and wood tones.

Exterior wood species selections include white oak, red oak, quartered oak, mahogany, cherry, and walnut. Contrasting interior selections include mahogany, cherry, birch, black ebony, or maple. The finished design of each console is a balance of these species that can comfortably coexist between exterior frame, interior jambs, key ends and piston slips, name-board, and key coverings.

Exterior frame panel styles can vary from Roman arched, Gothic arched, ogee, raised solid, or Shaker recessed. Music racks have moved beyond the traditional lattice or glass into custom designs that infuse symbols relevant to the specific installation. We incorporated the Xaverian Cross in the music rack for our instrument at Saint Francis Xavier Catholic Church in New York City. Overhead LED lighting, which must clear the pages of a French organ score, has become quite popular.

Having the mobility to adjust the console location for changing musical and liturgical celebration is a priority for many churches. Keydesks are now movable via recessed casters or a movable platform. Each of these has its advantages, and today the connecting cables are so infinitesimal (or non-existent) that multiple floor ports are a common request.

So, the next time you sit down at your organ console, remember that a whole lot of thought and consideration went into this creation. Treat it with kindness and respect. No coffee cups, please! And feel free to keep it nice and shiny.

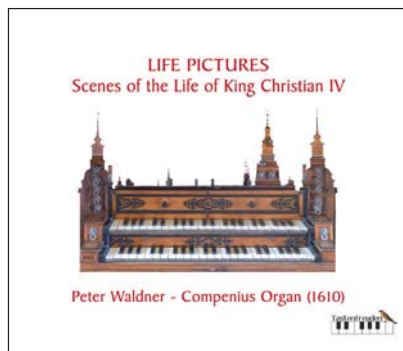
If you are looking to upgrade your console or start fresh, we hope this helped you to aspire to and someday realize the creation of your own dream console. We hope you enjoyed our console tour and may have taken home some appreciation of the working knowledge of the organ designer.

John Peragallo III
Frank Peragallo
John Peragallo IV
Anthony Peragallo

Builder's website: www.peragallo.com

Cover photo: Green's Farms Church, Westport, Connecticut, shows unique "clock tower" design.

New Recordings



Life Pictures: Scenes from the Life of King Christian IV

Life Pictures: Scenes from the Life of King Christian IV. Peter Waldner plays the 1610 Compenius organ. 149 Danish kroner. Available from peterwaldner.at.

Ons is gheboren een kindekijn, Jan Pieterszoon Sweelinck; *Ein Kindelein so löblich*, Samuel Scheidt; *Brande Champanje*, anonymous; *Alman: The King's Jewel*, Orlando Gibbons; *Wer liebt aus treuen Herzen*, Hans Leo Hasler; *Ballo del Granduca*, Sweelinck; *A toye*, Giles Farnaby; *The King's Morisco*, anonymous; *Johnson's Medley*, Edward Johnson; *Malle Sijmen*, Sweelinck; *La bounette—La doune cella*, anonymous; *Wie schön leuchtet der Morgenstern*, anonymous; *The King's Hunt*, John Bull; *Daphne*, anonymous; *Englische Mascarada*, Heinrich Scheidemann; *In going to my naked bed*, Richard Edwards; *Batalla*, José Ximénez; *Gleichwie das Feuer*, Melchior Schildt; *Galliarda Dulenti*, Scheidt; *Bull's Goodnight*, Bull; *Giles Farnaby's Dreame*, Farnaby; *Credo in unum Deum*, Scheidt; *Pavana Lachrymae*, Sweelinck; *Benedicam Domino omni tempore*, Robert Johnson.

The famous Compenius organ of 1610 in Frederiksborg Castle Church, Denmark, is the medium for this recording of sacred and secular music from the early seventeenth century. The organ, with its chirpy Baroque fluework and pungent reeds, is like a breath of fresh air from four centuries ago into our modern and conflicted world. The mixture of sacred and secular music demonstrates how the organ of ancient times was not just a

church or chamber instrument, but that many styles of music could be and were played even on the same instrument. I thoroughly recommend this compact disc for those who are looking for music that is a refreshing change from what most people are used to.

Editor's note: for information on the Compenius organ, see Book Reviews, The Compenius Organ: Measurements and Descriptions (Compeniusorglet: Opmålinger og beskrivelser), in the December 2020 issue, page 21.



Glass-Bach Dresden

Glass-Bach Dresden. Mark Steinbach plays the Silbermann organ of Kathedrale St. Trinitatis, Dresden, Germany. Orange Mountain Music compact disc, OMM 0150. Available from orangemountainmusic.com.

Prelude and Fugue in D Major, BWV 532, Johann Sebastian Bach; *Mad Rush*, Philip Glass; *Nun komm, der Heiden Heiland*, BWV 659, Bach; "Dance No. 4" from *Dance*, Glass.

It is Mark Steinbach's contention that the 1755 magnum opus of Gottfried Silbermann in Holy Trinity Cathedral, Dresden, is particularly well suited for playing the music of both the American composer Philip Glass (b. 1937) and of J. S. Bach. This, Steinbach states, is partly because, unusually for its date, the Silbermann organ is tuned in equal temperament. (There is a part of me, however, that rather wonders what Glass's music would sound like in an unequal temperament—it might be very interesting.)

Glass's *Mad Rush* first saw the light of day as *Fourth Series Part Four* in 1979. Choreographer Lucinda Childs adapted it as a dance sequence in 1981, and Glass performed it on the organ of the Cathedral of Saint John the Divine in New York City on the occasion of the visit of the Dalai Lama. Steinbach's performance on this compact disc is heroic since the action of the Dresden organ is horrendously heavy. Quite a bit of action noise is evident in the recording. At one point he makes use of the Chalmereau stop, an

obvious piece of French influence mediated through Silbermann's uncle Andreas in Alsace. Glass wrote his second composition, *Dance Nos. 1–5*, in collaboration with Lucinda Childs and her dance company, and also with the visual artist Sol LeWitt in 1979. The dances show the influence of one of Glass's teachers, the Indian master Ravi Shankar, as well as Glass's skill as a mathematician.

The Bach works featured are *Prelude and Fugue in D Major*, BWV 532, and *Nun komm, der Heiden Heiland*, BWV 659. Mark Steinbach again succeeds in a fine performance in spite of the heavy action. Altogether a very interesting recording, which I commend to readers of THE DIAPASON.



Gijs Boelen: Organ Works

Gijs Boelen Organ Works. Gijs Boelen performs on the organ of Sint Catharijnekerk, Brielle, Netherlands. Gijs Boelen Records, GBR02, €15. Available from gijsboelen.nl.

Folk Suite (Hop Jig, Love Song, Joyful Song); *Moto Ostinato*; *Seven Miniatures*; *Arabic Dance*; *Just Relax*; *God is a DJ*.

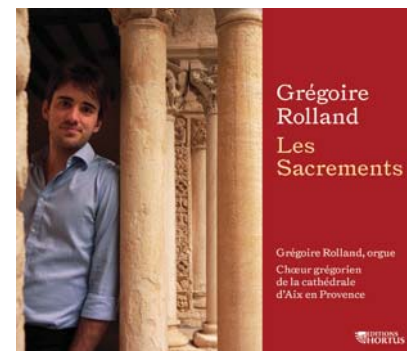
This is a self-published compact disc of the organ works of the young Dutch composer and organist Gijs Boelen. In the leaflet he writes that at the age of five he fell in love with the organ when he first heard the instrument in the Bavokerk, Haarlem. He studied organ, piano, and composition under various teachers, finally graduating with high honors from the Amsterdam Conservatory, but he nevertheless claims to be largely self-taught.

The historic organ in the Sint Catharijnekerk in Brielle dates from 1854. The original builder was W. H. Kam of Rotterdam. Numerous restorations took place over the ensuing 150 years, with work being done most recently by the firms of Van Leeuwen and Reil. The instrument has two manuals and pedal, with twenty-one stops and twenty-eight ranks.

Boelen's music is joyful, accessible, and makes much use of dance rhythms and folk music. I do not recognize the

presumably Dutch folk tunes of *Hop Jig* and *Joyful Song*, but *Love Song* is clearly based on the English folk tune GREENSLEEVES. Besides having an Arabic flavor, *Arabic Dance* reminds me somewhat of *Spartacus* by Khachaturian. I notice that one of Boelen's published works is *Arabic Triptych*, but I do not know if *Arabic Dance* is part of this triptych or a separate work. *God is a DJ* is the longest piece on the compact disc and like *Moto Ostinato* is also based on an ostinato. The theme is based on a pop song of the same name released by the British group Faithless in 1998. Some have suggested that GOD stands for Grand Oral Disseminator, a nickname of the lead singer and lyricist Maxi Jazz. Boelen's version builds up from almost nothing to a massive climax on full organ.

During the pandemic lockdown I spent many happy hours listening to Dutch organists on YouTube. Many of them play with a vigorous semi-staccato touch, making use of jazz and dance rhythms that are less common in the English-speaking world than in Holland. Boelen fits very much into this tradition, and I commend his compact disc as an interesting example of modern Dutch organ music.



Grégoire Rolland: Les Sacrements

Les Sacrements, Grégoire Rolland, organist; Chœur grégorien de la cathédrale d'Aix-en-Provence. Editions Hortus, HORTUS 195, €15. Available from editionshotus.com.

Introït, De ventre, anonymous; "Baptême" from *Les Sacrements*, Rolland; *Antienne, Confirma hoc Deus*, anonymous; "Confirmation" from *Les Sacrements*, Rolland; *Hymne, Pange lingua*, anonymous; "Eucharistie" from *Les Sacrements*, Rolland; *Introït, Misericordia Domini*, anonymous; "Réconciliation" from *Les Sacrements*, Rolland; *Communio, Multitudo languentium*, anonymous; "Onction des malades" from *Les Sacrements*, Rolland; *Graduel, Ecce Sacerdos magnus*, anonymous; "Ordre" from *Les Sacrements*, Rolland; *Introït, Deus Israël*, anonymous; "Mariage" from *Les Sacrements*, Rolland; *Antienne, Memento in vobis*, anonymous; "Le Sacrement du Frère" from *Les Sacrements*, Rolland.

Grégoire Rolland has master's degrees in music theory and organ from the Conservatoire National Supérieur de Musique in Paris, a master's degree in composition from the Haute École de

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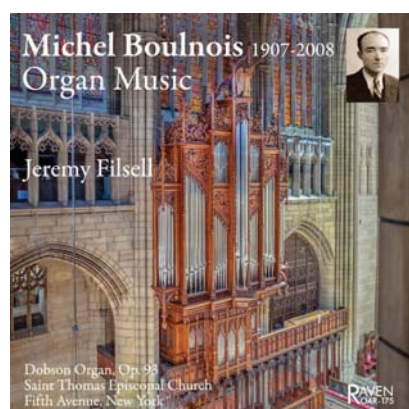
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Reviews

Musique in Geneva, and a bachelor's degree in musicology from the Sorbonne. He has a particular interest in Asian culture and has composed and performed music in many countries. He performs here with the Chœur grégorien de la cathédrale d'Aix-en-Provence. As one might expect, the music has a medieval feeling to which Rolland adds influences that are Asian in mood.

This, however, is not a simple compact disc, but part of a multimedia celebration of the Cathedral of the Holy Savior in Aix-en-Provence. The celebration includes meditations on seven ancient paintings in the cathedral, and these are reproduced in the accompanying notes. The eighth sacrament is symbolic of universal brotherhood. It must have been an exciting experience to have been in the cathedral for the first performance. The composer and choir perform this music well, and the idea of a multimedia celebration of a particular church is a model that deserves to be used elsewhere.



Michel Boulnois (1907-2008): Organ Music

Michael Boulnois (1907-2008): Organ Music. Jeremy Filsell plays Dobson Pipe Organ Builders Opus 93, Saint Thomas Episcopal Church, Fifth Avenue, New York, New York. Raven, OAR-175, \$15.98. Available from raven.cd.com.

Paraphrase de l'Alleluia; Variations sur l'hymne Sacris solemnitis; Prélude et Fugue sur le Veni Creator; Prélude à l'Introit pour la fête de l'Annonciation; Pièce terminale pour la Messe de la fête de l'Annonciation; Berceuse du Petit Nègre; Paraphrase d'Antienne O Quam suavis; Symphonie: "Allegro marcato," "Sarabande," "Scherzo," "Toccata."

Michael Boulnois grew up in Paris, France, where his father, a former student of Vierne and Guilmant, was organist of l'Église Saint-Louis-d'Antin, but who unfortunately succumbed to the influenza epidemic of 1918. The young Michael became a student of Marcel Dupré and graduated from the Paris Conservatoire in 1937 with a first prize in organ. That same year he succeeded Henri Mulet as organist of l'Église de Sainte-Philippe-du-Roul in Paris, where he remained for fifty-three years. Other students of Dupré, including Jehan Alain, Jeanne Demessieux, Jean Langlais, and Olivier Messiaen, have tended to overshadow Boulnois, but nevertheless his music has much to commend it, as this compact disc demonstrates. The listener will note that Boulnois immersed himself in Gregorian chant, which was the major influence on his music.

The organist Jeremy Filsell will be well known to readers of THE DIAPASON. Originally from England, Filsell won prizes for his performance in the Fellow of the Royal College of Organists examination, before becoming organ scholar of Keble College in the University of Oxford and studying under

Nicholas Kynaston and Daniel Roth. He accomplished graduate study in piano at the Royal College of Music in London and obtained a Ph.D. degree in musicology from the Birmingham City University and Conservatoire, before moving in 2019 to become organist and director of music at Saint Thomas Church in Manhattan. Among the five pipe organs in the church is the magnificent four-manual, 126-rank Miller-Scott chancel organ, built by Dobson Pipe Organ Builders in 2018, retaining the casework and fifteen stops from the previous instrument. It is on this organ that Filsell has recorded the current compact disc.

Paraphrase de l'Alleluia is a quasi-recitativo invention based on the familiar six-note plainsong "Alleluia" from the Mass. *Variations sur l'hymne Sacris solemnitis* is one of three pieces that Boulnois wrote for the Feast of Corpus Christi in 1952, and he dedicated it to the memory of his father. The variations begin with a bright and energetic theme and proceed through quieter moods to a virtuosic ending on full organ. Boulnois composed *Prélude et Fugue sur le Veni Creator* for the review *Orgue et Liturgie* in 1976. It combines a gentle and introspective prelude with an animated fugue that gradually builds up to a climax at the end, again making use of the impressive plenum of the Dobson organ.

Prélude à l'Introit pour la fête de l'Annonciation and *Pièce terminale pour la Messe de la fête de l'Annonciation*, both written in 1963, work very well together. The first movement is made up of two sections based on the plainchant Introit for Vespers for the Annunciation and is a gentle work making considerable use of passages written in fourths. The first part progresses to the second section making use of the Cromorne playing the plainchant melody in canon with gentle foundation stops. *Pièce terminale*, utilizing the plainchant *Ave Maris Stella*, ends in a dramatic toccata-like flourish on full organ.

Boulnois wrote *Berceuse du Petit Nègre* for piano in 1982 as a memorial to his deceased son Alain. It is a short and gentle work that sounds well in an organ arrangement featuring the Solo Orchestral Oboe. *Paraphrase d'Antienne O Quam suavis* is another gentle plainsong-based composition. *O Quam suavis* is the antiphon to the Magnificat at the Vespers of Corpus Christi. Boulnois's *Paraphrase* conveys a decidedly mystical mood.

Boulnois's four-movement organ *Symphonie* of 1944 occupies the remaining tracks of the compact disc. It is fairly typical of the genre and might be used as the paradigm for the twentieth-century French organ symphony. Boulnois himself was later dissatisfied with the work, but nevertheless it has interesting contrasts between the dramatic first movement and the ebullient and rhythmic "Sarabande" and "Scherzo." "Toccata" begins relatively quietly in the minor mode before blossoming into a climax in the major mode on full organ.

Taken as a whole, this compact disc, including as it does many, though not all, of Boulnois's works for organ, gives a good impression of the composer. He may not be the equal of Dupré or Messiaen, but he is certainly superior to many other lesser French composers of the twentieth century. Jeremy Filsell's playing is, of course, impeccable, and I have no hesitation in recommending this compact disc.

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

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JULY

Craig Williams; Cadet Chapel, West Point, NY 7 pm

16 JULY

James Kennerley; Merrill Auditorium, Portland, ME 7 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

17 JULY

Choir concert; Peachtree Road United Methodist, Atlanta, GA 1 pm

20 JULY

Clara Gerdes Bartz; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Mark Sudeith; Christ Church, Michigan City, IN 12:10 pm

Paul Weber; First United Methodist, Appleton, WI 12:15 pm

Jonathan Gregoire; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

23 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

27 JULY

Stefan Donner; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

Ann Dobie; Christ Church, Michigan City, IN 12:10 pm

Mark Paisar; St. Mary Catholic Church, Menasha, WI 12:15 pm

Ann Marie Rigler; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

30 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

1 AUGUST

++ **Stephen Schnurr**; Ohio Wesleyan University, Delaware, OH 11 am

++ **David Baskeyfield**; Pontifical College Josephinum, Columbus, OH 8 pm

2 AUGUST

Raúl Prieto Ramírez; Riverside Church, New York, NY 7 pm

++ **Andrew Schaeffer**; Old First Presbyterian, Columbus, OH 1 pm

3 AUGUST

Raymond Nagem; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

David Higgs, with brass, violin; First Presbyterian, Skaneateles, NY 5 pm

Jeffrey Verkuilen; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

4 AUGUST

++ **Katelyn Emerson**; St. Joseph Catholic Cathedral, Columbus, OH 8 pm

6 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

10 AUGUST

Jennifer Shin; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

Donald Verkuilen; Zion Lutheran, Appleton, WI 12:15 pm

Andrew Kreigh; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

13 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

17 AUGUST

Justin Murphy-Mancini; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

Benjamin Stone; First English Lutheran, Appleton, WI 12:15 pm

Jan Kraybill; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

19 AUGUST

Richard Elliott; Merrill Auditorium, Portland, ME 7 pm

20 AUGUST

Chelsea Chen; Church of the Transfiguration, Orleans, MA 7:30 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

21 AUGUST

Craig Williams; Round Lake Auditorium, Round Lake, NY 4 pm

24 AUGUST

Craig Williams; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

Blake Doss; First Presbyterian, Neenah, WI 12:15 pm

Charles Barland; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

27 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

28 AUGUST

Gail Archer; Vassar College, Poughkeepsie, NY 8 pm

Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); St. John's Lutheran, Allentown, PA 4 pm

31 AUGUST

Timothy Olsen; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Dana Robinson; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

UNITED STATES West of the Mississippi

17 JULY

Kai Krakenberg; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

18 JULY

Cherry Rhodes; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

20 JULY

Richard Collman; Valley Grove Lutheran, Nerstrand, MN 12:15 pm

23 JULY

Nathan Laube, Duruflé, *Requiem*; St. James United Methodist, Central City, CO 7 pm

24 JULY

Christopher Houlihan; Aspen Community Church, Aspen, CO 7 pm

Christoph Hintermueller; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 JULY

Catherine Rodland; St. Olaf College, Northfield, MN 12:15 pm

29 JULY

Bruce Neswick; Mount Angel Abbey, St. Benedict, OR 6 pm

31 JULY

Don Pearson; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

1 AUGUST

Chelsea Chen; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

Calendar

3 AUGUST
Lawrence Archbold & Bill Peterson; All Saints Episcopal, Northfield, MN 12:15 pm

7 AUGUST
Christopher Arp; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm

8 AUGUST
Joel Bacon, Alan Fletcher, Hiroshi Ooguri, lecture; Aspen Community Church, Aspen, CO 6 pm
Caroline Robinson; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

10 AUGUST
Nathan Proctor; St. John's Lutheran, Northfield, MN 12:15 pm

14 AUGUST
Greg Zelek; Aspen Community Church, Aspen, CO 7 pm

15 AUGUST
Amanda Mole; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

17 AUGUST
Noah Klein; First United Church of Christ, Northfield, MN 12:15 pm

28 AUGUST
Bradley Hunter Welch; St. Alban's Episcopal, Waco, TX 4 pm

INTERNATIONAL

16 JULY
Gail Archer; St. Annenkirche, Annaberg-Buchholz, Germany 5 pm
Stephen Hamilton; Abbey, Ottebeuren, Germany 7:30 pm
Paolo Bottini; Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm
Frédéric Champion; St. Peter Cathedral, Geneva, Switzerland 6 pm

17 JULY
Gail Archer; Lutherkirche, Radebeul, Germany 7:30 pm

19 JULY
Alessandro Licata; Abbey, Selby, UK 12:30 pm
Hans Hielscher; Abbey, Tewkesbury, UK 1 pm

20 JULY
Christoph Mantoux; Frauenkirche, Dresden, Germany 8 pm
Oliver MacFarlane; Welsh Church of Central London, London, UK 1:05 pm

21 JULY
Philip J. Paul; York Central Methodist, York, UK 12:30 pm
Christopher Herrick; St. John the Evangelist, Upper Norwood, London, UK 7:30 pm

23 JULY
Gail Archer; St. Georgenkirche, Glauchau, Germany 4 pm

25 JULY
Stephen Hamilton; Cathedral, Magdeburg, Germany 7:30 pm

26 JULY
Peter King; Abbey, Selby, UK 12:30 pm
Alexander Finch; Abbey, Tewkesbury, UK 1 pm

27 JULY
Konstantin Raymaier; Kathedrale, Dresden, Germany 8 pm
Weston Jennings; Town Hall, Oxford, UK 12 noon

28 JULY
Olivier Latry; Saint-Francois-Xavier Cathedral, Chicoutimi, QC 8 pm

29 JULY
Gail Archer; Parish Church, Lubaczów, Poland 8 pm
Stephen Hamilton; St. Matthäus Lutheran, Munich, Germany 7 pm
Philip Crozier; St. James United Church, Montreal, QC, Canada 2 pm

30 JULY
Paul Greally; Bloomsbury Central Baptist, London, UK 4 pm
Peter Wright; St. John the Evangelist Catholic Church, Islington, London, UK 7:30 pm

31 JULY
Gail Archer; Parish Church, Krasnobród, Poland 4 pm

3 AUGUST
James O'Donnell; Kreuzkirche, Dresden, Germany 8 pm

4 AUGUST
Timothy Jones; York Central Methodist, York, UK 12:30 pm

7 AUGUST
Carolyn Craig; Westminster Abbey, London, UK 5 pm

9 AUGUST
Charles Wooler; Abbey, Tewkesbury, UK 1 pm

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Calendar

10 AUGUST

Philip Crozier; Hervormde Kerk, Vaals, the Netherlands 8 pm
Isabelle Demers; Frauenkirche, Dresden, Germany 8 pm

11 AUGUST

Tim Morris; Town Hall, Kidderminster, UK 1:10 pm

12 AUGUST

Carolyn Craig; Cathedral, Truro, UK 1:10 pm

14 AUGUST

Philip Crozier; Kloster, Steinfeld, Germany 4 pm

16 AUGUST

Philip Crozier; Lutherse Kerk de Kopermolen, Vaals, the Netherlands 12 noon
Simon Bell; Abbey, Tewkesbury, UK 1 pm

17 AUGUST

Damien Simon; Kathedrale, Dresden, Germany 8 pm
Richard Hobson; Welsh Church of Central London, London, UK 1:05 pm

18 AUGUST

Alessandro Bianchi; York Central Methodist, York, UK 12:30 pm

20 AUGUST

Philip Crozier; Brigidakerk, Geldrop, the Netherlands 4:15 pm

21 AUGUST

Philip Crozier; Stadtpfarrkirche St. Servatius, Siegburg, Germany 4:30 pm

22 AUGUST

Carolyn Craig; Cathedral, Coventry, UK, 12:30 pm

23 AUGUST

Benjamin Nicholas; Abbey, Tewkesbury, UK 1 pm

24 AUGUST

Cesare Mancini; Kreuzkirche, Dresden, Germany 8 pm

25 AUGUST

Jeremy Blasby; York Central Methodist, York, UK 12:30 pm

28 AUGUST

Philip Crozier; Dom, Rottenburg, Germany 10:30 am
Sascha A. Heberling; Marienkirche, Gelnhausen, Germany 5 pm

29 AUGUST

Paul Carr; Priory, Great Malvern, UK 12 noon

30 AUGUST

Keith Hearnshaw; Abbey, Tewkesbury, UK 1 pm

31 AUGUST

Willibald Guggenmos; Frauenkirche, Dresden, Germany 8 pm

Carillon Calendar

By Brian Swager

Bloomfield Hills, Michigan

Kirk in the Hills Presbyterian Church
Sundays at 10 am & noon
July 3, Dennis Curry
July 10, Eva Albalghiti
July 17, Joanna Stroz
July 24, Annie Gao
July 31, Hyojin Jenna Moon
August 7, Ellen Dickinson
August 15 (Monday), Jonathan Lehrer
August 21, Dennis Curry

Chicago, Illinois

Rockefeller Memorial Chapel, University of Chicago, Sundays at 5 pm
July 10, Keiran Cantilina
July 17, Anna Kasprzycka
July 24, Paul Stelben
July 31, Anne Lu & Annie Gao
August 7, Dennis Curry
August 14, Maria Krunic
August 21, Joey Brink

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 10, Geert D'hollander
July 17, Lee Leach
July 24, Margaret Angelini
July 31, Anton Fleissner
August 7, John Whiteside
August 14, Jennifer Herrmann
August 21, George Matthew, Jr.
August 28, Margaret Pan

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
July 3, Carol Jickling Lens & Carolyn Bolden
July 17, Hunter Chase
July 31, Carlo Van Uft
August 14, Jeremy Chesman
August 28, Carol Jickling Lens

East Lansing, Michigan

Michigan State University
Wednesdays at 6 pm
July 6, Carlo van Uft
July 13, Helen Hofmeister
July 20, Dennis Curry
July 27, Keiran Cantilina
August 3, Eva Albalghiti
August 10, Jon Lehrer

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 5, Geert D'hollander
July 12, Wade FitzGerald
July 19, Cast in Bronze, DellaPenna & Lonie
July 26, Anna Kasprzycka

Glencoe, Illinois

Chicago Botanic Garden
Tuesdays at 10 am
July 5, Mark Lee
July 19, Joey Brink
August 2, Jim Fackenthal
August 16, Wylie Crawford
August 30, Sue Bergren

Holland, Pennsylvania

Trinity United Church of Christ
Thursdays at 7:30 pm
July 7, Wade FitzGerald
July 21, Paul Stelben
August 4, Claire Janezic

Kennett Square, Pennsylvania

Longwood Gardens
Sundays at 2 pm
July 10, Wade FitzGerald
July 24, Anna Kasprzycka
July 31, Claire Janezic
August 7, Hunter Chase
August 21, Jim Brinson
September 11, Lisa Lonie
September 24 (Saturday), Geert D'hollander & Ellen Dickinson
September 25, Geert D'hollander & Ellen Dickinson

Luray, Virginia

Luray Singing Tower
Saturdays at 7 pm & Sundays at 3 pm
July 2 through September 4, Andrea McCrady

Middlebury, Vermont

Middlebury College Chapel
Fridays at 6 pm
July 1, George Matthew, Jr.
July 8, Elena Sadina
July 15, Sergei Gratchev
July 22, Amy Heebner
July 29, Carla Staffaroni
August 5, Tanya Lukyanova Walton
August 12, George Matthew, Jr.
August 19, George Matthew, Jr.

Morristown, New Jersey

St. Peter's Church, Sundays at 5 pm
July 3, Geert D'hollander
July 10, Paul Stelben
July 17, Wade FitzGerald
July 24, Hunter Chase
July 31, Anna Kasprzycka
August 7, Claire Janezic

New York, New York

The Riverside Church
Tuesdays at 6:30 pm
July 12, George Matthew, Jr.
July 19, Austin Ferguson
July 26, Carla Staffaroni
August 2, Charles Semowich

Northfield, Vermont

Norwich University, Saturdays at 1 pm
July 2, George Matthew, Jr.
July 9, Geert D'Hollander
July 16, Elena Sadina
July 23, John Whiteside
July 30, Carla Staffaroni

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 3, Geert D'hollander
July 10, Paul Stelben
July 17, Wade FitzGerald
July 24, Hunter Chase
July 31, Anna Kasprzycka
August 7, Claire Janezic
August 14, Lisa Lonie & Janet Tebbel
August 21, Cast in Bronze, DellaPenna & Lonie
August 28, Princeton Carillon Studio
September 4, Robin Austin


Rochester Hills, Michigan

Oakland University, Elliott Tower
Fridays at 6 pm
July 8, Kieran Cantilina
July 15, Joanna Stroz
July 22, Anna Kasprzycka
July 29, Annie Gao
August 5, Dennis Curry
August 12, Jonathan Lehrer

Valley Forge, Pennsylvania

Washington Memorial Chapel
Wednesdays at 7:30 pm
July 6, Wade FitzGerald
July 13, Geert D'hollander
July 20, Lisa Lonie
July 27, Anna Kasprzycka
August 3, Claire Janezic
August 10, Hunter Chase
August 17, Doug Gefvert, Irish Thunder Pipes & Drums
August 24, John Widmann
August 31, Doug Gefvert

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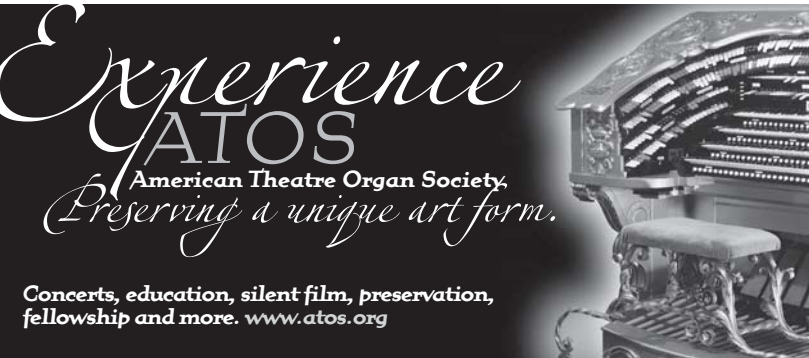


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EMILY AMOS, Cathedral of St. Philip, Atlanta, GA, March 13: *Exultemus (Seven Sketches, book 1, no. 4)*, Whitlock; *Evening Song*, Hurd; *Suite*, op. 5, Duruflé.

GAIL ARCHER, Columbia University, New York, NY, April 28: *Fanfare, Benedictus: Song of Zachariah*, Kotyuk; *Piece in Five Movements*, Machl; *Fantasia*, Goncharenko; *Passacaglia*, Kolessa; *Chacona*, Ostrova; *Fantasia*, Kryszanowskij.

SCOTT ATCHISON, Cathedral of St. Philip, Atlanta, GA, March 6: *An Improvisational Journey: The Stations of the Cross*, Atchison.

THOMAS BARA, First Presbyterian Church, Ypsilanti, MI, March 13: *Étude Symphonique*, Bossi; *Passacaglia and Fugue in c*, BWV 582, Bach; *Aria on a Chaconne*, Martinson; *Concert Variations on the Austrian Hymn*, op. 3, no. 1, Paine; *Fantasy in f*, K. 608, Mozart; Nimrod (*Enigma Variations*, op. 36), Elgar, transcr. Jennings; *Pageant*, Sowerby; *Miroir*, Wammes; Carillon de Westminster (*Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

VIRGINIUS BARKAUSKAS, Congregation Beth Israel, West Hartford, CT, April 22: *Symphonie VI in g*, op. 42, no. 2, Widor.

MONICA CZAUSZ BERNEY, Walt Disney Concert Hall, Los Angeles, CA, March 13: *Rondo (Sinfonietta)*, op. 49, Kapustin, transcr. Czauz Berney; *Allegro, Chorale, and Fugue*, Mendelssohn; *Toccata and Fugue in d*, BWV 538, Bach; *Te Deum*, op. 11, Demessieux; *Arabesques*, Hakim; *Scherzo (Symphony No. 6)*, Tchaikovsky, transcr. Guillou, Czauz Berney.

MARIO BUCHANAN, Cathedral of St. Philip, Atlanta, GA, March 27: *Fanfares (Suite No.1)*, Hampton; *Were*

You There (Four Spiritual Preludes), Hurd; *Chorale Prelude on St. Helena*, Portman; *Air with Variations (Suite for Organ)*, Sowerby; *Improvisation on St. Clement*, Hancock, transcr. Stoltzfus Burton; *The people respond—Amen! (Rubrics)*, Locklair.

JOHN FENSTERMAKER, Christ Episcopal Church, Bradenton, FL, March 10: *Ein feste Burg ist unser Gott*, Pachelbel; *Arioso (Cantata 156)*, *Toccata and Fugue in d*, BWV 538, Bach; *Chant de Bonheur*, Lemare; *Will o' the Wisp*, Nevin; *Toccata (Suite gothique)*, op. 25, Boëllmann.

ALAN LEWIS, Cathedral of St. Philip, Atlanta, GA, March 20: *Fantasia and Fugue in c*, BWV 537, *Sonata in E-flat*, BWV 525, *Prelude and Fugue in c*, BWV 546, Bach.

CHRISTA RAKICH, with Christopher Jenkins, viola, Finney Chapel, Oberlin College, Oberlin, OH, March 22: *Lotus Blossom*, Strayhorn, transcr. Wyton; *Adoration*, Price, transcr. Rakich; *Elegy*, Still; *Partita on Detroit*, Hurd; *Three Meditations for Viola and Organ*, Hailstork.

DAVID SCHELAT, Fourth Presbyterian Church, Chicago, IL, March 11: *Cortège et Litanie (Quatre Pièces)*, op. 19, no. 2, Dupré; *Mozart Changes*, Gárdonyi; *Fugue in a-flat*, WoO 8, Brahms; *Toccata in d*, BWV 538i, Bach; *Adoration*, Price; *Four Chapters for Organ*, Schelat.

NICHOLAS SCHMELTER, Pfarrkirche St. Nikolaus, Geldern, Germany, December 12: *Toccata*, Mushel; *The Christmas Song*, *Christmastime is Here*, *O Tannenbaum*, Guaraldi, transcr. Schmelter; *Fantasia and Fugue in F*, KrebsWV 420, Krebs; *Partita über Freu dich sehr, o meine Seele*, Böhm; *Méditation (Trois Improvisations)*, no. 2, Vierne; *O Heiland, reiß die Himmel auf*,

Schmelter; *Divin Messie, Retentissez, musique angelique (Six Grands Offertoires)*, Courtonne; *Veni, veni, Emmanuel*, In dulci jubilo (*Advent to Whitsuntide*, nos. 1, 2), Sowerby.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, March 25: *Fanfare*, Lemmens; *Christus, du Lamm Gottes, O Mensch, bewein dein Sünde groß, Wer nur den lieben Gott läßt walten*, Bach; *Benedictus (Zwölf Stücke)*, op. 59, no. 9, Reger; *Anyone Can Whistle (Anyone Can Whistle)*, Send in the Clowns (*A Little Night Music*), Being Alive (*Company*), Sondheim; *Adagio, Final (Symphonie III in f-sharp)*, op. 28, Vierne.

DAMIN SPRITZER, Finney Chapel, Oberlin, OH, March 27: *Improvisation sur le Te Deum (Cinq Improvisations)*, no. 3, Tournemire; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Miserere Mei, Domine (Bach's Memento)*, Bach, transcr. Widor; *Chaconne (Violin Partita No. 2 in d)*, BWV 1004, Bach, transcr. Messerer; *Cantilene*, Bonis; *Méditation sur le Salve Regina*, de Saint-Martin; *Symphonie in d*, Kunc.

MARK STEINBACH, Brown University, Providence, RI, March 13: *Prelude and Fugue in b*, BWV 544, *Sonata in C*, BWV 529, *Das alte Jahr vergangen ist*, BWV 614, *Meine Seele erhebet den Herrn*, BWV 648, Bach; *Prelude and Fugue in B (Trois Préludes et Fugues)*, op. 99, no. 2, Saint-Saëns; *In Quiet Mood*, Price; *Prelude and Fugue in B (Trois Préludes et Fugues)*, op. 7, no. 1, Dupré.

RUDY SUMPTER, organ & piano, First Presbyterian Church, Monroe, PA, March 6: *Lento Placido (Consolations)*, Liszt; *Andante (Mors et Vita)*, Gounod, transcr. Parks; *Das neugeborne Kindelein*, Johnson; *Bist du bei mir*, BWV 508, Bach; *Prelude on St. Agnes*, Colvin; *Beloved Jesus, Here We Stand, O Man*,

Mourn for Thy Many Sins, Our Father in Heaven (79 Chorales, op. 28), Dupré; *Herzliebster Jesu (Eleven Chorale Preludes, op. 122, no. 2)*, Brahms; *Christus Resurrexit*, Young.

STEPHEN THARP, St. Luke's Episcopal Church, Atlanta, GA, February 25: *Chromatic Fantasy and Fugue in d*, BWV 903, Bach, transcr. Tharp; *Largo (Symphony No. 5 in d)*, op. 47, Shostakovich, transcr. Tharp; *Carillon (Sept Pièces)*, op. 27, no. 4, Dupré; *Rorate caeli, Hosanna filio David, Attende Domine (Twelve Chorale Preludes on Gregorian Themes)*, op. 8, Demessieux; *Diptyque: Mors et Resurrectio*, Baker; *Le Sacre du printemps*, Stravinsky, transcr. Tharp.

First Presbyterian Church, Fort Wayne, IN, March 11: *Overture, Bourrée, La Paix, La Rejouissance, Menuet I & II (Music for the Royal Fireworks)*, Handel, transcr. Tharp; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Fanfare*, Cook; *Carillon (Sept Pièces)*, op. 27, no. 4, Dupré; *Rorate caeli, Domine Jesu, Hosanna filio David, Attende Domine (Twelve Chorale Preludes on Gregorian Themes)*, op. 8, Demessieux; *Adagio (Symphonie III in f-sharp)*, op. 28, Vierne; *Diptyque: Mors et Resurrectio*, Baker.

KENT TRITLE, Dordt University, Sioux Center, February 19: *Praeludium in e*, Bruhns; *Tierce en taille (Livre d'Orgue)*, de Grigny; *Pièce d'Orgue*, BWV 572, Bach; *O Welt, ich muß dich lassen (Eleven Chorale Preludes, op. 122, no. 3)*, Brahms; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Pastoral Drone*, Crumb; *Präludium und Fuge über den Namen BACH*, S. 260, Liszt.

CRAIG WILLIAMS, Cadet Chapel, West Point, NY, March 20: *Toccata and Fugue in F*, BWV 540, *O Lamm Gottes unschuldig*, BWV 618, 656, 1085, *Toccata and Fugue in d*, BWV 565, Bach.

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Are you a pipe organ designer? Quimby Pipe Organs, Inc., Warrensburg, Missouri, seeks an experienced designer due to the retirement of a 30-year employee. We require pipe organ design experience, knowledge of industry construction standards, excellent client/architect/contractor communication ability, and proficiency in AutoCAD and Revit design software. The selected applicant will receive orientation and guidance from the retiring designer. Relocation preferred. Occasional travel is required. Excellent compensation and benefits. Please send resume to pipeorg.74@gmail.com (Roger A Revell, our consultant, manages this search). Please no phone calls or social media inquiries.

PUBLICATIONS / RECORDINGS

For Carillonneurs (and Carillonists as well), celebrate the Fourth of July with three settings of traditional American anthems tunes: *National Hymn*, *America*, and *The Star Bangled Banner* are all familiar and beloved reminders of the remarkable union of fifty individual but unified states that have learned to coexist in peace and harmony. These settings will provide particularly welcome strains of holiday music wherever there are municipal parks with tower instruments. For this and other PDF booklets of music for organ, choir and organ, and carillon, a visit to www.frumuspub.net will provide many unique and complimentary scores, all accessed via FMP's home page Bulletin Board and Downloads page.

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

British harpsichordist and keyboard instrument builder Colin Booth plays *Fogliano to Froberger: A Century of Ricercars*, on his Soundboard CD label, imported by Raven for sale in America. Three instruments built in the Italian style by Booth, himself, are used in the recording: an undamped ottavino copied after a 17th-century original; a more powerful, double-strung 17th-century harpsichord; and a very small 16th-century single-strung harpsichord. The program includes works by Claudio Veggio, Girolamo Frescobaldi, and Jacob Froberger. SBCE-221 \$16.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc. [Read a review of this disc by Curtis Pavey in this issue on page 7.](#)

PUBLICATIONS / RECORDINGS

A CD on the Raven label by Stephen Price, organ teaching professor at Ball State University, Muncie, Indiana, is the first commercial recording of the 63-rank concert hall organ built there by Goulding & Wood. *Paris Impact: Organ Suites* features composers and organist Dr. Price who worked and studied in France. The three suites are by Pierre DuMège (1674–1751): Suite du premier ton; Jehan Alain (1911–1940): Suite pour orgue; and Ned Rorem (b. 1923): *Views from the Oldest House*. Raven OAR-168, \$15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

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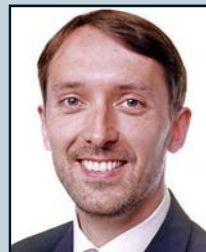
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AARON TAN*



TODD WILSON



CHRISTOPHER YOUNG

CHOIRS

New College

Oxford, UK

March/April 2023

Trinity College

Cambridge, UK

September 2024

**Saint Thomas
Church, NYC**

**Christ Church
Cathedral**
Oxford, UK

**Westminster
Abbey, UK**

**Winchester
Cathedral, UK**

***COMPETITION WINNERS** available 2018–2022

*Aaron Tan — AGO National Young Artist Competition in Organ Performance

**Alcee Chriss — Canadian International Organ Competition