

## Looking Back

### 10 years ago in the September 1999 issue of THE DIAPASON

Cover: Reuter Organ Company, St. Therese Parish, Deephaven, MN

Shane Douglas O'Neill wins 10th Dublin International Organ Competition

Stefan Engels appointed associate professor, Westminster Choir College

Jon Gillock named Performer of the Year by New York City AGO

Arthur C. Strahle dies on May 16 at age 90

"Reminiscences of Henry Willis 4 as told to John-Paul Buzard, Part 1."

"The Schübler Chorales & The Numbers Game," by Edmund Shay

New Organs: Andover, Austin, Dobson

### 25 years ago, September 1984

Cover: J. F. Nordlie Company, Augustana College, Sioux Falls, SD

Susan Marchant appointed chair of the music department, Pittsburg State University, Pittsburg, KS

John Chappell Stowe appointed assistant professor of organ, University of Wisconsin-Madison

Vernon Gotwals retires after 32 years at Smith College, Northampton, MA

"New Concerto by William Mathias," by Laurence Jenkins

"Pipe Organ Structure and Sound," by William D. Turner

"A New Discovery in the History of the Organ," by Michael Wm. Lefor

New organs: Richard L. Bond, John M. Crum, Lee Organs

### 50 years ago, September 1959

Jerald Hamilton appointed professor and university organist, Ohio University, Athens, OH

Garth Peacock appointed to organ faculty, Oberlin College

Elizabeth Van Horne appointed to organ faculty, Baldwin-Wallace College

Charles McManis badly injured in motor crash

Elsie E. MacGregor, first woman F.A.G.O., dies in Indianapolis

"Builder's 2-manual Designs Stress Tone & Mechanism," by Charles McManis

Organs by Aeolian-Skinner, Austin, Barlow, Delaware, Estey, Holtkamp, Kney and Bright, Möller, Mudler-Hunter, Noehren, Pels, Reuter, Schantz, Tellers, E. F. Walcker, Wicks

### 75 years ago, September 1934

News of Sir Walter G. Alcock, Charles Black, William C. Carl, Palmer Christian, Ernest M. Ibbotson, Clarence Mader, Rollo Maitland, Mlle. Renee Nizan, Henry Ward Pearson, Ernest Sumner, Frank Van Dusen, Morris W. Watkins, Nesta Williams

Organs by Aeolian-Skinner, Austin, Kilgen, Kimball, Möller, Page, Schaefer, Willis

Be sure to check for news updates and our complete calendar of events at [www.TheDiapason.com](http://www.TheDiapason.com)

## Carillon News

by Brian Swager



Aimé Lombaert

**Aimé Lombaert**, a well-known Flemish carillonneur, passed away on October 30, 2008, at age 63. He had just retired from his positions as municipal carillonneur in the Belgian cities of Bruges, Deinze, Poperinge, Damme, and Geraardsbergen. Lombaert was born in Oudenaarde, Belgium, and studied at the Royal Music Conservatory in Ghent, the Lemmens Institute, and the Royal Carillon School in Mechelen. He received his diploma from the Royal Carillon School in 1978, became assistant carillonneur to Eugene Uten in Bruges in 1980, succeeding him as municipal carillonneur in 1984. In Deinze, he played one of the few "major-third" carillons.

As a result of the economic downturn, **Bok Tower Gardens** in Lake Wales, Florida, announced the cancellation of its International Carillon Festival in 2009 as well as the elimination of the positions of the assistant carillonneur/librarian and the administrative assistant.

David Monaghan, Curator of Canada's House of Commons, announced the appointment of **Andrea McCrady** to the position of Dominion Carillonneur on Parliament Hill in Ottawa, Canada. McCrady's former carillon position at the Cathedral of St. John the Evangelist in Spokane, Washington is open.

**Trinity College**, a liberal arts school with approximately 2,200 students in Hartford, Connecticut, is seeking a college carillonneur. The original 30-bell carillon built by the John Taylor Bell foundry was enlarged to 49 bells in 1978. It hangs in the tower of the Trinity College Chapel.

**Iowa State University** in Ames, Iowa, holds its 2009 Carillon Festival September 5, 10 am-4 pm. The guest carillonneur is Adrian Patrick Gebruers from Cobh, Ireland. He will conduct a seminar on Irish carillon music and perform a recital at the festival. In addition, the ISU Celtic Dance Society will present a program on Celtic dances. Hosting

the festival is associate professor of music and university carillonneur Tin-shi Tam. In conjunction with the carillon festival, a carillon composition competition is being held to encourage the writing of original carillon compositions by young composers, under age 35. Prizes include a cash award of \$500 and the premiere performance of the winning composition at the festival.

**The Begijnhof Church**, Sint-Jan-de-Doper (St. John the Baptist), in Leuven (Louvain), Belgium, is expanding its 16-bell chime into a carillon. The historic series of 16 Gillett & Johnston bells, which were once part of the carillon of the Leuven University Library, have been played in recent years by an automatic chiming mechanism. The Royal Eijsbouts firm of Asten, the Netherlands, is casting 29 new bells in the profile and tuning of the Gillett & Johnston bells. The instrument will be played by means of a baton keyboard in the new world standard. The Begijnhof is now part of the university and belongs to the UNESCO World Heritage. The carillon will be played for the first time during the Open Monument Day on September 13.



Piet van den Broek and Staf Nees

Carillonneur **Piet van den Broek** passed away on October 26, 2008, at age 92. Van den Broek was director of the Royal Belgian Carillon School and municipal carillonneur in Mechelen, Belgium, from 1965 until his retirement in 1981. Born in Chaam, the Netherlands, he left at age 18 for Mechelen to study at the Lemmens Institute. Upon his graduation in 1938 he became adjunct organist at St. Rombouts Cathedral. He began carillon studies with Staf Nees in 1941 and received his final diploma from the carillon school four years later.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; <brian@allegrofuoco.com>. For information on the Guild of Carillonners in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; <www.gcna.org>.

## In the wind . . .

by John Bishop



John Bishop

### Decisions, decisions

We are rebuilding an organ. It's about 90 years old. It has electro-pneumatic action. The main manual windchests have vented stop action. It has three manuals and 33 ranks. It was built as the "downstairs" organ in a large Roman Catholic church—a common layout for the quintessential huge Catholic parish that allows Masses to be celebrated concurrently. In our work at the Organ Clearing House we've been involved in the relocation of quite a few "downstairs" organs as parish leaders find it attractive and useful to redevelop those huge spaces into reception rooms, classrooms, offices, rehearsal space, and of course to create spaces that can generate rental income.

The organ has been purchased by a church that has a strong liturgical tradition and an elaborate music program, located in a big city. Over the course of a year or so, the church's organist and I developed a plan that includes adding six ranks of pipes and a couple 16' extensions to existing ranks. Originally the Great and Swell divisions each had two windchests, one for lower pressure, one for higher. The high-pressure Great chest will become the Solo division playable independently on Manuals I and II. Because we will be able to incorporate some good-quality 16' ranks left from the church's previous organ, our 39-rank specification will include eight 16' ranks including three open ranks, two reeds, and three stopped wood ranks. There will be seven ranks of reeds, two on high pressure. The only reed not under expression will be the Pedal Bombarde.

In the last few weeks I have been designing the technical specifications of the project, working with suppliers and our client to make decisions about which materials and which equipment will make up this organ. We have faced quite a few complicated technical choices, and the nature of this project means that there are some philosophical questions to answer.

### Restore, rebuild, renovate

It's easy to say we're restoring an organ—but I think the word *restore* is over-used. I prefer to use that word literally. When we restore an organ to its original condition we don't add or subtract any pipes. We don't introduce modern materials. We don't even change the color of the felt around the drawknobs. It's impossible to restore an organ if you're using a solid-state combination action (unless the organ originally had an identical system!). Using this definition, I'd say there are very few real pipe organ restorations completed in the world today. The argument can be taken so far as to say that a restoration cannot include new trackers (even if the old ones are hope-



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