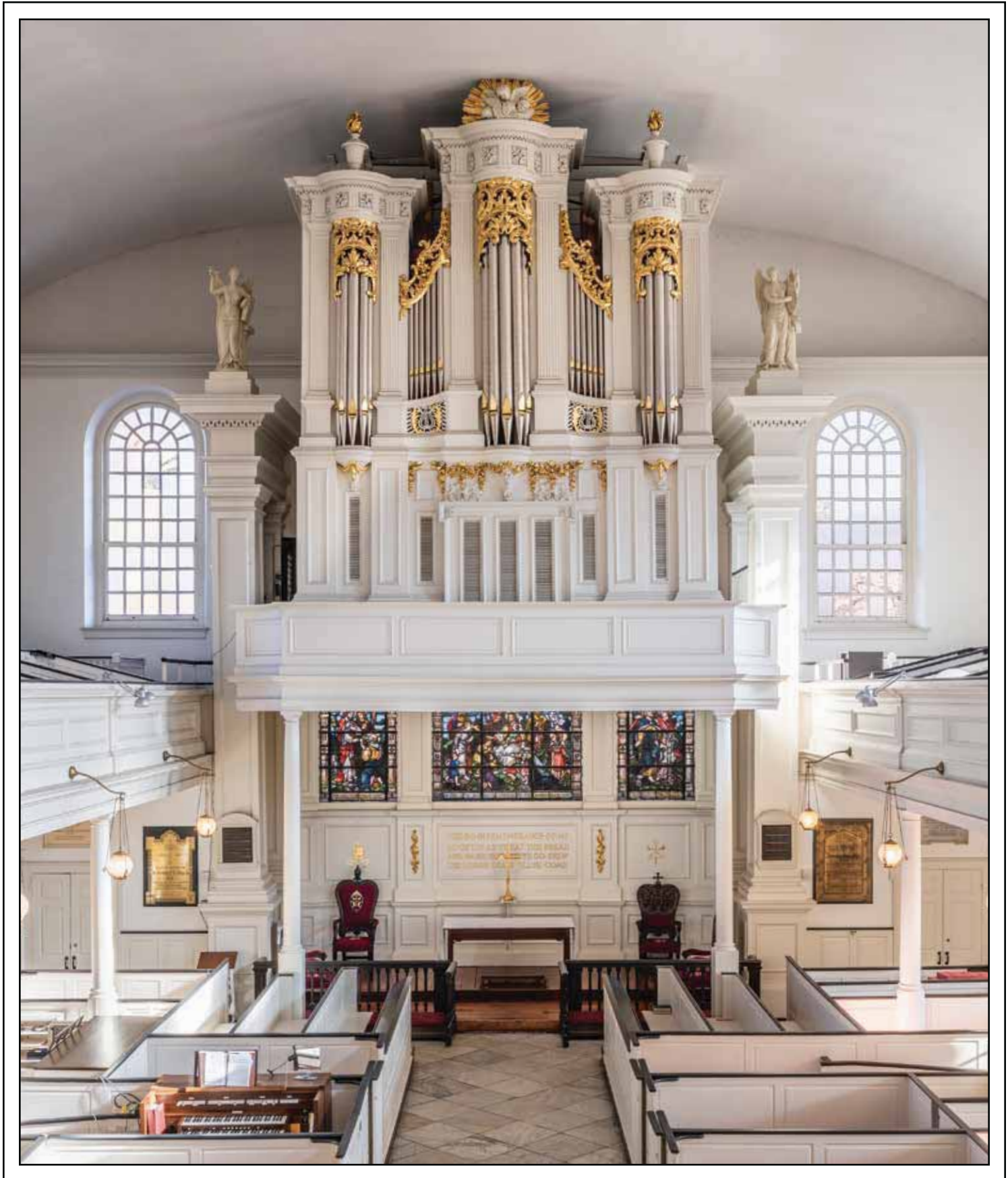


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FEBRUARY 2023



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Cover feature on pages 18–20

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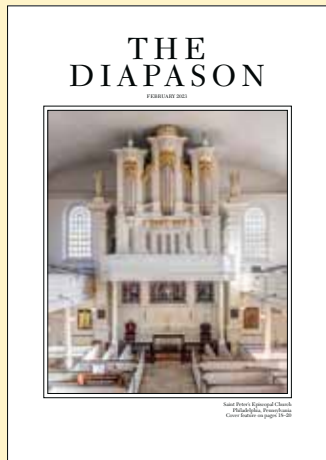
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Editor's Notebook

20 Under 30

We thank the people who submitted nominations for our 20 Under 30 Class of 2023. Nominations closed February 1. The awardees will be revealed in the May issue, with biographical information and photographs!

Summer events

The summer list of conventions, conferences, workshops, and seminars for 2023 is in preparation. If your institution is sponsoring an event of this type, please submit pertinent information to me no later than March 1.

Also, is your church, university, or municipality having a summer recital series for the organ or carillon? Be sure to send all the particulars for inclusion in the Calendar section.

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Speaking of our website . . .

If you have not recently visited our website, you are missing out on frequent updates. Many of our news items appear at the website before we can put them in print. Last minute announcements received after our print deadlines are posted there. One can find an ever-increasing collection of videos,

Here & There

People



Karel Paukert receives his honorary doctoral degree in Prague, Czech Republic

In October 2022, **Karel Paukert** returned to his native Czech Republic, where he received two awards. First, the Academy of Performing Arts in Prague awarded him an honorary doctorate. Along with a professorial appointment and a gold medal, the *doctor honoris causa* degree represents the highest appreciation for one's life and achievements that the university grants. Paukert received this degree for his contributions to the field of organ playing and for sharing and promoting Czech music internationally.

The second prize came from the Ministry of Culture of the Czech Republic for Paukert's contributions to music. During a nationally televised awards ceremony that included other artists celebrated for their work in theater and the like, Paukert received this award for his life-long concert and pedagogical activities and for his sharing the good reputation of Czech interpretive and dramaturgical art.

In 1961 Karel Paukert fled the iron curtain while on tour in Iceland as an oboist for the National Orchestra. He settled in Ghent, Belgium, to study with Gabriel Verschraegen at the Royal Conservatory. In 1964, Paukert won the audience prize for improvisation

at the International Organ Festival in Haarlem, the Netherlands. Following a national tour that year, Paukert secured a professorial position at Washington University in St. Louis, Missouri. He taught at Northwestern University in Evanston, Illinois, from 1968 to 1974, and then began work as curator of musical arts at the Cleveland Museum of Art. From 1974 until his retirement in 2004, he presented more than 800 recitals at the museum alone.

Paukert began teaching at the Cleveland Institute of Music in 1976 and received his first honorary doctorate at his retirement from the school in 2003. Since 1979, Paukert directed the music program and played the organs at St. Paul's Episcopal Church in Cleveland Heights, Ohio, until he scaled down his responsibilities to organist only in 2022. He now works closely with his former student, Kevin Jones, who became director of music at St. Paul's (see Appointments, on this page).

Paukert has released numerous recordings with Azica Records and received three awards for programming new music from The American Society of Composers, Authors, and Publishers (ASCAP)/Chamber Music America (CMA). Despite his awards and acclaim, Karel remains a humble servant to music and the St. Paul's community. One will often find him practicing with vim and vigor daily, washing dishes, turning pages, or attempting to tell a joke through a mischievous grin.

Appointments

Bryan Dunnewald is appointed director of music for Lafayette-Orinda Presbyterian Church, Lafayette, California. Dunnewald will oversee all aspects of the church's music including adult



Bryan Dunnewald

and children's choir programs, professional praise band, and regular guest organists and instrumentalists. Primary musical responsibilities include conducting the semi-professional adult choirs, playing the organ, and arranging music for the various ensembles of the church. Lafayette-Orinda Church is a congregation of about 1,800 members. Dunnewald begins this position alongside his continued work as assistant to tonal director Jack Bethards at Schoenstein & Co, Benicia, California. For information: lopc.org and bryandunnewald.com.

Kevin Jones is appointed director of music for St. Paul's Episcopal Church, Cleveland Heights, Ohio. He earned a Master of Music degree in organ and collaborative piano from the Cleveland Institute of Music, where he studied with Karel Paukert, longtime director of music of the church who remains at St. Paul's as organist. Jones previously attended Southern Methodist University, where he studied organ with Robert T. Anderson and harpsichord with Larry Palmer.

Prior to coming to St. Paul's Church, Jones served as minister of music for First Congregational Church (UCC),

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as well. Finally, remember that every issue of THE DIAPASON since December 1909 is available in PDF format. Visit thediapason.com frequently.

In this issue

Yumiko Tatsuta examines historical data on period German Romantic pipe organs from the era of Max Reger and develops a method for registering the composer's opus 46 on modern instruments, particularly C. B. Fisk, Inc., Opus 135 in Auer Hall of Indiana University's Jacobs School of Music. In "On Teaching," Gavin Black relates lessons learned about the art and sport of figure skating. John Bishop, in "In the Wind. . .," discusses the importance of consulting experts when planning for a pipe organ. In "Harpsichord Notes," Michael Delfin reviews a recent compact disc by Marouan Mankar-Bennis featuring the works of Bernardo Storace.

This month's cover feature spotlights Skinner Organ Company Opus 862 in St. Peter's Episcopal Church, Philadelphia, Pennsylvania. The historic organ, one of several to have graced this historic edifice over its 250 years, has been recently restored by A. Thompson-Allen Company of New Haven, Connecticut. The instrument is ready to serve its community near and far for another ninety years. ■

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

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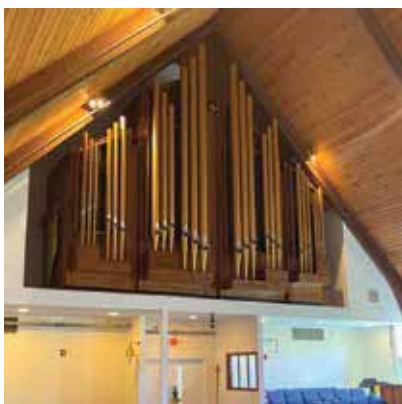


Kevin Jones

Columbus, Ohio, from 2012 to 2022, and as canon precentor director of music for Christ Church Cathedral, Hartford, Connecticut, from 2007 to 2012. He has planned and organized nine summer choral residencies in the United Kingdom.

From 1997 to 2004, Jones led the Blue Hill Troupe in New York City as music director and conductor. Concerts included a guest conducting appearance with the New York Pops Symphony Orchestra at Carnegie Hall in 1999 and yearly concerts at the Metropolitan Museum of Art. For information: stpauls-church.org.

Organbuilders

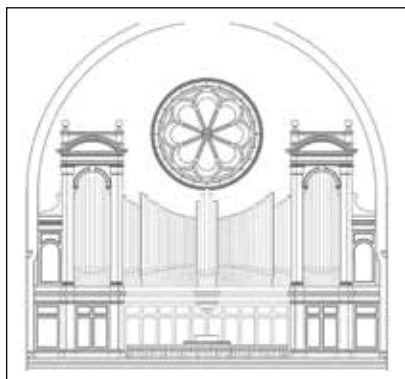


Patrick J. Murphy & Associates Opus 69, Emmanuel Lutheran Church, Fitchburg, Massachusetts

Patrick J. Murphy & Associates Organbuilders, Stowe, Pennsylvania,

announces the following upcoming projects for 2023: Opus 70 (three manuals, 22 ranks), for St. Paul's Episcopal Church, Akron, Ohio; relocation with new case-work of Opus 47 (three manuals, 47 ranks), formerly at First Presbyterian Church, Reading, Pennsylvania, to St. John's Episcopal Church, Johnson City, Tennessee; and Opus 71, refurbishment and installation of Wm. Johnson (one manual, seven ranks) mechanical-action organ at San Miguel de Allende, Mexico.

In addition, the firm continues various voicing, cleaning, new console, pipe-work, re-leathering, and console upgrade projects. Their Opus 69 (two manuals, 20 ranks), at Emanuel Lutheran Church, Fitchburg, Massachusetts, was dedicated November 13, 2022, with a recital by Michael Krentz. For information: pjorgans.com.



Rendering of Schoenstein & Co. Opus 183 for St. Michael's Abbey, Silverado, California

Schoenstein & Co., Benicia, California, is building a three-manual, 34-rank organ for St. Michael's Abbey, Silverado, California. The Norbertine Fathers have constructed a new abbey that opened in 2021. The first phase of this project included the installation of Schoenstein's Opus 116A, a small French choir organ to accompany the liturgy. Opus 183 is a 31-voice, 34-rank organ to be placed in the rear balcony of the abbey church with installation planned for summer 2023. The order priests regularly offer Masses for the public and host organists in recitals.

Schoenstein Opus 183 will utilize the builder's study of Cavaillé-Coll organs over the years to fashion an instrument



JR Neutel with Cynthia Smith at Reuter Organ Company Opus 2166, Garvy Fine Arts Center, Washburn University, Topeka, Kansas

Reuter Organ Company President JR Neutel and his wife Linda recently donated a pipe organ to Washburn University, Topeka, Kansas, placed in Room 211 of Garvy Fine Arts Center. Reuter Opus 2166 is a two-manual, nine-rank instrument built in 1994. This mechanical-action organ was originally installed in the music room of a Wichita residence. Cynthia Smith is organ instructor at Washburn.

patterned after that tradition without being a precise copy. The new abbey has an acoustic similar to that of a French cathedral, and the new organ will offer an opportunity in the United States to hear French Romantic music where instrument and acoustic are both designed to support that repertoire. For information: schoenstein.com.

and organ lovers of all proficiency levels and include performance practice, history, registration, and improvisation pertinent to the music studied. Highlights of the seminar include visits to St. Augustin, St. Severin, Notre Dame des Champs, and Versailles. Christina Harmon has organized the French Organ Music Seminars since 1986. For information: masakogaskin@gmail.com.

Competitions

The Syracuse Chapter of the American Guild of Organists, with Syracuse University Setnor School of Music, announces the 2023 Arthur Poister Scholarship Competition in Organ Playing for those who have not reached their 30th birthday before June 9. Preliminary round recordings are due by March 15. Three finalists will be selected to compete on June 9 at St. Paul's Episcopal Church, Syracuse. For information: poistercompetition@gmail.com.

Conferences

The French Organ Music Seminar will occur July 2-9 in Paris, France. Students will hear and play organs and participate in masterclasses, lectures, and performances with various teachers. These seminars are planned for organists

The International Organ Course in Romainmôtier, Switzerland, is offered annually featuring the Alain family organ built by Albert Alain, father of Jehan and Marie-Claire, the house organ of Luigi Ferdinando Tagliavini, and the Lhôte organ in the abbey church. The 2023 course occurs July 12-14 for non-professional parish organists focusing on liturgical repertory, improvisation, and accompaniment. July 17-22 will be dedicated to improvisation at all levels with Emmanuel Le Divellec and Tobias Willi. July 24 and 29 will feature the organ music of Jehan Alain with masterclasses on Southern German Baroque music, works of Schumann, and Bach's fugues, conducted by Wolfgang Zerzer, as well as 18th-century French music and works of Franck, taught by Christophe Mantoux. For information: jehanalain.ch.

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Publishers

Breitkopf & Härtel announces new publications. *Orlando Lasso: Complete Works, Volume 21, Motets XI* (Magnum opus musicum, Part XI) (SON 372, €414), contains motets in Latin for eight, nine, ten, and 12 voices, edited by Bernhard Schmid. *Wolfgang Amadeus Mozart: Mass in C Minor, K. 427* (417a) (ChB 5387, €9.50), is an urtext edition for soloists, choir, and orchestra, edited by Clemens Kemme. Information: breitkopf.com.

Edition Walhall announces new organ publications. *Toccate d'Intavolatura d'Organo, Libro Secondo* (EW1224, €24.80), by Claudio Merulo, is an urtext edition edited by Jolando Scarpa. *Sonata da Chiesa* (EW1229, €19.80), by Harald Feller, is for organ and cello.

There are new choral publications. *Missa canonica* (EW1118, €21.80, full score; EW907, €9.90 choir score) by Harald Feller, is for choir and organ. *Ich will in aller Not auf meinem Jesum bauen* (EB 3222, €15.50), by Daniel Eberlin, is a cantata for tenor solo, violin, and basso continuo edited in a first edition by David Henkelman. For information: edition-walhall.de.

MorningStar Music Publishers announces new multi-movement choral publications. *Missa Deus Nobiscum* (Mass of God With Us), by Philip W. J. Stopford (choral score, 70-700, \$9.95), is scored for SATB divisi with soprano solo and keyboard or orchestral accompaniment. *Éternal Light: A Requiem*, by Howard Goodall (vocal/choral score, 56-0002, \$9), is composed for SATB, soprano and tenor and/or bass soloists, with piano or keyboard, harp, strings, or piano, harp, and organ. *The Suffering Servant: a Choral Work for Holy Week*, by K. Lee Scott (choral score, 70-009, \$6), is for SATB, soloists, organ, and optional string quartet or quintet. For information: morningstarmusic.com.

Recordings

Cappella Records announces a new recording, *A Byzantine Emperor at King Henry's Court: Christmas 1400, London* (CR 427), featuring Cappella Romana, directed by Alexander Lingas. The disc



A Byzantine Emperor at King Henry's Court: Christmas 1400, London

features Byzantine chant and polyphony appropriate for Christmas at the court of King Henry IV of England. For information: cappellarecords.com.



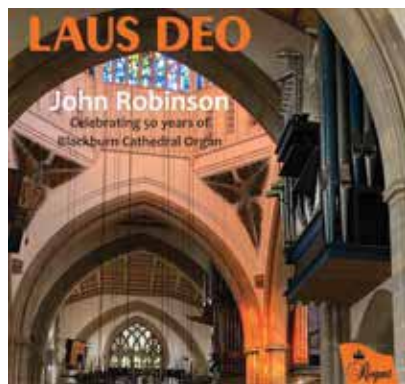
Organart

Kalevi Kiviniemi has released two new organ recordings: *Organart* has been released by **Fuga** (9477) and includes works by César Franck, Joseph-Guy Ropartz, and Franz Liszt. The disc features the 2007 Paschen Kiel Orgelbau organ in Keski-Porin Church, Finland; the 2007 Grönland organ in Sibelius Concert Hall, Lahti, Finland; the 1907 Seifert organ in Basilika St. Marien, Kevelaer, Germany; and the 1890 Cavaillé-Coll organ in St-Ouen Abbey Church, Rouen, France. *Rachmaninoff* has been released by **MILS** (2296) and features transcriptions of works by Rachmaninoff, recorded on the 1980 Veikko Virtanen Oy organ of the cathedral of Turku, Finland. For information: kalevikiviniemi.com.



Rachmaninoff

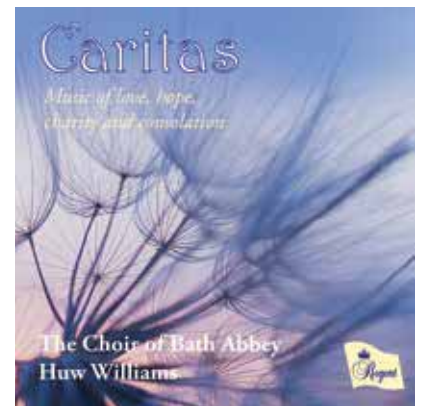
Regent Records announces new recordings. *Laus Deo, John Robinson, Celebrating 50 Years of Blackburn Cathedral Organ* (REGCD 561) features the cathedral organist and director of music performing works by Jonathan



Laus Deo, John Robinson, Celebrating 50 Years of Blackburn Cathedral Organ



Maestoso: Callum Alger plays music by Bairstow and Elgar

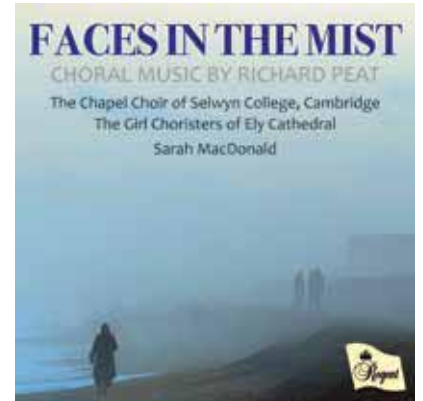


Caritas

Harvey, Francis Pott, Percy Whitlock, and John Beralot on the 1969 organ by J. W. Walker.

Maestoso: Callum Alger plays music by Bairstow and Elgar (REGCD 572) features the 1895 Walker organ of four manuals in St. Mathew's Church, Northampton, UK. The selected works include sonatas by Bairstow and Elgar.

Caritas (REGCD 569) features the Choir of Bath Abbey, Huw Williams, director, with Shean Bowers, organ, and Olly Chubb, trumpet. Composers represented include John Tavener, Judith Bingham, John Rutter, and Henry Walford Davies.



Faces in the Mist: Choral Music by Richard Peat

Faces in the Mist: Choral Music by Richard Peat (REGCD 554), featuring the Chapel Choir of Selwyn College, Cambridge, and the Girl Choristers of Ely Cathedral, UK, directed by Sarah MacDonald, Aaron Shilson, organist. Works include *All These Things*, *Corpus Christi Carol*, *Faces in the Mist*, and *I Am Not There*. Visit: regentrecords.com. ■





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A face to a name

Bernardo Storace: In Modo Pastorale, Marouan Mankar-Bennis performs on harpsichord and organ. L'Encelade, ECL2101E, €18. Available from encelade.net.

Italian composer Bernardo Storace continually presents Baroque connoisseurs and performers with an enigma: himself. Almost nothing is known about Storace except that his career flourished in Messina in the 1660s. His only surviving compositions were published as the collection *Selva di varie compositioni* in 1664 in Venice, intended for harpsichord or organ. Consisting of over a dozen variation works, toccatas, canzonas, and correntes, this collection opens a fascinating window into Italian keyboard virtuosity between the zeniths of keyboard giants Frescobaldi and Pasquini and parallel to that of Michelangelo Rossi. Curiously enough, although Storace worked as *vice-maestro di cappella* to the senate of Messina, his work was published in Venice. This decision was fortuitous for posterity, as two major earthquakes in Messina since Storace's time have thwarted any archival research. The task now for performers is how to cast light on the life of this shadowy figure.

Harpichordist Marouan Mankar-Bennis takes up this challenge with his stunning and imaginative album *Bernardo Storace: In Modo Pastorale*. Drawing upon Alexander Dumas père's memoirs of Mediterranean travel, Mankar-Bennis invites the listener to happily wander throughout Sicily, Storace's homeland, using most of the composer's own works as a roadmap. The Italian title *In Modo Pastorale* takes on a new meaning for the listener, who might immediately think of shepherds, sheep, open pastures, and

"folksy" music. Rather, the "pastoral" scenes in this album are commonplace locations in the here and now—even the picture on the album cover was taken at a seafood restaurant in Naples! To help the listener along, Mankar-Bennis inserts audio extracts from everyday life in Sicily, ranging from the seaside to church bells to motorcycles driving by to marketplace chatter to radio clips! He also provides texts to aid the listeners on their guided tour of his journey. Freely drawn from Berlioz, Dumas, and others, they accentuate the performer's imaginative programming, in his words, "to anchor the pieces in the landscapes and settings they conjured up into my mind." One might only wish that the translations were readily available in the event that listeners are not fluent in French and Italian.

Storace's most notable contribution to keyboard music is his variation works, in particular his *passacagli*. The ground bass of each work is simple and the variation potential unending, and Mankar-Bennis demonstrates a masterful wealth of imagination in his delivery. The listener is never lost in the variations, even in the 11-minute titular *Passacagli in modo pastorale*. Mankar-Bennis utilizes highly engaging varieties in tempo, touch, and registration throughout every piece; even though he treats the rhythm of many affective gestures with much flexibility, the effect of many individual variations and sets of variations is greatly heightened. Of particularly enjoyable quality is the *Ciacconna*. Energy ebbs and flows without ceasing; the nuance in timing allows the textures of this perpetual variation work to simply speak without becoming either relentless or labored. Twists and turns become part of the tapestry, and with this performance and many

others in this album, one can readily step into the dance and dance away! Mankar-Bennis imbues the sweetly contrasting *Monica* variations with both nobility and sensitivity while making this lengthy work accessible to the listener. Suave touch and timing coupled with graceful ornamentation are the highlight of his playing, and this work exemplifies all three.

Storace graces his audience with two examples of the more learned *recercar*, and each piece shows a master of counterpoint at work. Mankar-Bennis treats these works with both seriousness and sensitivity, and his use of timing gives the listener the impression that both works might have at one point been an improvisation of tunes that Storace heard one day. Perhaps Storace heard these melodies in the marketplace or in a cathedral? (The ambient street noise and "Ave Maria" in each, respectively, might add to this conception.) In total contrast to the suave and elegant *affetti* are the *Pastorale*, *Balletto della Battaglia*, and *Follia*. All three feature the France-based Spanish organ that Mankar-Bennis selected for this recording, and the *Pastorale* and *Follia* feature several percussionists, whose zest for this repertoire yields a rough and rustic quality to the former and a growing "madness" of the dance to the latter. Mankar-Bennis's registration choices also heighten the effectiveness of these three works; reeds dominate the *Pastorale*, higher principals give a bird-like quality to the *Balletto* (complete with ambient birdsong!), and the entire array of stops is on display in the *Follia*. (Anyone who finds historical performance practice boring needs to listen to these dances in particular!) Creative registration also plays a role in the performer's two improvisations, which feature a ground bass

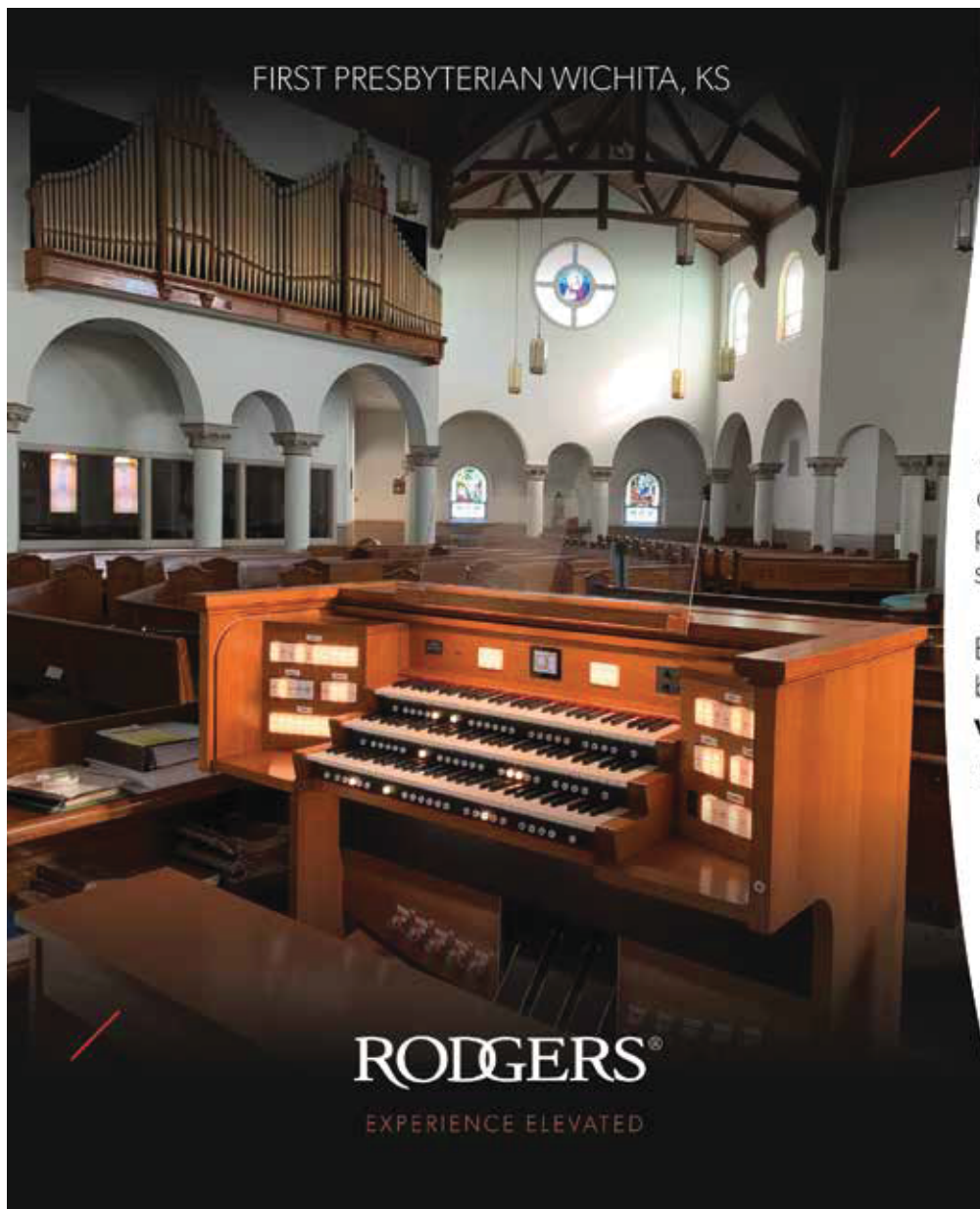


Bernardo Storace: In Modo Pastorale

and a drone, respectively, and will elicit a chuckle from the listener for their wit.

As for his instrument choices, Mankar-Bennis provides the listener with much color to enjoy. The 1768 Joseph Fuentes y Ferrer organ he selected for this album was transported from Buenafuente del Sistol monastery to Église Saint-Éloi de Fresnes and restored by Desmottes Brothers in 2014. Its chamade pipes are especially prominent, and Mankar-Bennis utilizes them to great effect. The robustly warm Italian harpsichord is the creation of Sean Rawnsley in 2001 after a 1681 model by Giovanni Battista Giusti, and the delightful Italian spinet is an anonymous 1626 model in the Museum der Universität Leipzig replicated by Jean-François Brun in 2016.

Together with his concept and delivery, Mankar-Bennis thrills the listener with brilliance, charm, color, and wit, and this album deserves a place on the shelf and playlist of any serious connoisseur of early keyboard music. Such engagement with repertoire and zest in performance are a welcome addition to the ever-growing corpus of recorded Baroque literature. ■



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Lessons and questions from figure skating

This month I want to go out on a limb and write about something of which I know very little. This is intentional: I want to think about an art form from the perspective of an interested and absorbed—but by no means expert—appreciator of that art. This also carries risks, essentially the risk that some of what I say will be wrong or at least not quite correctly described. There is also the complementary risk that in writing this column I will pull back from saying some of what I want to say for fear that it will be wrong or dilettantish. But being willing to sound dilettantish occasionally is probably a valuable exercise—good for the soul.

I know very little about the technical nature of figure skating. My way of interacting with it is that I do not know much about art, but I know what I like. And this is, perhaps, somewhat akin to the posture that we as musicians want or expect our listeners to be, though not ourselves or our students.

I have observed figure skating off and on over the years, not steadily, as I have baseball or golf. Most of what I want to write about here comes from my latest interest, which has been ongoing for several years. In the last few months ideas have been buzzing around in the back of my head, engendered by watching, but my thoughts have not been very well organized. These have concerned figure skating as an art, its relationship to other arts (dance and musical performance), and ways in which watching figure skaters do what they do can inform my work as a musician. I am trying to pin some of these ideas now to the point where they can appear in writing. But while what I will present here is not quite stream of consciousness or free association, it is a set of thoughts related to one another rather loosely. Some of these stray thoughts are directly about teaching, as any or all of them may relate indirectly.

In December 2014 I last wrote a column that was about sports—my own golf game. I play golf avidly and seriously, though not at the level of a professional. On the other hand, I am not a skater; in fact, it has been decades since I so much as put on a pair of skates. Those most recent attempts were in connection with school activities of my children; I barely went on the ice. I knew from bitter cold experience that attempting to skate hurts my ankles, badly enough that I simply could not do it. The earliest phase in my life when I had anything to do with the whole world of skating was in my childhood. Occasionally, I was expected to give it a try, usually at a birthday party. I always hurt, feared it, and felt trapped.

While the social pressure encouraged me to stick it out, the pain in my ankles said otherwise. This is one set of memories that informs my reluctance to force students to do things with which they are uncomfortable. I wonder whether I am too reluctant in this regard. No one should play in a way that hurts physically, but do I let my desire not to make students feel trapped into doing things that are uncongenial shade over into failing to push them to take risks or try new things?

As best I remember, the first time that I paid any attention to figure skating was around the 1968 Olympics, which was when Peggy Fleming was active. I had a sort of “better them than me” fascination with it. It seemed to me like it was natural and easy to them—at least in that they were not hobbling off the ice grimacing. At the same time, it seemed unfathomably difficult. But I still doubt that I had any conception of how hard they had to work to make what they did even remotely possible. I remember being more entranced by spins than by jumps. I also have realized, looking into this all now, that Peggy Fleming is literally the only skating name from those days that I even recognize. This may be in part due to her celebrity status and my own sense of nationalism.

It was not until about twenty years later that I really paid attention to figure skating again. My family became interested, and I became interested initially because of the school skating outings mentioned above. For someone who loved music and was deeply involved in it, I was remarkably detached from any interest in dance. I had never gotten anything out of watching any form of dance. I had formed a hypothesis that the need for dance steps to be discrete was somehow at odds with an overall sense that dance should be fluid. I am pretty sure that this is nonsense and that I was trying to sound analytical and knowledgeable when in fact I just had not happened to encounter any dance that I liked.

But in the early 1990s I happened upon some of the ice dancing of Jane Torvill and Christopher Dean. I found out they were regarded as the greatest ice dancing pair of all time. They were extraordinary groundbreakers and innovators, mostly in areas of choreography and technique that I could not then and cannot now really understand. For me the point was that I loved watching their skating and dancing, and I felt convinced that it was the smooth gliding of the skates that made it possible for me to accept what I was seeing as an integrated and convincing art. Again, I think that this was a mistake on my part; the disparaging of land-based dancing was unfair. It is probably true that the gliding of the

steps on skates creates some possibilities that are not there on a wooden floor, but the same is very likely true in reverse. Every art form has its own character. But the result for me was that my getting immersed in watching ice dancing at an extraordinary artistic level opened up for me the world of dancing in general. It took a while for that to grow to where it has been for some years now, that I seek out dance performances almost in preference to anything else when I look to go out as a spectator. But I began to be intrigued and to pay more friendly attention to dance after getting to know Torvill and Dean.

During that same era, I watched the 1992 Olympic performance of the American skater Paul Wylie. His longer program, called the “free skate,” was one of those artistic moments that really hit me; I was deeply entranced and moved by it, and I was not alone. It became a well-known phenomenon, and for some people, it was the best skating event that they have ever seen. Encountering that performance helped consolidate and strengthen my growing interest in dance. But there were several other things of note going on. First of all, one of the pieces of music that Wylie used in the program was a segment of Saint-Saëns’ *Third Symphony*, a longtime favorite of mine.

This raises questions about how our reactions are shaped. Did I respond to that skating program more intensely because of happenstance, since it included a short excerpt from a favorite piece? Or is it possible that the same aesthetic predispositions that cause me to like that piece also caused me to respond well to the skating program? That would make sense if we assume that Paul Wylie and his choreographer were creating a meaningful artistic parallel to that music. In a way this is just saying that they were good at their job, that they knew what they were doing. Nonetheless, it seems likely that someone with an existing love for that piece will respond differently to the artistic whole of the skating program. From the point of view of someone creating that program, this is random.

Paul Wylie came into that 1992 Olympic event as a very good skater—he would not have been there otherwise. But his career had not led the skating world to view him as an all-time great or as a favorite to do extremely well in the Olympics. He was not expected to win his event, since he had never won a major national or international competition. It was a bit of a surprise that he was one of the three skaters who represented the United States at the Olympics. That whole story is widely believed to have had an influence on the judges. Though he won a silver medal, many believed that he should have won a gold medal. No one is suggesting any sort of malfeasance on the part of the judges, just that what people see and how they react to it can be influenced by expectation.

Over the last few years, I have watched figure skating regularly. I have seen substantial parts of most of the international skating events that have taken place in the last few years: International Skating Union Grand Prix events, various national championships, and the winter Olympics from earlier this year. All of these competitions follow a similar

pattern: each skater performs a short program of around two minutes, and a longer program of about four minutes. These are not on the same day, as that would be much too grueling.

These skating performances are executed to music, and the timings of the programs are defined quite precisely, so when a skater is performing to an existing piece they almost always end up cutting and rearranging that piece. (Once in a while a skater commissions a piece for the purpose.) In watching competitive skating, one has to get used to hearing a pastiche of pieces of music, often familiar ones. Sometimes this comes across as a quotation of the piece, and I believe that is how I reacted to the Saint-Saëns in Paul Wylie’s program. Sometimes it feels more like a disfigurement of the piece. I have reacted that way to excerpts from the *Moonlight Sonata* in which the (originally) beautifully paced segues are betrayed. This is probably just a fact of life for this kind of work. It would be impossibly restrictive for a skater only to use complete pieces, or even coherent sections of pieces, that happened to be the right length. I would guess that most of the gaps and juxtapositions that have bothered me would not bother someone who did not know the piece, and I am in that posture with much of what I have heard.

The most fascinating skating issue that I have tried to analyze is this old conundrum: is figure skating a performance art or an athletic pursuit? There is a straightforward answer to that question when it is posed as a simple question: both. But the tensions and interactions between the two aspects are fascinating. Each competitive skating routine has narrowly defined elements that it can or should contain. The most striking and difficult of these are jumps, but they also notably include spins as well as various other sorts of choreography.

The ins and outs of how these requirements are defined and shaped have changed over the years. In short, each performer or competitor has to execute several jumps and is judged in part on those jumps. The judging is based on how difficult the jumps are and how well they are done. There is enough leeway in the exact choice of what to do that it is possible for two skaters in the same competition to choose layouts that are meaningfully different in level of difficulty. It is then entirely possible for a somewhat less difficult jump, done more successfully, to win a skater more points than a more difficult jump done less successfully. This is something that goes into each skater’s planning. These are specific, difficult, athletic moves. At the same time, the overall scoring of each program also depends on the judges’ reaction to the artistry of what the skaters are doing. There are attempts made to contain these aesthetic/artistic reactions within objective bounds. These are widely acknowledged to be only somewhat successful. There is more than just a possibility that some skaters win or lose the athletic competition based on whether certain judges liked or did not like what they were doing as a matter of artistic performance.

Is this okay for an athletic event? In golf, no one is judging the grace and artistic beauty of the competitors’

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swings, at least not in a way that influences competitive results. And that is a good point, since reacting aesthetically to a golf swing is intrinsically possible. Most people who like to watch golf do so all the time, but that cannot affect the results of the game. That certainly does not mean that the way this plays out in figure skating is wrong.

What about looking at it the other way round? If a dance performance is an artistic expression—or if someone reacts to it primarily that way, as I do—what effect does the presence of the athletic/competitive side have on the artistry? It constrains it. It is impossible that every skater would spontaneously include the same number of jumps and other elements in each performance if they were concerned only with effective performance. So, the artistic possibilities are by

definition reduced, but maybe only from a larger infinity to a smaller one.

There is also the matter of emphasis. The great American skater Nathan Chen has done a lot of winning at the highest level. He is renowned for executing difficult elements well. He and his coach have said that they zero in on doing what it takes to win the competition. This leads to an emphasis on difficult and thus points-heavy elements. My own reaction to his competitive programs over the last few years has been that they are impressive from an athletic point of view and fun to watch, but clearly not the most expressive or artistically important programs that I have seen. Those belong for the most part to Yuzuru Hanyu and Jason Brown. Jason Brown is someone who cannot do the most difficult jumps—that is not where his skill lies.

And this has meant that he has not won often in big events. He is often second, third, or worse, but his performances are riveting, compelling, and beautiful.

Yuzuru Hanyu is widely regarded as the greatest figure skater of all time, largely based on the expressive power of his performance. He has a number of wins similar to that of Nathan Chen. Although his technical prowess is extraordinary, it is not quite as prodigious as Chen's, and he has rarely if ever beaten Chen head-to-head in a major event.

Late last spring I attended a figure skating exhibition, a live show in which the skating was all for performance without judges. Among the performers was Nathan Chen. I was delighted to see that the two pieces that he offered were both wonderful artistically, significantly more expressive and compelling than anything

that I had seen from him in competition. He accomplished some difficult jumps, and they were thrilling. But they did not drive and determine the whole content and feeling of the event.

I will leave this for now. All of this has something to tell us about the various relationships between technique, virtuosity, and expression in music. I do not feel like trying to pin down in words exactly what that might be; it is more fluid than that. I want to continue to let it swirl around in the back of my mind. I may return to the subject in some way in the future.

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached at gavin-black@mail.com. He recently entered his sixteenth year of writing this column.

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In the wind...

Down front or up in the back?

My home church is the Parish of the Epiphany in Winchester, Massachusetts, where my father was called as rector in 1966 when I was ten years old. The song, “Winchester Cathedral,” written by Geoff Stevens and recorded by The New Vaudeville Band, was released in August of 1966, and Dad received several copies of the recording as gag gifts from friends (*Oh voh-dee oh doh*). I had three years of piano lessons before we moved to Winchester, but singing in the choir there was my first experience participating in the music of the church. The harpsichord maker Carl Fudge was the organist, and as I have written frequently, he had a lot to do with my early career choices.

The organ at Epiphany, the first I played, was built in 1905 by the Ernest M. Skinner Company (Opus 128), a very early and seriously rundown example of Mr. Skinner’s work. The church is brick, of Gothic influence, and mythically shares proportions with “the” Winchester Cathedral. There is a classic Gothic chancel up several steps from the nave, and the choir was situated in fixed carved oak pews on either side. The Skinner console was on the Epistle side nearest the communion rail, right by the little alleyway through which the congregation returned to their seats in the nave after leaving the rail. I started organ lessons when I was twelve, and my first experience playing in church was when Mr. Fudge allowed me to slip onto the bench and noodle a bit while he received communion.

The church had an ancient forced-hot-air heating system with large registers in the floor. If you were a clever choir member or acolyte, you would finagle standing on one, and your cassock would inflate like a dirigible. There must have been a history of choir members fainting because the choir pews were equipped with smelling salts. These fifty-five-year-old childhood memories bring a burst of nostalgia. I am thinking of Eleanor Banks, the burly alto in the senior choir, who wielded a hairbrush like a nunchuck as the robed junior choir filed out of the choir room. In hindsight, it was good none of us had lice—she would have spread them through the whole choir.

I left Epiphany at thirteen to begin my career as an organist, filling in at the First Baptist Church (with a three-manual Estey), then as organist at Saint Eulalia’s Catholic Church (Conn Artist—you cannot make this stuff up), and then in neighboring Woburn, Massachusetts (three-manual 1860 E. & G. G. Hook, a stupendous organ). While I was building my resumé before leaving town for Oberlin in the fall of 1974, the people of the Parish of the Epiphany were grappling with the condition of the wheezing Skinner organ. In that Boston suburb, we were in the heart and heyday of the tracker revival, and Mr. Fudge with his early music background was advocating a new tracker organ to be placed in a not-yet-built rear gallery.

Meanwhile, down the street . . .

The First Congregational Church in Winchester has a commanding location on a hillside above the town center and an immense steeple that leaves no doubt that the Congregationalists got the concept of “location, location, location.”

Their much-rebuilt 1925 Hook & Hastings organ was replaced in 1969 by C. B. Fisk, Inc., Opus 50, a three-manual, mechanical-action organ with twenty-seven stops. Mr. Fisk wanted to place the organ in the rear balcony, but the church insisted on a chancel installation. His solution was to build a very wide, very shallow organ on the chancel wall. In fact, the organ breaks out of the wall and looms into the chancel airspace. The keydesk is on the floor under the organ facing the opposite wall, and the mechanical action goes under the organist and up the wall to the organ. Large doors open into the hallway behind to expose the action. Originally, there was a setter-board combination action behind that door that has since been replaced with a hundred-level solid-state system.

John Skelton was organist of the First Congregational Church back in the day, and he was my organ teacher through my high school career. The church was a five-minute walk from home, and I had generous practice privileges, spending most weekday afternoons in the thrall of the music and the instrument, learning to wrap my fingers and feet around the notes. Mr. Skelton was a gentle and generous teacher who encouraged and nurtured my passion. I loved working with him, and I loved playing on that organ. In summer of 2021, my son Chris and his wife Alex bought a house near where the Skeltons live, and while I was helping Chris with some repairs and modifications before they moved in, I had a swell evening with John and Carolyn.

A new Fisk organ was installed at the Parish of the Epiphany in 1974, just as I was leaving for Oberlin. It started with twelve stops on two manuals, and seven “prepared for” voices were added in 1983. The parish made the difficult decision to move the music making out of the chancel. The new balcony cost more than the \$35,000 organ (imagine, a Fisk organ for \$35,000), and while some parishioners were unhappy with the change, the relatively small organ was given a commanding position in the relatively large sanctuary. Of course, people familiar with Fisk organs know that “Charlie” was not known for having trouble filling churches with sound.

I did not play as much on Opus 65 as on Opus 50, but I did play a few recitals, perhaps a dozen services, and my sister’s wedding there. I have not been in that building since my father’s memorial service eight years ago, but I will always love the place and value its role in my earliest experiences with the music of the church. I will also always cherish the privilege of playing such brilliant, responsive organs when I was a pup.

Those two organs make a terrific comparison, built five years apart by the same firm in churches a half mile apart, and placed so radically differently in their buildings. They are both vibrant presences. The chancel placement in the Congregational church is surprisingly successful, partly because the chancel is very wide, so the organ’s sound directly reaches a large percentage of the area of the nave, because the acoustics are lively, and because the organ chamber is barely three feet deep.

The people at Fisk have dubbed these organs “Winchester Old” and “Winchester New,” a tongue-in-cheek



Saint Dunstan's Episcopal Church, Shoreline, Washington, “before” (photo credit: John Bishop)



Saint Dunstan's Episcopal Church, Shoreline, Washington, “after,” Orloff Organ Company Opus 2 (photo credit: Terry Rogers)

reference to the hymntunes for “While Shepherds Watched Their Flocks by Night,” and “On Jordan’s Bank the Baptist’s Cry,” respectively.

As much space as you need?

I am fond of telling clients that there are two rules about placing a pipe organ in a church today. Rule #1: There is never enough money. Rule #2: There is never enough space. I have been in scores of older church buildings in which space was no issue. Think of a Catholic church built in 1880 seating 1,200 people. The ceiling is a barrel vault eighty feet up, so even if the balcony rail is twenty-five above the nave floor, there is still fifty-five feet of ceiling height. It is not unusual to find a nineteenth-century organ that is thirty-five or forty feet tall with a footprint of twenty by thirty feet with room left for a fifty-voice choir. Think of the grand organ formerly in the Church of the Immaculate Conception in Boston, now in storage. It is a rare modern building that will accommodate anything like that. It may be that the only chance of relocating such an organ would be to build a new organ from the pipes down and save the original voicing.

Even Gothic-style cathedrals pose serious challenges for organbuilders. The builders of the ancient cathedrals never imagined that people would be finding spaces for a hundred-plus ranks of organ pipes with all the associated mechanicals. The vaulted ceiling in Saint Patrick’s Cathedral in New York City is 112 feet off the floor, but the two 32’ stops are lying down in the triforium, the Contra Bombarde along Fiftieth Street and the (Double Open Wood) Diapason along Fifty-First Street. At Durham Cathedral, there are, count them, two big Open Wood Diapasons, both standing on the floor in the aisles beside the chancel, the sixteen-footer on the south aisle, and the thirty-two-footer on the north. At York Minster, the 32’ metal Diapason also stands on the floor of the aisle by the chancel, painted to imitate the stone fabric of the wall.

It is often problematic to place pipe organs in newer church buildings. The great interior height in many older

church buildings is the result of the desire for proper proportions and the lofty superstructure that supports that high ceiling. Modern construction materials and techniques allow low ceilings to span great distances, and the economics of construction say that as a building gets taller, its cost increases exponentially. Are you paying \$500,000 for each additional foot of height? Many modern churches are built without any planned accommodation for an organ, and plenty of architects do not know how much space and what sort of environment an organ needs.

The most extreme experience I have had with this was when a church in Virginia asked me to advise them about placing a pipe organ in their new building. I traveled there to find that although they had asked the architect to provide space for an organ, there was no place in the building to put it. The architect was present at this meeting, and he showed me a photo of an organ façade on the wall of a church and pointed to a space on an outside wall. He blanched when I told him that such an organ would be eight- or ten-feet deep behind the façade. It was an awkward moment. Disappointed, the church bought a digital instrument.

I view the task of evaluating a church building for the placement of an organ as harvesting space. Where in the building might an organ go? Can a classroom be converted to an organ chamber? Can additional height be captured by breaking through a ceiling into attic space? Will the organ be liturgically useful and acoustically successful if we put it there? In newer church buildings, we frequently find a sacristy behind the wall behind the altar. We could harvest the sacristy, open into the attic above, open the wall behind the altar, and make a perfect place for an organ—but I sure have run into opposition when I suggest taking the sacristy.

§

The people of Saint Dunstan’s Episcopal Church in Shoreline, Washington, were willing to rethink and redesign the front of their church to accommodate

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York Minster, 32' Double Diapason (photo credit: John Bishop)

a new organ. I visited there in 2016 to consult with them and found an amateur installation of a relocated organ with two “flower boxes” perched on the front wall and an enclosed swell stuffed in an attic behind the wall. There was a waist-high wall separating the choir from the altar and two false walls projecting from the front, enclosing the choir in a pseudo-chancel. Jonathan Ortloff’s design for the new organ created a proper chamber front and center. All the artificial barricades were removed, leaving a wide-open, flexible space for clergy, lay leaders, and musicians.

Susanna Valleau is music director at Saint Dunstan’s, a position she has held since before the inception of the organ project. She reports that Ortloff’s design was quickly accepted by the church’s rector and wardens and embraced by the congregation. The new flexibility of the sanctuary has allowed growth in the worship life of the parish as well as opening possibilities for community outreach, especially a variety of concerts.

The chambered organ

In the beginning of the twentieth century, it became popular to place organs in remote chambers, spaces separate from the rooms in which they would be heard. This can be partly attributed to economy—you save a lot of money when you do not have to build a case. It also means that you do not have an organ cluttering up the floor of the sanctuary (if you choose to look at it that way). This would never have been possible as a wide-spread practice without electricity. Electric keyboard actions made it possible to have great distances between keyboards and windchests, and organists had to learn to play by remote control.

Electricity was also crucial in enabling organs to break the bonds of their chambers, thanks to the luxury of virtually limitless wind supplied by electric blowers. Remember, Widor wrote all ten of his organ symphonies for the hand-pumped organ at Saint-Sulpice in Paris, France. Organbuilders developed techniques of voicing with higher wind pressures, producing ever-more-powerful sounds. While the wind pressure of a large organ built by E. & G. G. Hook in the 1860s might have been two-and-a-half inches or three inches, it is common to find five inches of pressure on the Great and eight inches on the Swell of a Skinner organ dating from the 1920s, not to mention solo reeds on fifteen inches or twenty-five inches. Air is the fuel we burn to create organ sound. When Mr. Skinner put his Swell celestes and Flauto Dolces on eight inches of pressure, he coaxed them out of the chamber and into the room, stepping on the gas by running more air through the pipes.

Today we can compare the experiences of playing and hearing organs in

chambers and in free-standing cases. In fact, there are several American churches where you can hear both in the same room. The First Congregational Church in Columbus, Ohio, has a three-manual organ by Rudolf von Beckerath (1972) in the rear gallery and a four-manual W. W. Kimball (1931) in chancel chambers. What a wealth of organ tone to experience under one roof.

The chapel at Duke University has a four-manual, hundred-rank Aeolian located in chancel chambers and a four-manual, hundred-rank Flentrop in a high gallery on the rear wall. There is also a small Brombaugh organ tuned in meantone in a side chapel. The Organ Historical Society held a national convention in Winston-Salem, North Carolina, in 2001 during which we heard the ultimate comparison of organs with recitals on each of those organs in the same day—Mark Brombaugh played the Flentrop, Margaret Irwin-Brandon played the Brombaugh, and Ken Cowan played the Aeolian. The range of music played was profound, from Frescobaldi to Wagner and Liszt, and conventioners got a real earful that day.

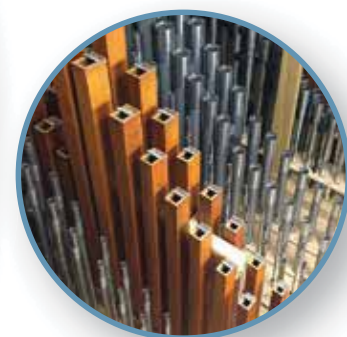
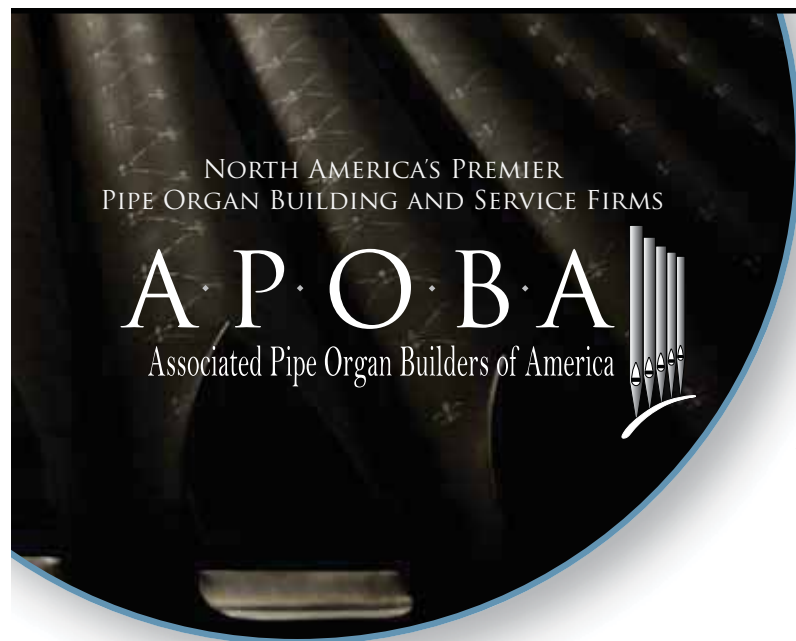
Prepare the way.

When an institution is planning a room that will include a pipe organ, it is wise to engage an organ expert in the design process. It is a rare architect who would have a deep grasp of the space needed for an organ. In fact, without real practical knowledge, planning the size of an organ is likely to be arbitrary. How many stops must it have? Would it have fewer more powerful stops, or would the tonal variety that comes from a larger number of stops serve the needs of the institution best? These questions apply both to churches and universities. If it should be forty stops, should it be electric or mechanical action? And how do you arrive at forty stops? Where should the organ be placed for best acoustical advantage and logistical usefulness? You do not want to place a mechanical-action organ with an attached keydesk alone in a gallery with choir seating on the floor under it or at the other end of the room. The independent organ consultant can help answer all these questions without the conflict of angling for the contract to build the organ.

What will be the electrical requirements? How much might the organ weigh? How are the building’s walls constructed to maximize their effective resonance? In a recent job where an organ was removed for renovation and returned to its original location, the flimsy drywall behind the organ was reinforced with new heavy material, and the effect on the organ’s sound was dramatic.

Because the pipe organ is a monumental instrument, it relies on the integrity of its building for the projection of its sound. The building must provide the organ a safe and solid home. Flimsy construction absorbs sound. Rigid construction projects it. The organ should not be placed under valleys in the roof that would be prone to leak. Witness that the Cavallé-Coll organ at Notre-Dame de Paris miraculously survived the catastrophic fire in 2019; the peaked roof above the organ between the two towers protected the instrument during that horrible event.

In many churches, it is obvious where the organ should go. In others, not so much. When you are going to the trouble and expense of acquiring an organ, set the stage well and get it right. ■



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Performance practice in Max Reger's *Phantasie und Fuge über B-A-C-H*, opus 46

By Yumiko Tatsuta

Introduction

The *Phantasie und Fuge über B-A-C-H* (1900), opus 46 of Max Reger (1873–1916), is one of the composer's crowning achievements for the organ written during a career that has given us more than 200 organ works that are widely performed. In this article, the author will look at the question of registration for performing opus 46. This will take into consideration the historical registration and components of the *Walze (Rollschweller)* of the Sauer organ, Opus 650, on which opus 46 was premiered by Karl Straube (1873–1950), a champion of Reger's music. The author will provide a solution for reproducing German Romantic registration on the Maidee H. and Jackson A. Seward Organ, C. B. Fisk, Inc., Opus 135, in Auer Hall of Indiana University's Jacobs School of Music, Bloomington, Indiana, as a model for general solutions on various modern instruments. It is hoped that the solutions and ideas presented will not only promote performance of Reger's opus 46, but will be useful as well in performing both the remainder of his repertoire and music by such composers as Joseph Rheinberger (1839–1901), Sigfrid Karg-Elert (1877–1933), Franz Schmidt (1874–1939), and other members of the German high-Romantic tradition.

Historical registration

Registration of Reger's organ music has been a controversial issue since the

composer did not provide clear indications of what stops he preferred. Another reason is the general lack of familiarity with the German Romantic organ as compared with its French or English counterparts among American organists. In general, Reger provides either dynamic markings (with a wide range from *pppp* to *fff*, and *Organo Pleno*) or rather vague suggestions such as "dunkel" ("dark" in German). He sometimes provides pitch indications for stops, but if one blindly follows the pitch instructions on modern organs, the result will most likely be far from the sound Reger desired. I propose a registration combination based on data¹ that were kindly provided by the German organbuilder Christian Scheffler and his colleagues, experts of Romantic German organ restoration, particularly with Sauer organs.²

Phantasie und Fuge über B-A-C-H, opus 46, was premiered on Wilhelm Sauer's organ, Opus 650, built in 1895 for Willibrordi Cathedral in Wesel (Rhein), Germany, where Straube held his first full-time church organist position, starting in 1897.³ The event occurred in summer 1900, several months after the completion of the composition in February of that year.⁴ The specification of the organ is provided in **Table 1**. (The cathedral was heavily damaged, and the organ was destroyed during bombing raids in 1945.)

The organ features three manuals and pedal, six unison couplers, one octave

Walzenzusammenstellung Wesel

1. II/I, III/I, III/II, III/P, Aeoline 8' (III), Bassflöte 16' (P)
2. Liebl. Gedackt 8' (III)
3. Dolce 8' (II)
4. Gedackt 8' (II), Subbas 16' (P)
5. Dulciana 8' (III), II/P
6. Salicional 8' (II)
7. Gemshorn 8' (I), Gedackt 8' (P)
8. Rohrflöte 8' (II), Gemshorn 16' (P)
9. Spitzflöte 8' (II)
10. Konzertflöte 8' (III)
11. Gedackt 8' (I)
12. Schalmey 8' (III), I/P
13. Quintatön 8' (I)
14. Principal 8' (III)
15. Hohlflöte 8' (I)
16. Flute harmonique 8' (II)
17. Harmonica 8' (II), Violon 16' (P)
18. lieblich Gedackt 16' (III)
19. Principal 8' (II), Viola d' amour 8' (P)
20. Geigenprincipal 8' (I)
21. Traversflöte 8' (I), Cello 8' (P)
22. Bordun 16' (II)
23. Viola di Gamba 8' (I)
24. Salicional 16' (III)
25. Bordun 16' (I)
26. Principal 8' (I)
27. Octabaß 8' (P)
28. Traversflöte 4' (III)
29. Geigenprincipal 16' (II)
30. Flauto dolce 4'
31. Principal 16'
32. Violine 4' (III)
33. Doppelflöte 8' (I)
34. Flöte 4' (II)
35. Rohrflöte 4' (I)
36. Flöte 4' (P)
37. Gemshorn 4' (II)
38. Principal 16' (I)
39. Spitzflöte 4' (I)
40. Prästant 4' (III)
41. Doppelflöte 8' (I)
42. Octave 4' (II)
43. Fugara 4' (I)
44. Gemshornquinte 2 2/3' (III)
45. Flautino 2' (III)
46. Octave 4' (I)
47. Quinte 5 1/3' (I)
48. Harm. Aetheria 3f (III)
49. Vox humana 8' (III)

Table 2.1: components of the *Walze*, levels 1–49

coupler, one preset piston for reeds, one *Rollschweller*, one expression shoe for Manual III, and three kinds of preset pistons for *mf*, *f*, *ff* that affect all the manuals and the pedal simultaneously.

This specification can be a great guide for recreating the sound of Reger's music. Moreover, what I consider to be the key to making appropriate registrations and crescendos can be learned by the study of those three preset pistons and in the *Rollschweller* at each stage. I am grateful to Christian Scheffler and colleagues for their assistance and for providing me previously unpublished information about these registration devices of the Sauer organ.

The components of the *Walze (Rollschweller)* are provided in **Tables 2.1** and **2.2**. The levels are numbered from 1 to 73, in the order in which they are added as one turns the *Rollschweller*.

Tables 3.1 and **3.2** demonstrate the components of the preset pistons. "Werk" indicates manual, and "P" stands for pedal. The principal manual of the organ is Manual I, the bottom keyboard.

Reger's sound world

In German Romantic organs such as those built by Sauer or Walcker, there are many soft stops of various colors. These would include Voix céleste, Aeoline, Lieblich Gedackt, Geigen Principal, Dolce, Dulciana, Harmonika, Fugara, etc., some of which are not often found in modern American organs or instruments built in different traditions. These stops create a very special quality at the beginning stage of the *Walze*, and they are the

50. Oboe 8' (II)
51. Rauschquinte 2fach (II)
52. Rauschquinte 2fach (I)
53. Cornett 3fach (P)
54. Piccolo 2' (I)
55. Mixtur 4fach (II)
56. Trompete 8' (P)
57. Mixtur 5 fach (I)
58. Quintbass 10 2/3' (P)
59. Scharff 5 fach (I)
60. Tuba 8' (II)
61. Fagott 16' (II)
62. Cornett 4 fach (II)
63. Clarinette 8' (II)
64. Posaune 16' (P)
65. Untersatz 32' (P)
66. Cornett 3 – 5 fach (I)
67. Groß Cymbel 3fach (I)
68. Trompete 8' (I)
69. Trompete 16' (I)
70. Contrabaß 32' (P)
71. Clairon 4' (P)
72. Contraposaune 32' (P)
73. Octavkoppel

Table 2.2: *Walze*, levels 50–73

Wesel, 1895, Opus 650							
I. MANUAL C–F ⁶		II. MANUAL C–F ⁶		III. MANUAL C–F ⁶ (im Schweller)		PEDAL C–d ¹	
Principal	16'	Geigenprincipal	16'	Salicional	16'	Contrabaß	32'
Bordun	16'	Bordun	16'	Lieblich Gedackt	16'	Untersatz	32'
Gamba	16'	Principal	8'	Principal	8'	Principal	16'
Principal	8'	Rohrflöte	8'	Konzertflöte	8'	Violon	16'
Hohlflöte	8'	Salicional	8'	Schalmey	8'	Subbaß	16'
Viola di Gamba	8'	Flöte harmonique	8'	Lieblich Gedackt	8'	Gemshorn	16'
Doppelflöte	8'	Spitzflöte	8'	Aeoline	8'	Baßflöte	16'
Gemshorn	8'	Harmonica	8'	Voix céleste	8'	Quintbaß	10 2/3'
Traversflöte	8'	Gedackt	8'	Dulciana	8'	Oktavbaß	8'
Quintatön	8'	Dolce	8'	Praestant	4'	Violoncello	8'
Geigenprincipal	8'	Octave	4'	Traversflöte	4'	Gedackt	8'
Gedackt	8'	Flöte	4'	Violine	4'	Viola d'amour	8'
Quinte	5 1/2'	Gemshorn	4'	Gemshornquinte	2 2/3'	Flöte	4'
Octave	4'	Flauto dolce	4'	Flautino	2'	Cornett 3fach	
Spitzflöte	4'	Rauschquinte 2fach	2'	Harm. aetheria 3fach		Contraposaune	32'
Fugara	4'	Mixtur 4fach		Clarinette	8'	Posaune	16'
Rohrflöte	4'	Cornett 4fach		Vox humana	8'	Trompete	8'
Piccolo	2'	Fagott	16'			Clairon	4'
Rauschquinte 2fach		Tuba	8'				
Groß-Cymbel 3fach		Oboe	8'				
Mixtur 5fach							
Scharff 5fach							
Cornett 3–5fach							
Trompete	16'						
Trompete	8'						

6 Normalkoppeln, 1 Oktavkoppel
 Kollektivdrücker: Mezzoforte, Forte, Fortissimo für jedes Manual, Rohrwerke
 Walze, Schweller III.

Table 1: specification of Sauer Opus 650

Register	Werk	Mezzoforte	Forte	Fortissimo
Principal 16'	I			X
Bordun 16'	I		X	X
Gamba 16'	I		X	X
Principal 8'	I	X	X	X
Hohlflöte 8'	I	X	X	X
Viola di Gamba 8'	I		X	X
Doppelflöte 8'	I	X	X	X
Gemshorn 8'	I	X	X	X
Traversflöte 8'	I	X	X	X
Quintatön 8'	I	X	X	X
Geigenprincipal 8'	I	X	X	X
Gedackt 8'	I	X	X	X
Quinte 5 1/3'	I		X	X
Octave 4'	I		X	X
Spitzflöte 4'	I		X	X
Fugara 4'	I		X	X
Rohrflöte 4'	I	X	X	X
Piccolo 2'	I		X	X
Rauschquinte 2fach	I		X	X
Groß Cymbel 3fach	I			X
Mixtur 5 fach	I			X
Scharff 5 fach	I			X
Cornett 3 – 5fach	I			X
Trompete 16'	I			X
Trompete 8'	I			X
Salicional 16'	III		X	X
Lieblich Gedackt 16'	III	X	X	X
Principal 8'	III	X	X	X
Konzertflöte 8'	III	X	X	X
Schalmey 8'	III	X	X	X
Lieblich Gedackt 8'	III	X	X	X
Aeoline 8'	III	X	X	X
Voix celeste 8'	III			X
Dulciana 8'	III	X	X	X
Praestant 4'	III		X	X
Traversflöte 4'	III	X	X	X
Violine 4'	III	X	X	X
Gemshornquinte 2 2/3'	III		X	X
Flautino 2'	III		X	X
Harmonia aethera 3fach	III		X	X
Clarinete 8'	III		X	X
Vox humana 8'	III		X	X

Table 3.1: components of the three preset pistons, *mf*, *f*, *fff*

foundational sound of German Romantic organ registration.⁵ As important as they are, the key for reproducing an authentic Reger registration on Fisk Opus 135 lies in finding equivalence for them.

As can be seen from the order of stops being added in the *Walze*, the Sauer organ offers a wider variety of inflections within the *ppp* to *mp* range than it does from *mf* to *fff*. From levels 1 to 13, there

Register	Werk	Mezzoforte	Forte	Fortissimo
Geigenprincipal 16'	II		X	X
Bordun 16'	II	X	X	X
Principal 8'	II	X	X	X
Rohrflöte 8'	II	X	X	X
Salicional 8'	II	X	X	X
Flute harmonique 8'	II	X	X	X
Spitzflöte 8'	II	X	X	X
Harmonica 8'	II	X	X	X
Gedackt 8'	II	X	X	X
Dolce 8'	II	X	X	X
Octave 4'	II		X	X
Flöte 4'	II		X	X
Gemshorn 4'	II	X	X	X
Flauto dolce 4'	II	X	X	X
Rauschquinte 2fach	II		X	X
Mixtur 4fach	II			X
Cornett 4fach	II			X
Fagott 16'	II			X
Tuba 8'	II			X
Oboe 8'	II		X	X
Contrabaß 32'	P			X
Untersatz 32'	P			X
Principal 16'	P		X	X
Violon 16'	P	X	X	X
Subbaß 16'	P	X	X	X
Gemshorn 16'	P	X	X	X
Bassflöte 16'	P	X	X	X
Quintbaß 10 2/3'	P		X	X
Octavbaß 8'	P	X	X	X
Violoncello 8'	P	X	X	X
Gedackt 8'	P	X	X	X
Viola d' amour 8'	P	X	X	X
Flöte 4'	P	X	X	X
Cornett 3fach	P		X	X
Contraposaune 32'	P			X
Posaune 16'	P			X
Trompete 8'	P			X
Clairon 4'	P			X

Table 3.2: components of the three preset pistons, *mf*, *f*, *fff*

are only 8' stops used in manuals and 16' and 8' stops in the pedal, and those stops are flutes or strings. From levels 14 to 27, principal stops are introduced, including in the pedal. From level 28, 4' pitch stops are found. Beginning at level 44, stops higher than 2' are drawn, including mutations. Level 49's 8' Vox humana and level 50's Oboe 8' are the first reed stops

to be added. From that point, the crescendo is made rather abruptly toward the end, which is level 73, with mixtures and relatively loud reed stops added to each division. In short, levels 1 to 49 cover the range of *pppp* to *mf*, and levels 50 to 73 range from *f* to *fff*.

As we examine opus 46, the greatest dynamic level short of *Org Pl* indicated



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Max Reger during a recording session in 1913 playing a Welte Philharmonic organ

by the composer is *più fff*, not *ffff*, while his softest indication is *pppp*. This tells us that he might have found the range of *pppp* to *mf* more important in his music. Moreover, according to Reger's piano performance reviews, we find many descriptions regarding his frequent use of *pianissimo*.⁶ Given the nature of his scores, this might seem surprising, but there is clear evidence for this.

In addition to composing, Reger had been an active collaborative pianist since his youth at the conservatories in Sondershausen and Wiesbaden beginning in 1890. At that time, he was mostly playing accompaniment for soloists' exams or concerts.

After his well-received performance of the premiere of his *Violin Sonata in A*, opus 41, in Munich in December 1900, the frequency of his activity as a performer gradually increased beginning in 1901, especially after moving to that city. In later periods of his life when he was most active as a performer, the frequency of his piano and conducting performances exceeded one hundred per year.⁷ Therefore, it can be an important key to understanding the performance practice of Reger's organ music by considering the kind of music

making Reger had been engaged in with other instruments.

There are critics who described Reger's piano performances in a positive light, utilizing terms such as "soft touch," "a pianist who can draw songs from the piano at his own will," "thoughtful accompaniment cradles the singer," and "very sustainable (*ausdauernd*) touch,"⁸ while others more critically stated "extreme *pianissimo*," "because of his almost constant admiration of *pianissimo*, it was hard to hear the harmonic foundation," or "we could not hear anything at all no matter how closely we paid attention to, or it was too little and unclear, so the singer's part was often heard as floating in the air without any harmonic support."⁹ One notices many *pianissimo* indications in his compositions both for piano and organ as well as his vocal and chamber music.

As for his conducting, similar opinions are found in the concert reviews such as, "As a conductor, his interpretation is also sensitive and precise. Here again, it is obvious he is fond of that mysterious *pianissimo*. But this is not because he is seeking for the effect of it, but it is rather something special that is already with his soul."¹⁰ Or, "The unshakable chamber

music performance tradition, whose foundation was established by Bülow, has *pianissimo* sound quality just as Reger's characteristic, and it never collapses no matter how flexible it becomes. It resonates soft and sensitive, just as Reger's daydreaming *pianissimo* accompaniment."¹¹

In contrast, descriptions about his *f* or *ff* are relatively rare: "It is obvious that Reger is an attractive pianist. His *pianissimo* has a smell of magic, and his *fortissimo* is never too loud, but has the power of the orchestra."¹² Another critic wrote, "All he needs to do is just place his fingers on the keyboard, and then there will be soft and fulfilling sound in the room. In the soft *pianissimo*, it is as spirited as singing. In the lively *fortissimo*, there will be a substantial and comfortable sound."¹³

From noting the frequent appearance of *fff* in his organ scores among multitudes of written notes, one could be led to a misunderstanding that Reger asks for extremely loud or *tutti* registrations, but his specialty was creating expressive and tender *pianissimos*. This would seem to echo the very gradual and colorful range of the initial stages of the *Walze*, in which a nuanced differentiation of soft dynamics is clearly available.

There is also an interesting description of his piano performance in one of the reviews, mentioning "Reger's tenderness (*zartheit*), as he was drawing the Voix céleste sound of the organ from the piano."¹⁴ From this review, we can assume that Reger was trying to express the Voix céleste or equivalent sound of the organ in terms of volume and characteristic.

Practical suggestions for registration

In light of this knowledge of Reger's organ sound world, one can apply this to registering an American instrument. C. B. Fisk, Inc., Opus 135 is a worthy model for our discussion.

Although most of the crescendos are considered to have been made with the *Walze* at that time, I assume there must have been performance assistants to accomplish some of the registration changes, as well. For example, there are numerous places when both of the performer's feet are completely occupied but the music asks for a crescendo or a decrescendo, as in bar 24 in the "Phantasia" (Example 1).

Dynamics, tempo, and rubato all combine in creating the large-range phrases in this music. A crescendo marking means more than just changing the volume; it means increasing the energy of a phrase, which can be accomplished by accelerating the tempo or including various kinds of accented articulations depending on the musical textures. The same varieties of approaches (tempo ritardando, more over-legato, etc.) can be applied when making a decrescendo, implying the loss of energy. This is accomplished not merely through one dimension, but can also engage several aspects of the music.¹⁵ The organist must employ several different techniques regarding tempo and articulation in addition to simply drawing more sound out of the instrument. Lastly, changing volume alone can be undertaken through a combination of means, including the use of expression shoes, the *Rollschweller*, or changing manuals.

Also, on the third beat of measure 25, Reger asks for a sudden registration change to *ff* from the decrescendo in measure 24. In principle, the *Walze* is a device for making crescendos and decrescendos by rolling it upwards or downwards, so it cannot be used for a sudden registration change such as

Reger asks for here. One can assume it was done by a combination button, *ff* specifically for this case; however, there are also places that the music requires a sudden change to *pp* or *p* with a specific indication of coupler(s) off. The instrument on which it was premiered did not have a combination button for this action (with Sauer Opus 650, all six unison couplers are on by level 12 of the *Walze*). Therefore, there must have been the combined use of the *Walze*, preset combination buttons, and registration assistants in order to perform the required registration changes.

In correspondence with Christopher Anderson, a noted Reger scholar, he suggested that while Straube could readily play these large-scale works of Reger without assistants, there is evidence that he did indeed work with assistants on occasion.¹⁶ Furthermore, Dr. Anderson suggests that Straube was very much involved in projecting his reputation and abilities for performing this music without registration assistants.

In registering this work on Fisk Opus 135, I decided to use the sequencer in order to reproduce fine-grained differentiations available by means of the sort of *Walze* found in the Sauer organ, in order best to approximate the sound of the instrument with which Reger would have been familiar. In order to best capture the effect of this now unavailable technology, I used assistants to aid the registrations during my performance. It would be fascinating to perform this work on an instrument with a sophisticated *Rollschweller* in place.

What follows is the procedure I used to devise my own *Walze*.

Determine what resources are available on the organ.

In order to produce the *Walze* crescendo as closely as possible to the original Sauer Opus 650, I needed to determine what equivalent or nearly equivalent stops are available on Fisk Opus 135 and what are not. For this step, Steven Dieck, now president emeritus and chairman of the board of C. B. Fisk, Inc., lent me great support and advice.

Table of equivalent stops

Manual I (C-f3)	
Sauer:	Fisk:
16' Principal	16' Montre
16' Bordun	—
16' Gamba	—
8' Principal	8' Montre
8' Hohlflöte	—
8' Viola di Gamba	8' Gambe
8' Doppelflöte	—
8' Gemshorn	8' Spire Flute
8' Traversflöte	8' Flûte harmonique
8' Quintatön	—
8' Geigenprincipal	—
8' Gedackt	—
5 1/2' Quinte	—
4' Octave	4' Prestant
4' Spitzflöte	—
4' Fugara	—
4' Rohrflöte	4' Chimney Flute
2 3/4' Rauschquinte II	—
3 1/2' Gross-Cymbel III	—
2' Piccolo	—
Mixture V	Plein jeu harmonique II-VI
Scharf V	Plein jeu VI
Cornett III-V	—
16' Trompette	16' Trommet
8' Trompette	8' Trommet
Manual II (C-f3)	
16' Geigenprincipal	—
16' Bordun	16' Quintatön
8' Principal	8' Principal
8' Rohrflöte	—
8' Salicional	8' Viole d'amore
8' Flûte harmonique	—
8' Spitzflöte	—
8' Harmonika	—
8' Gedackt	8' Gedackt
8' Dolce	8' Flute Celeste
4' Octave	4' Octave

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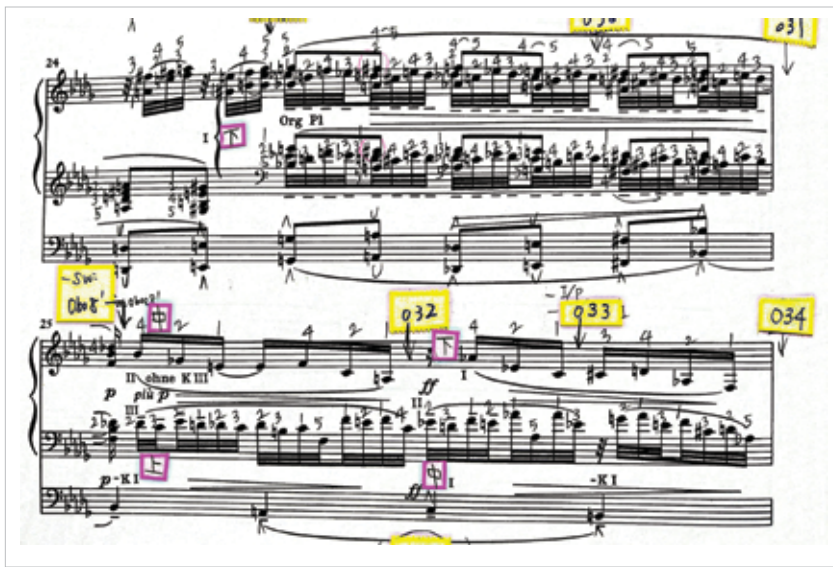
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Example 1: measures 24 and 25 of the "Phantasie," opus 46

- | | | |
|------------------------|---------------------|--|
| 4' Flöte | 4' Hohlflöte | 6) 8' Salicional (II); Fisk: 8' Violo d'amore (II) |
| 4' Gemshorn | 4' Violina | 7) 8' Gemshorn (I), 8' Gedackt (P); Fisk: 8' Spire Flute (I), 8' Bourdon (P) |
| 4' Flauto dolce | — | 8) 8' Rohrflöte (II), 16' Gemshorn (P); Fisk: open Positive box slightly |
| 2 2/3' Rauschquinte II | 2' Quarte de Nasard | 9) 8' Spitzflöte (II); Fisk: open Positive box a bit more |
| Mixtur IV | Mixture IV | 10) 8' Konzertflöte (III); Fisk: 8' Flüte traversière (III) |
| Cornett IV | — | 11) 8' Gedackt (I); Fisk: — |
| 16' Fagott | 16' Clarinet | 12) 8' Schalmey (III), I/P; Fisk: I/P |
| 8' Tuba | 8' Cornopean | 13) 8' Quintatön (I); Fisk: — |
| 8' Oboë | — | 14) 8' Principal (III); Fisk: 8' Diapason |

Manual III (C-f3, Schwellwerk)

- | | | |
|-----------------------|----------------------|--|
| 16' Salicional | — | 15) 8' Hohlflöte (I); Fisk: — |
| 16' Lieblich Gedackt | 16' Bourdon | 16) 8' Flute harmonique (II); Fisk: — |
| 8' Principal | 8' Diapason | 17) 8' Harmonica (II), 16' Violon (P); Fisk: — |
| 8' Konzertflöte | 8' Flüte traversière | 18) 16' Lieblich Gedackt (III); Fisk: 16' Bourdon (III) |
| 8' Schalmey | — | 19) 8' Principal (II), 8' Viola d'amour (P); Fisk: 8' Principal (II), 8' Spire Flute (P) |
| 8' Lieblich Gedackt | 8' Bourdon | 20) 8' Geigenprincipal (I); Fisk: — |
| 8' Aeoline | — | 21) 8' Traversflöte (I), 8' Cello (P); Fisk: 8' Flüte harmonique (I), 8' Violoncelle (P) |
| 8' Voix céleste | 8' Voix céleste | 22) 16' Bordun (II); Fisk: 16' Quintaton |
| 8' Dulciana | 8' Violo de gambe | 23) 8' Viola di Gamba (I); Fisk: 8' Gambe |
| 4' Praestant | 4' Dulciane | 24) 16' Salicional (III); Fisk: open Swell box slightly |
| 4' Traversflöte | 4' Flüte octaviante | 25) 16' Bordun (I); Fisk: open both boxes slightly more |
| 4' Violine | — | 26) 8' Principal (I); Fisk: 8' Montre (I) |
| 2 2/3' Gemshornquinte | 2 2/3' Nasard | 27) 8' Octavbaß (P); Fisk: 8' Octave (P) |
| 2' Flautino | 2' Octavin | 28) 4' Traversflöte (III); Fisk: 4' Flüte octaviante (III) |
| Harm. aetherea III | — | 29) 16' Geigenprincipal (II); Fisk: open Positive box slightly |
| 8' Clarinette | — | 30) 4' Flauto dolce (II); Fisk: open Positive box a bit more |
| 8' Vox humana | 8' Voix humaine | 31) 16' Principal (P); Fisk: 16' Montre (P) |

Pedal (C-d1)

- | | | |
|-------------------|--------------------|--|
| 32' Contrabass | — | 32) 4' Violine (III); Fisk: open Swell box slightly |
| 32' Untersatz | 32' Principal | 33) 8' Doppelflöte (I); Fisk: open both boxes slightly |
| 16' Principal | 16' Montre | 34) 4' Flöte (II); Fisk: 4' Hohlflöte (II) |
| 16' Violon | — | 35) 4' Rohrflöte (I); Fisk: 4' Chimney Flute (I) |
| 16' Subbass | 16' Soubasse | 36) 4' Flöte (P); Fisk: 4' Octave (P) |
| 16' Gemshorn | — | 37) 4' Gemshorn (II); Fisk: 4' Violina (II) |
| 16' Bassflöte | 16' Bourdon (Sw) | 38) 16' Principal (I); Fisk: 16' Montre (I) |
| 10 1/2' Quintbass | 10 1/2' Quinte | 39) 4' Spitzflöte (I); Fisk: open both boxes slightly |
| 8' Oktavbass | 8' Octave | 40) 4' Prästant (III); Fisk: 4' Dulciane |
| 8' Violoncello | 8' Violoncelle | 41) 8' Doppelflöte (I); Fisk: open both boxes slightly |
| 8' Gedackt | 8' Bourdon | 42) 4' Octave (II); Fisk: 4' Octave (II) |
| 8' Viola d'amour | 8' Spire Flute | 43) 4' Fugara (I); Fisk: open both boxes slightly |
| 4' Flöte | 4' Octave | 44) Gemshornquinte 2 2/3' (III); Fisk: Nasard 2 2/3' (III) |
| Cornett III | — | |
| 32' Contraposaune | 32' Contre Posaune | |
| 16' Posaune | 16' Posaune | |
| 8' Trompete | 8' Trommet (Gt) | |
| 4' Clairon | 4' Clairon | |

One will notice that there are a number of stop equivalents missing on Fisk Opus 135 in Auer Hall. To compensate for this, I made some adjustments by using both Swell and Positive expression shoes and using alternative stops case by case in the music.

Apply the stops we have according to the components of the Walze of Sauer Opus 650.

Now we apply the stops one by one with **Tables 2.1** and **2.2** (see page 12).

- 1) Sauer: II/I, III/I, III/II, III/P, 8' Aeoline (III), 16' Bassflöte (P); Fisk: II/I, III/I, III/II, III/P, 8' Violo de gambe (III), 16' Bourdon (P), both expression boxes shut
- 2) 8' Liebl. Gedackt (III); Fisk: 8' Bourdon (III)
- 3) 8' Dolce (II); Fisk: 8' Flute Celeste II (II)
- 4) 8' Gedackt (II), 16' Subbas (P); Fisk: 8' Gedackt (II), 16' Soubasse (P)
- 5) 8' Dulciana (III), II/P; Fisk: II/P, 8' Flute Celeste II (II), open Swell box slightly



Example 2: opening measures of the "Phantasie," opus 46

- 45) 2' Flautino (III); Fisk: 2' Octavin (II)
- 46) 4' Octave (I); Fisk: 4' Prestant (I)
- 47) Quinte 5 1/2' (I); Fisk: fully open Positive box and open Swell box to 90%
- 48) III Harm. Aetheria (III); Fisk: fully open Swell box
- 49) 8' Vox humana (III); Fisk: 8' Voix humaine (III)
- 50) 8' Oboe (II); Fisk: 8' Hautbois (III)
- 51) II Rauschquinte (II); Fisk: 2' Quarte de Nasard (II)
- 52) II Rauschquinte (I); Fisk: —
- 53) III Cornett (P); Fisk: —
- 54) 2' Piccolo (I); Fisk: 2' Doublette (I)
- 55) IV Mixtur (II); Fisk: 2' Doublette (II)
- 56) 8' Trompete (P); Fisk: 8' Trommet (P)
- 57) V Mixtur (I); Fisk: II-VI Plein jeu harmonique (I)
- 58) 10 1/2' Quintbass (P); Fisk: 10 1/2' Quinte (P)
- 59) V Scharff (I); Fisk: VI Plein jeu (I)
- 60) 8' Tuba (II); Fisk: 8' Cornopean (II)
- 61) 16' Fagott (II); Fisk: 16' Clarinet (II)
- 62) IV Cornett (II); Fisk: IV Mixture (II)
- 63) 8' Clarinette (III); Fisk: —
- 64) 16' Posaune (P); Fisk: 16' Posaune (P)
- 65) 32' Untersatz (P); Fisk: 32' Principal (P)
- 66) III-V Cornet (I); Fisk: —
- 67) III Groß Cymbel (I); Fisk: —
- 68) 8' Trompete (I); Fisk: 8' Trommet (I)
- 69) 16' Trompete (I); Fisk: 16' Trommet (I)
- 70) 32' Contrabaß (P); Fisk: 16' Contrebasse (P)
- 71) 4' Clairon (P); Fisk: 4' Clairon (P)
- 72) 32' Contraposaune (P); Fisk: 32' Contre Posaune (P)
- 73) Octavkoppel; Fisk: Octaves graves coupler

Regarding the couplers, I followed Reger's original indications in the score, since organs by different builders have different *Walze* components. The coupler indications included in the *Walze* vary from instrument to instrument. For example, the *Walze* components list of the Ladegast organ in the cathedral of Schwerin, Germany, does not have any coupler indications, although one can assume all couplers must have been on from the beginning.¹⁷ On the other hand, there may be opposite cases as well.¹⁸

Here I provide some excerpts with explanations:

In **Example 2**, I have marked with red circles the coupler indications (K=koppel) that are designated by Reger. The opening registration includes only the II/P and III/P pedal couplers. At *più fff*, one adds I/P, following the indication. The *Walze* levels I chose here are 65, 68, and 72 for each step of greater dynamics, starting from *fff* to *Org Pl*. Since *Org Pl* represents the highest dynamic level in this piece, I applied level 72 for whenever one sees that dynamic level indication. (Level 72 is the second highest dynamic in the *Walze*, and the highest level 73 is achieved by adding the *octaves graves* coupler. I have reserved this for the end of the fugue.) Since Reger uses the *fff* indication frequently, I used level 65 as a guide for level number mapping.

In this section, there are dynamic levels from *Org Pl* to *fff* to *pppp* in four measures. Just as at the beginning, I have set level 65 as *fff* and level 72 as *Org Pl*. Since both the crescendo and decrescendo do not have much room for gradual increase or decrease of the sound, I have set the goal for each end

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Example 3: measures 8 to 11 of the “Phantasie,” opus 46

first and filled in with the *Walze* level with most appropriate octave levels (16', 8', 4', 2'). For example, since I wanted to create the softest sound at the end of measure 10 (Example 3), I set level 2 with the Swell box closed. In the beginning of measure 10, there is an indication of *ppp* with *nur 8'*, meaning only 8' pitch stops. So I located level 17 there, which is the highest *Walze* level without any pitches other than 8' for the manuals. However, I did not always follow Reger's octave indications. For example, in the beginning of measure 11, he indicated +4', but I decided not to follow that immediately since the dynamic gap between level 2 with box closed versus +4', which is level 28, is too great and sounds abrupt. Instead, I used level 18 in the beginning of the bar, and as I open the Swell box gradually, go to level 28, which is the first level that includes a 4' stop. Again, the goal of this crescendo is toward *fff* at the end of the measure, which is level 65, so I tried to fill in the levels between as smoothly as possible by using both logical thinking of octave doubling included in the levels and using my own

ears to experiment in Auer Hall through repeated playing.

Regarding the pedal couplers, although I followed Reger's indications by taking them off one by one toward *ppp* in measure 10 in the first half of the excerpt, I decided to add III/P once we start the crescendo in measure 11, so the pedal line can also make a crescendo as I open the Swell box. This particular spot in the piece offers several interesting challenges for registration. From the middle of measure 24 to the beginning of measure 25 (Example 4), there is a decrescendo from *Org P1* to *p* in a very short span. This type of crescendo or decrescendo is found frequently in Reger's music, which can be effectively performed by using the *Rollschweller* or the *Walze* concept. For the sake of practicality, instead of using all levels from 72 to 41, I chose nine levels to make it work effectively to my ears. I have located the numbers mostly on beats and more frequently towards the end of the decrescendo.

Other interesting elements in this section are the dynamic, manual, and coupler indications in measure 25. There

Example 4: measures 24 and 25 of the “Phantasie,” opus 46

is +I/P indicated on the third beat, but the same coupler is to be taken off on the next beat. Also, the decrescendo indication is written from *p* towards the third beat, which is *ff*. Although they all seem to be Reger's original indications since this information may be found in the manuscript, first printing, and current edition, after conducting several experiments, I made the decision not to make any specific registration change nor use an expression shoe, but only to create a dynamic change by following the manual change indication.

Conclusion

One of the greatest challenges in performing the organ music of Max Reger is developing an approach to registration. I have focused on this, beginning with a study of a historically informed disposition of the Sauer organ, Opus 650, on which Reger's opus 46 was premiered. I paid particular attention to the components of the *Walze* for Sauer Opus 650 as a strategy for registration. This was the key for understanding what the music was expected to sound like.

The characteristic of the crescendo created by the *Walze* runs through an enormous range of soft registrations from *pppp* to *p*, which matched Reger's own sound world as exemplified by contemporary descriptions¹⁹ of his piano playing. The wide variety of soft registrations in this Sauer *Walze* encourages us to pay close attention to the shaping of Reger's softer dynamics in all of his organ music, not only opus 46.

Using the dynamic profile suggested by the Sauer *Walze*, we can begin to imagine how we might register Reger's organ music on contemporary American instruments. In contrast to the example of the high German Romantic instruments, many American instruments do not have quite the same range of softer stops. It would seem that the breadth of soft stops in these German instruments is greater than what is found in most organbuilding traditions. In the process of providing a model of the Sauer *Walze* for Fisk Opus 135 in Auer Hall, I undertook certain adjustments using Swell and Positive expression shoes to fill in the gaps to mimic the long, finely graded crescendo from *pppp* to *p*. Using this construction and closely reading Reger's dynamics and coupler indications enabled me to create a reasonable replication of a German Romantic instrument. I hope this exercise will provide a useful approach for others undertaking this extensive work. This approach can also underlie registration interpretations for other works by Reger and potentially other composers such as Franz Liszt,

Julius Reubke, and Franz Schmidt, whose music dynamics are indicated in a similar manner and whose music was performed on similar instruments. ■

Notes

1. Material shared by Christian Scheffler and his colleagues via email, January 5, 2021.
2. Christian Scheffler Orgelwerkstatt website, orgelwerkstatt.de.
3. Christopher Anderson, *Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition* (Aldershot, Hants, England: 2003), 29–30.
4. *Ibid.*, 360.
5. Jon Laukvik and Christopher Anderson, trans., *Historical Performance Practice in Organ Playing*, Part 2: The Romantic Period (Stuttgart: Carus Verlag, 2010), 158–159.
6. Kouga Higashiyama, “Study of Max Reger's Performance Style as a ‘Pianist’ by the Analysis of his Concert Reviews コンサートレビューの分析による「ピアニスト」マックス・レーガーの演奏スタイル研究” (DMA diss., Kyoto University of the Arts, 2018), 52–61. The author identifies the following as his original source: Ottmar Schreiber and Ingeborg Schreiber, *Rezensionen, Max Reger in seinen Konzerten*, Teil 3 (Bonn: Dümmler, 1981).
7. *Ibid.*, 25.
8. *Ibid.*, 43–53. 「柔らかなタッチ「ピアノ」から歌を意のままに引き出すピアニスト」声楽家にびったりと寄り添う心のこもった伴奏」とても持続力のある *ausdauernd* タッチ」
9. *Ibid.*, 50–53. 「極端なピアニッシモ「ほとんど絶え間なくピアニッシモを崇拜し続けるせいで和声の土台が聞き取れず」どんなに注意を集中していても全く何も聞こえなかったり、あるいはあまりに小さく不明瞭で、歌のパートが和声の支えも全く無く、ただただ空中に漂っているように聞こえたりすることがしばしばあったからだ。」
10. *Ibid.*, 58. 「今や指揮者としての解釈でも、同様の繊細さや確実さを示している。ここでも、彼がしばしば神秘的なピアニッシモへ没入することを好んでいるのが目立つ。しかしこれは彼が効果を求めているのではなく、彼の魂に備わった特別な素質なのだ。」
11. *Ibid.*, 58. 「揺るぎないアンサンブルビューローによってその基盤が築かれたは、そのピアニッシモの音質が既にレーガーの特質を完全に備えている一方で、どれほど柔軟になっても、決して崩れるような素振りを見せなかった。レーガーのピアノ伴奏の静かな夢想のように、柔らかく繊細に響く。」
12. *Ibid.*, 52. 「レーガーが魅力的なピアニストだということは確実だ。彼のピアニッシモの香りには魔力があり、フォルティッシモの力は、騒がしくなることなく、オーケストラの勢いを備えている。」
13. *Ibid.*, 52. 「彼はただ鍵盤に指を載せさえすればよい、そうすれば柔らかく充実した音が空間に響く。とても柔らかなピアニッシモでは生き生きと、歌うように、活気のあるフォルティッシモでは満ち足りた心地よい音が。」
14. Ottmar Schreiber and Ingeborg Schreiber, *Rezensionen, Max Reger in seinen Konzerten*, Teil 3 (Bonn: Dümmler, 1981), 330.
15. Jon Laukvik and Christopher Anderson, trans., *Historical Performance Practice in Organ Playing*, Part 2: The Romantic Period (Stuttgart: Carus Verlag, 2010), 258, 289, 304–305.
16. Email exchanges with Christopher Anderson.
17. Jon Laukvik and Christopher Anderson, trans., *Historical Performance Practice in Organ Playing*, Part 2: The Romantic Period (Stuttgart: Carus Verlag, 2010), 158.

18. The degree to which a *Walze* or crescendo shoe can be reconfigured after the installation of the instrument may be variable. But for the purposes of this research project, I am working with the *Walze* list provided to me by the restorer of the instrument in question.

19. Kouga Higashiyama, "Study of Max Reger's Performance Style as a 'Pianist' by the Analysis of his Concert Reviews. コンサートレビューの分析による「ピアニスト」マックス・レーガーの演奏スタイル研究" (DMA diss., Kyoto University of the Arts, 2018), 50–58.

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A recording of Yumiko Tatsuta's performance of Max Reger's *Phantasie und Fuge über B-A-C-H* in Auer Hall is available at thediapason.com, under the Videos tab near the top of the homepage.



C. B. Fisk, Inc., Opus 135, Auer Hall, Indiana University, Bloomington, Indiana (photo courtesy C. B. Fisk, Inc.)

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Philadelphia's Society Hill

Society Hill is Center City Philadelphia's oldest residential neighborhood, a one-quarter square-mile area that was first settled in the 1680s. It took its name from the Free Society of Traders, an association of merchants and landowners chosen by William Penn to shape the future of that growing city. During the nineteenth century, as Philadelphia's population expanded westward away from the Delaware River, the area became rundown and disreputable, and by the end of the Second World War was one of that city's worst slums. A

successful urban renewal program begun in the 1950s largely returned Society Hill to its former character. Today it is known for its expanse of eighteenth- and early nineteenth-century rowhouses, traversed by narrow cobblestone streets lined with brick sidewalks and punctuated by streetlamps after a design by Benjamin Franklin.

Saint Peter's Church

Saint Peter's Episcopal Church, at the corner of Third and Pine Streets, was originally intended as a "chapel of ease" for nearby Christ Church and was built to accommodate the burgeoning congregation of that parish. On land donated by two of William Penn's sons, architect-builder Robert Smith (1722-1777) designed a church based upon

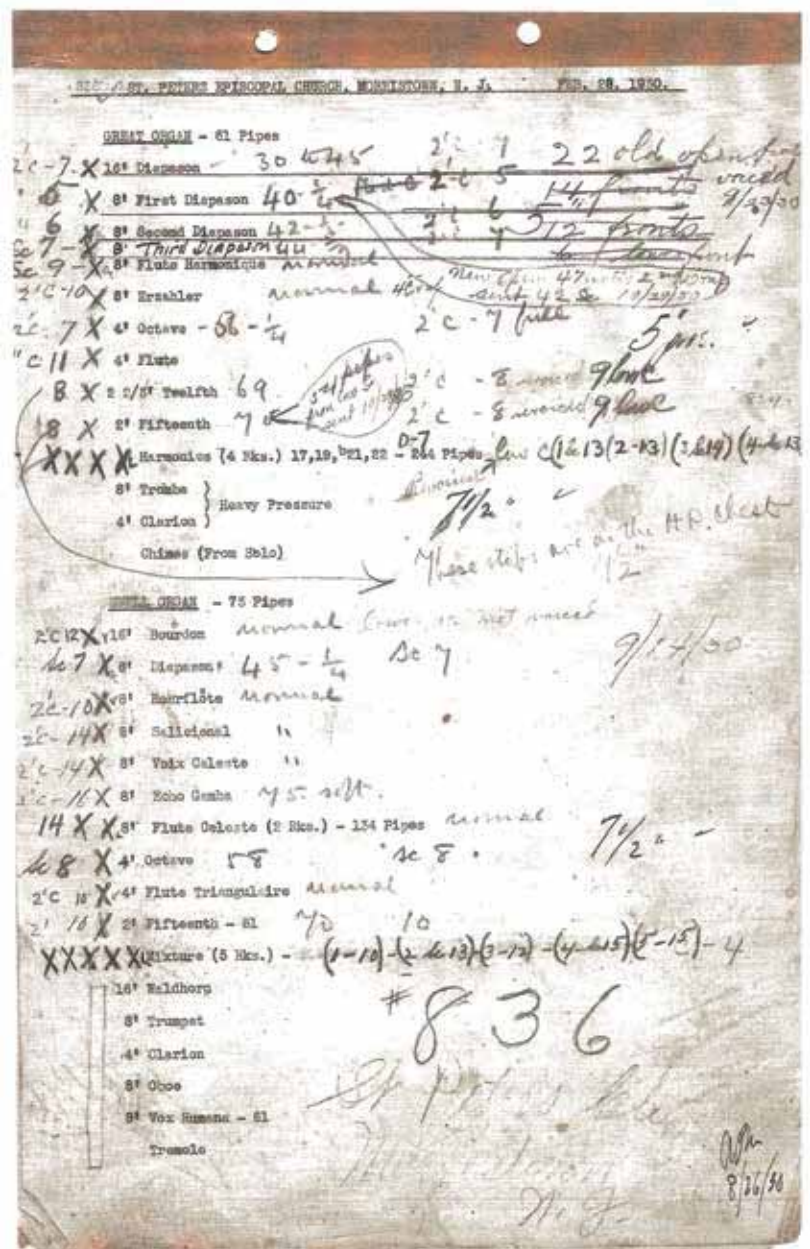
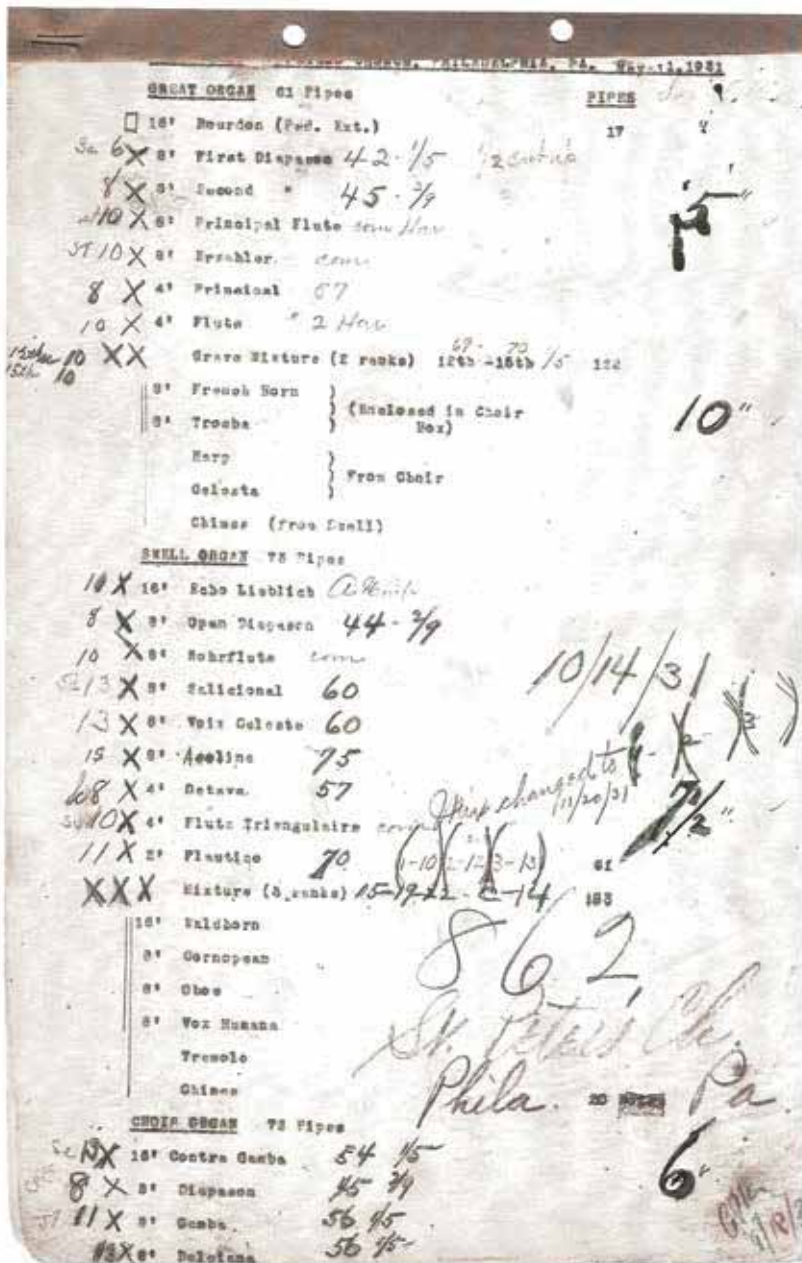
Christopher Wren's "auditory" style. With this plan, sightlines and speech clarity are of primary importance, especially for a worship service focused upon Scripture and preaching. The first services in the church were held on September 4, 1761.

It is an edifice of breathtaking elegance in its simplicity. To stand within its sun-drenched walls, absorbing the ambience of centuries, is to experience a whiff of eighteenth-century Philadelphia. Many civic luminaries have been members of Saint Peter's. Mayor Samuel Powel, who lived just down Third Street, often shared his family's pew with George and Martha Washington.

Saint Peter's is one of two churches of its type surviving in America, the other located in Cooper River, South Carolina,

built in 1763. In these churches, the pulpit and lectern are at the opposite end of the main aisle from the altar, which is placed against the east wall, beneath a large Palladian window. Most of the tall box pews have seating on three sides. Following the readings and sermon, the congregation turns and faces the altar for the rest of the service.

In 1832 Saint Peter's and Christ Church parted ways and became separate parishes. Ten years later, the vestry commissioned William Strickland to build a new tower to accommodate a chime of eight bells given by Benjamin Chew Wilcocks. The soaring 210-foot tower and steeple are conspicuously out of scale with Robert Smith's church, perhaps to allow the bells to be heard at a greater distance, or possibly to reflect the



The Skinner Organ Company's flue-voicer's chart for Opus 862 (left) compared with that for Opus 836, Saint Peter's Church in Morristown, New Jersey. These charts, written in voicer's shorthand, reveal similarities between the flute and string stops of the two instruments, but different approaches to their flue and reed choruses.

A. Thompson-Allen Company (Skinner Organ Company Opus 862)

Saint Peter's Episcopal Church, Philadelphia, Pennsylvania

GREAT (5" wind pressure)	
16'	Bourdon (Pedal) 17 pipes
8'	First Diapason 61 pipes
8'	Second Diapason 61 pipes
8'	Principal Flute 61 pipes
8'	Erzähler 61 pipes
4'	Principal 61 pipes
4'	Flute 61 pipes
II	Grave Mixture (2 2/3' - 2') 122 pipes
Enclosed in Choir box 10" w.p.	
8'	Tromba 61 pipes
8'	French Horn 61 pipes
Chimes (in Swell box) 20 tubes	

SWELL (Enclosed) (7 1/2" wind pressure)	
16'	Echo Lieblich 73 pipes
8'	Diapason 73 pipes
8'	Rohrflöte 73 pipes
8'	Salicional 73 pipes
8'	Voix Celeste (CC) 73 pipes
8'	Aeoline 73 pipes
4'	Octave 73 pipes
4'	Flute Triangulaire 73 pipes
2'	Flautino 61 pipes
III	Mixture (C-14) 183 pipes
16'	Waldhorn 73 pipes
8'	Cornopean 73 pipes
8'	Oboe 73 pipes
8'	Vox Humana 73 pipes
Tremolo	

CHOIR (Enclosed) (6" wind pressure)	
16'	Contra Gamba 61 pipes
8'	Diapason 61 pipes
8'	Concert Flute 61 pipes
8'	Gamba 61 pipes
8'	Dulciana 61 pipes
8'	Unda Maris (TC) 49 pipes
4'	Flute 61 pipes
2 2/3'	Nazard 61 pipes
8'	Clarinet 61 pipes
8'	English Horn 61 pipes
Harp (TC) 49 bars	
Celesta (CC) 12 bars	
Tremolo	

PEDAL (6" wind pressure)	
32'	Resultant
16'	Diapason (bearded) 32 pipes
16'	Bourdon 32 pipes
16'	Echo Lieblich (Swell)
16'	Contra Gamba (Choir)
8'	Octave (ext Diapason) 12 pipes
8'	Gedeckt (ext Bourdon) 12 pipes
8'	Still Gedeckt (Swell)
8'	Cello (Choir)
32'	Fagotto 12 pipes
(10" w.p., ext Sw Waldhorn)	
16'	Trombone 12 pipes
(10" w.p., ext Gt Tromba)	
16'	Waldhorn (Swell)
Chimes	

49 stops, 38 ranks, 2,457 pipes



The weight of the Feyring organ proved too much for the original organ loft. In 1797 the large columns and pilasters were added on either side of the loft to help bear the weight, and more strengthening was done in 1805–1806. Sculptor William Rush was engaged in 1807 to carve the two urns atop the side towers. The two life-sized figures (“Exhortation” and “Praise”) and the “Glory” of cherubs peeking over the center tower also were carved by Rush in 1812 for nearby Saint Paul’s Church organ and were presented to Saint Peter’s in 1831 following their removal during remodeling. ©2022 David Ottenstein

congregation’s desire to establish a strong visual presence in its neighborhood.

Earlier instruments

The first permanent organ for Saint Peter’s was constructed by Philip Feyring (1730–1767), who died the year it was completed. His two-manual instrument consumed almost half of the north gallery and caused regular complaints from those seated nearby that it was too loud. In 1774 the vestry voted to remove the organ and put it into storage until it could be sold. Fortunately, nothing happened for fifteen years, and then in 1789 Feyring’s organ was moved to a newly constructed organ loft above the altar, where it continues to cover most of the Palladian window behind it.

This instrument served Saint Peter’s for more than fifty years and in 1815 was either rebuilt or replaced (vestry records are sometimes incomplete). Little is known about this second instrument apart from its short career in the church. In 1829 London-trained organ-builder Henry Corrie furnished a new instrument using some of the pipes from the 1815 organ. Corrie’s work served for twenty-seven years, but in 1855 local builder John C. B. Standbridge reported that it was beyond repair. The following year he signed a contract for a new instrument, dedicated in 1857.

Hilborne Roosevelt rebuilt the Standbridge organ in 1886 and added a third manual to the console. Within two years, however, the vestry began to consider replacing the “double quartet” that stood with the organ in the loft, with a men-and-boys choir on the main floor of the church. Charles S. Haskell, a former employee of the Roosevelt firm, electrified the organ in 1892 and provided a four-manual console placed among the new choir stalls on the main floor. Additions in 1911 included a small Echo Organ, located within the walls of the original tower immediately behind the pulpit door, and a Choir Organ, placed unfortunately beneath an



The pulpit and lectern stand at the west end of the main aisle, against the front wall of the original 1761 tower. In 1911 a small Echo Organ was installed in the stairwell behind the pulpit door, but today only its building frame survives. ©2022 David Ottenstein

iron grate under the choir stalls in a basement chamber.

The Choir Organ suffered from constant dampness and regular water seepage, especially following a heavy rainfall. Eight years after the Choir Organ was installed, Haskell had to remove portions of that division for repairs. A contract dispute between Haskell and the vestry ensued in 1921, with the builder refusing to return the parts taken from the church. About 1928 the Choir Organ was completely removed, and its chamber abandoned.

The Skinner organ

Weary of their troublesome instrument, parts of which were very old,



The David Harris console, installed in 1985, is placed among the choir stalls of the north aisle. Richard Houghten rebuilt and updated the control system in 2017. ©2022 David Ottenstein

the vestry contracted with the Skinner Organ Company to build an entirely new instrument, their Opus 862, finished in November 1931. It is a three-manual, 49-stop organ placed entirely within the organ case, which was enlarged (probably in the 1892 rebuilding) by bringing the façade forward to the edge of the organ loft. Nothing except Feyring’s case remains of the earlier instruments, and there is credible speculation that even it was made by David Tannenberg of nearby Lititz, Pennsylvania.

As the Skinner organ approached fifty years old, its pneumatic leatherwork began to fail. Saint Peter’s vestry was committed to keeping the organ in good order, and much of the instrument was re-leathered as necessary to keep the organ playing reliably. At ninety-one years, the Skinner organ holds the record

for the longest tenure of all of Saint Peter’s instruments. The current work is the first comprehensive restoration of this organ.

—Joseph F. Dzeda

The restoration of Opus 862

The mechanism and pipework were found to be mostly complete. The original “vertical selector” electro-pneumatic console was long gone and had been replaced, first by an Austin tab console in the 1970s, and then by a solid-state console by David Harris in 1985. Richard Houghten updated and rebuilt this console in 2017, and it remains as such. All of the components of the 1931 chassis remain and have been fully restored.

Opus 862 underwent tonal changes characteristic of their time. The 4’ Flute on the Great was replaced by a

58

836 St. Peter's Episcopal Church, Morristown, N.J.

Quart	8	Trumpet (Horn)	61	7 1/2	RT	3	
X	4	Clarinet				4	
Sw	X	Waldhorn ENG	73		N	5-2	
X	8	Trumpet ENG				3	
X	4	Clarinet ENG		7 1/2	RT	2	
X	8	Oboe			FD	6	
X	8	Vt Humana	41		FD	4-6	
Choir	8	Corn to Bassett	72	6	RT	4	
Sub	8	French Horn	72		RT	2	
X	8	English Horn			RT	5	
X	8	Tuba		17 1/2	RT	5	
Rad	X	Bombard (10% METAL)	12			1	
X	16	Trombone	12		RT	1	
X	8	Tromba	53		N	2	
X	4	Clarinet	12		N	2	10-7-1930

803 Methodist Episcopal Ch. Sea

Sw	X	Waldhorn ENG	73		N	5	
X	8	Trumpet ENG		7 1/2	RT	3	
X	4	Clarinet ENG			FM	2	
X	8	Oboe			FM	4	
X	8	Vt Humana			FD	2-6	
Choir	X	Clarinet	73		RT	4	
X	8	French Horn		7 1/2	N	3	
X	8	English Horn			FM	5	
Sub	X	Trumpet ENG		7 1/2	FM	2	
X	8	Vt Humana			N	3-4	9-20-1930

70

862 Old St. Peter's Ch. Philadelphia

Quart	X	8	French Horn	61	10		2
X	8	Tromba (SKINNER)					5
Sw	X	16	Waldhorn (SKINNER) (Pocket in L.R. 10 5/8 inch)			7 1/2	2-1
X	8	Coronet				7 1/2	5
X	8	Oboe				7 1/2	2-5
X	8	Vt Humana				16	3
Choir	X	8	Clarinet	73			5
X	8	English Horn		6			5
Rad	X	32	Contr. Saxophone (SKINNER BAN SCALLOP)		10		1
X	16	Trombone					1

Oct 16-21

861 Williston Church, Portland, Me

Sw	X	8	Coronet (SKINNER)		6		3
X	8	Trumpet					2

Aug 27

859 First Baptist Church, Ocala, Fla

Sw	X	8	Oboe J. Crown	72	6		3
X	8	Vt Humana					3

Sept 9

863 Mrs. L. W. Bonney, Rosemary, Fla

Sw	X	8	Trumpet	5			3
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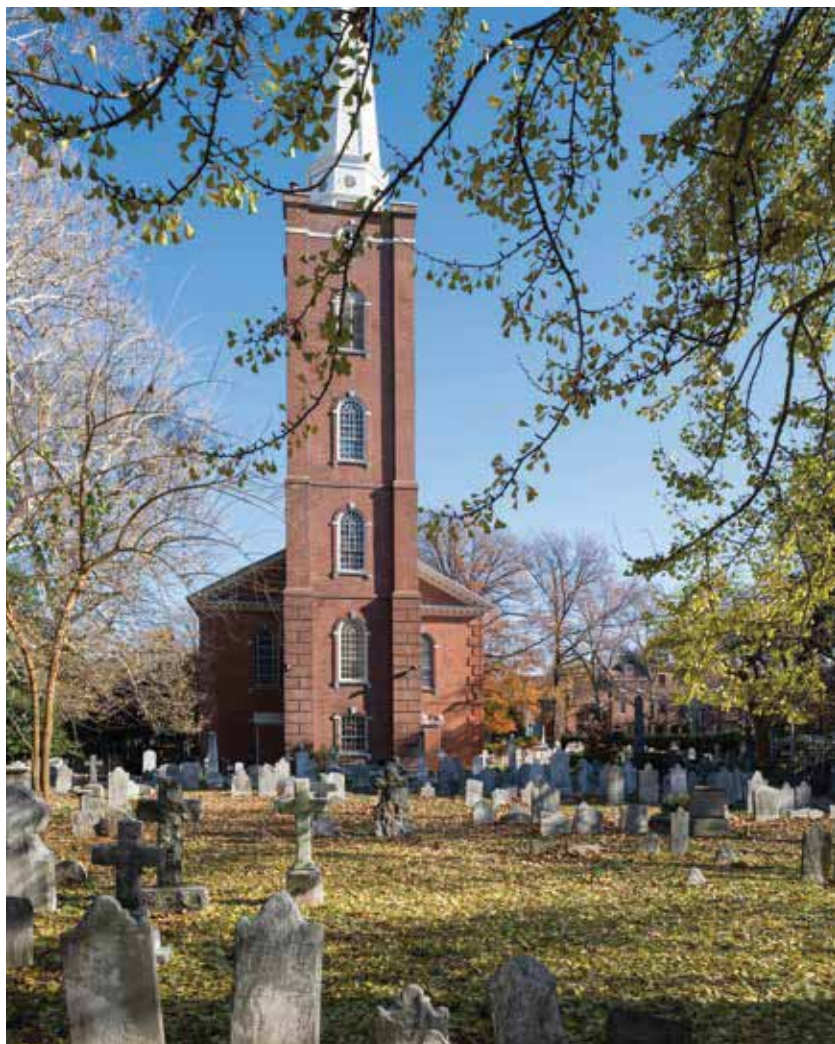
Sept 15-1911

864 First Presbyterian Ch. Hightstown

Sw	X	8	Trumpet (Horn)	48	6		5
Choir	X	8	Clarinet		5		5

Sept 5

The Skinner Organ Company's reed-voicer's charts for Opus 836 (left) and Opus 862, showing Harrison's and Skinner's differing stylistic approaches. Both instruments are outstanding examples of their type.



William Strickland's soaring tower stands watch over Saint Peter's historic churchyard. A tall brick wall surrounds the churchyard, providing serenity amid the bustle of modern-day Philadelphia. ©2022 David Ottenstein

high-pitched mixture, and the Great 8' Tromba, enclosed in the Choir expression box, was voiced as a bright Trumpet. The Choir Nazard was replaced by a 4' Principal. The Class A Deagan

Cathedral Chimes were removed, along with their electric action, from the Swell box, and the Harp/Celesta was removed from the Choir box in preparation for tonal additions that were never realized.

The pipework was mostly complete and has been restored to the original specifications except for one missing stop, the Swell Aeoline. This stop was a 75-scale string, also sometimes called Echo Gamba or Dulcet. These are very rare. We did replace it with a 75-scale Dulcet from an earlier Skinner. Also missing were the Harp and Chimes. These have been replaced with identical items from Opus 659.

The blower has been fully restored by Joseph Sloane, converting the original motor from two-phase to three-phase. The reeds have been restored by Chris Broome of Broome & Co., LLC, to the original specifications. The original reed tongues were gone and had been replaced with thinner tongues and reduced loading. Chris Broome has replaced these using the thickness and loading schedules as listed in the Skinner records. The goal of the restoration has been to restore the organ to "as built" condition throughout.

From the Skinner documents we have acquired, it is clear that Opus 862 was overseen and designed by Ernest Skinner personally. For point of reference, we are going to compare Opus 862 with Opus 836, Saint Peter's Episcopal Church in Morristown, New Jersey. We are including the original voicer's charts for both organs. Opus 836, again from factory documents, was clearly overseen by G. Donald Harrison. The two organs are similar in many ways. The strings and flutes are identical for the most part, but the chorus reeds and principal choruses are quite different. As indicated in the reed voicer's charts, the Swell chorus reeds are "Skinner" in 862, and the Swell chorus reeds are "English" in 836. The "Skinner" reeds are harmonic at 2' F# and the "English" reeds are harmonic at 1' F#, and the harmonic pipes are spotted metal. The "Skinner" reeds have different shallots

and loading producing a rounder, fuller, and refined tone. The "English" reeds are brighter with more "clang" and are reproductions of Willis reeds. The specifications of the "English" reeds were part of the exchange established between Skinner and Henry Willis III during their *quid pro quo* arrangement of exchanging Skinner's mechanical innovations with Willis's pipe construction and reed voicing details. Both of these reed choruses are beautiful in their own way, but the differences are very obvious.

The same can be said for the principal choruses. If you compare the two flue voicer's charts, you will notice that there are no 1/4 mouths in 862. The upper work is more restrained in 862, and conversely more pronounced in 836. The biggest and most noticeable difference is that if you run up the scale on any of the Diapason stops, 862 gently fades, while 836 is pushed to the limit. I believe that this is due to the Willis influence as carried out by Harrison. It is interesting to note that Harrison abandoned both of these tonal set ups after 1932. These are both beautiful Skinner organs from the same period but realized differently by Skinner and Harrison.

—Nicholas Thompson-Allen

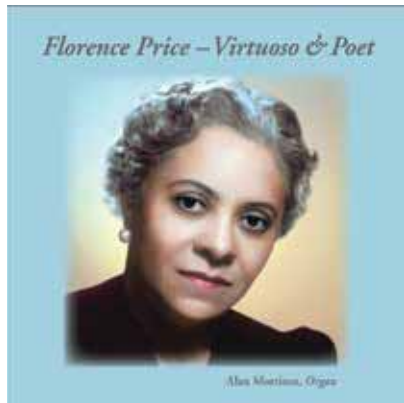
Frederick Lee Richards's 1992 paper, *Old St. Peter's Protestant Episcopal Church, Philadelphia: An Architectural History and Inventory (1758-1991)*, provided much of the historical information cited above.

Builder's website:
www.thompson-allen.com
Church's website:
www.stpetersphila.org

Photo credit: David Ottenstein Photography (©2022 David Ottenstein)

Reviews

New Recordings



Florence Price: Virtuoso & Poet

Florence Price: Virtuoso and Poet. Alan Morrison, organist, performs on the Fratelli Ruffatti organ in Spivey Hall, Clayton State University, Morrow, Georgia. ACA Digital Recording compact disc CM20132. Available from Tommy Joe Anderson, tjaaca@earthlink.net.

First Sonata for Organ: I. Introduction—Maestoso; II. Andantino; III. Finale—Allegro; *Adoration*; *Cantilena*; *Allegretto*; *Festal March*; *Offertory*; *Little Pastorale*; *The Hour Glass*; *Passacaglia and Fugue*.

Florence Beatrice Price (1887–1953) was the first nationally recognized African American woman classical composer. Born as Florence Beatrice Smith in Little Rock, Arkansas, she later moved to Boston where she posed as a Mexican to circumvent the ban then in force on African Americans at the New England Conservatory. Here she studied theory and composition with George Chadwick and had the honor of being one of three or four students selected to play for Alexandre Guilmant during his visit to Boston in 1906. Guilmant praised her performance of his *First Organ Sonata*. After a couple of years teaching in Atlanta, she married lawyer Thomas Price and returned with him to Little Rock, Arkansas, where she spent the rest of her life teaching, composing, and raising a family. This compact disc includes nine of Florence Price's twenty-five known compositions for organ.

The organist, Alan Morrison, graduated from both the Curtis Institute of Music (Bachelor of Music in organ and Master of Music in piano accompanying) and Juilliard (professional studies in organ). His teachers include Sarah Martin, John Weaver, and Cherry Rhodes (organ), and Robert Harvey, Vladimir Sokoloff, and Susan Starr (piano). While still a student in 1991 he won both the Arthur Poister Scholarship Competition in Organ Playing and the Clarence Mader National Organ Playing Competition. In 1994 he appeared in two episodes of *Mister Rogers' Neighborhood*. In addition to service as Haas Charitable Trust Chair in Organ Studies at Curtis and college organist at Ursinus College in Pennsylvania, he is currently organist in residence at Spivey Hall, Clayton State University, in Morrow, Georgia, where he presides over the three-manual, seventy-nine-rank Albert Schweitzer Memorial Organ built by Fratelli Ruffatti of Padua, Italy. This is one of several compact discs he has recorded on the Spivey Hall instrument.

Florence Price wrote her *First Organ Sonata* in homage to Guilmant, and it shows clearly the influence of Guilmant's own *First Organ Sonata*. It was written in 1927 and makes use of the same keys, tempi, dynamics, and formal structures as Guilmant's work. There is a warmth and cheerfulness about Price's work,

however, that is lacking from Guilmant. Price's other major work for organ is her *Passacaglia and Fugue*, which she also wrote in 1927. She modeled it on Bach's *Passacaglia and Fugue in C Minor*, BWV 582, to the extent that it begins on the upbeat and has twenty variations, though that is about all it has in common, being in A minor and having a totally different harmonic structure and a very different approach to fugal writing. I wonder if another influence on Florence Price's *Passacaglia* may have been the passacaglia from Rheinberger's *Sonata VIII in E Minor*, op. 132. Again, this begins on the upbeat, and the harmonic structures have much more in common.

The rest of the compact disc consists of some of the shorter pieces that Florence Price wrote for the organ. *Adoration* is probably Florence Price's best-known composition. *Festal March* is indeed a march intended for academic occasions and is based on British compositions of the genre. Much more interesting in many ways are *The Hour Glass* and *Retrospection*, which represent Florence Price's later works where she has come to understand and delight in her African American heritage. They include jazz rhythms and pentatonic melodies reminiscent of spirituals.

There are other extant works by Florence Price that did not fit onto this compact disc, and it would be interesting to hear some of these also. Alan Morrison also reports that other compositions are known to have existed but can no longer be located. This is a very interesting recording showcasing the first major female African American composer, and I very much commend it to readers.

—John L. Speller
Port Huron, Michigan

Choral Music Reviews

The following pieces were selected for review as, for the most part, they are for use around the liturgical year and feature organ accompaniment. They are useful, adaptable, well constructed, and not difficult for choir members to learn.

God's Work, Our Hands, by Wayne L. Wold. SATB, organ, opt. assembly, Augsburg Fortress, 2021, 978-5064-7982-8, \$1.95. Duration: 3:45.

This is a good piece for a mission and justice-themed Sundays and for focusing on living out the call of the Gospel. It would be effective to have a children's choir sing verse one, which is in unison. Verse two is for men alternating with women in unison; verse three is SATB a cappella, but keyboard could be used to reinforce the choir. Verse four is scored for unison choir/assembly with descant, which could be sung by tenors and sopranos or just one of those sections. The descant reaches up briefly to A6. It is in 3/4 time, begins and ends in F major, and verse three is in a slower tempo and in B-flat major.

The Time of Singing, by Anne Krentz Organ. Two-part mixed choir, keyboard (easily adaptable to organ), flute, Augsburg Fortress, 2021, 978-1-5064-7990-3, \$2.40. Duration: 3:30.

This piece was written for a marriage ceremony and is also appropriate for springtime. The text is from Song of Solomon 2:10–13. This buoyant and upbeat piece in 6/8 time is in G major, and the vocal ranges are reasonable. There is imitative part writing and some mixed duple against triple meter. A well-constructed piece that would be fairly quickly prepared by choir and instrumentalists.

—Karen Schneider Kirner
South Bend, Indiana

Bert Adams, FAGO

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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. * = 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.

ALABAMA

Choral Evensong; Cathedral Church of the Advent, Birmingham, 2/16, 5:30 pm

Charles Kennedy, harpsichord; Cathedral Church of the Advent, Birmingham, 2/17, 12:30 pm

Nathan Laube; First Presbyterian, Tuscaloosa, 2/19, 3 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, 3/16, 5:30 pm

Janette Fishell; Trinity Episcopal, Florence, 3/19, 5 pm recital and choral evensong

ARIZONA

Ken Cowan; All Saints Episcopal, Phoenix, 2/25, 9 am masterclass; 2/26, 3 pm recital

Katelyn Emerson; Pinnacle Presbyterian, Scottsdale, 3/25, 10 am workshop; 3/26, 3 pm recital

ARKANSAS

Damin Spritzer; Pulaski Heights United Methodist, Little Rock, 3/3, 7:30 pm

James O'Donnell; Trinity Episcopal Cathedral, Little Rock, 3/10, 7 pm lecture; 3/12, 10:30 am worship service, 4 pm choral evensong

CALIFORNIA

Hans-Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, 2/19, 4 pm

Christopher Houlihan; La Jolla Presbyterian, La Jolla, 2/26, 4 pm

Choral Arts Initiative; St. Mark Presbyterian, Newport Beach, 3/5, 4:30 pm

Alcee Chriss; Walt Disney Concert Hall, Los Angeles, 3/5, 7:30 pm

Renée Anne Louprette; Claremont United Church of Christ, Claremont, 3/12, 4 pm

Katya Kolesnikova; Cathedral of St. Mary of the Assumption, San Francisco, 3/12, 4 pm

James Kealey; Pasadena Presbyterian, Pasadena, 3/18, 7:30 pm

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 3/19, 4 pm

Jonathan Ryan; St. James Episcopal, Los Angeles, 3/19, 6 pm

Ken Cowan; Valley Baptist Church, Olive Drive Campus, Bakersfield, 3/24, 7:30 pm

COLORADO

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; First United Methodist, Boulder, 3/26, 4 pm

CONNECTICUT

Choral Evensong; St. John's Episcopal, West Hartford, 2/26, 5 pm

Choral works of Fauré & Saint-Saëns; St. John's Episcopal, West Hartford, 3/5, 3 pm

Choral Evensong; St. John's Episcopal, West Hartford, 3/26, 5 pm

DISTRICT OF COLUMBIA

Paul Byssainthe, Jr.; National City Christian, Washington, 2/17, 12:15 pm

David Houston, with saxophone; National City Christian, Washington, 2/24, 12:15 pm

Midori Ataka; National City Christian, Washington, 3/3, 12:15 pm

Muen Vanessa Wei; National City Christian, Washington, 3/10, 12:15 pm

Carson Cooman; National City Christian, Washington, 3/17, 12:15 pm

James Wetzel; National City Christian, Washington, 3/24, 12:15 pm

United States Army Chorus; National City Christian, Washington, 3/31, 12:15 pm

FLORIDA

Chelsea Chen; First United Methodist, Coral Gables, 2/17, 7 pm

Renée Anne Louprette; Stetson University, Deland, 2/19, 3 pm

Nathan Laube; Belen Jesuit School, Miami, 3/3, 3 pm student demonstration; 3/4, 3:30 pm masterclass; 3/5, 3 pm recital

Olivier Latry; First Presbyterian, Gainesville, 3/5, 4 pm

Douglas Cleveland; Cathedral Church of St. Peter, St. Petersburg, 3/12, 5 pm

GEORGIA

Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, 2/18, 7 pm

Raúl Prieto Ramírez; Spivey Hall, Morrow, 2/25, 3 pm

Bradley Welch & Ken Cowan; St. John's United Methodist, Augusta, 3/12, 3 pm

Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 3/12, 7 pm

HAWAII

Caroline Robinson; All Saints' Episcopal, Kapaa, 3/16, 6 pm

Caroline Robinson; Central Union Church, Honolulu, 3/19, 2 pm

ILLINOIS

Michael Gagne, Marianne Kim, Christopher Urban, & Gary Wendt; First Presbyterian, Arlington Heights, 2/19, 4 pm

Michael Rees; First Presbyterian, Arlington Heights, 3/1, 12:10 pm

Daniel Roth; St. Chrysostom's Episcopal, Chicago, 3/14, 7:30 pm

Choral Evensong; St. Chrysostom's Episcopal, Chicago, 3/26, 4 pm

IOWA

Isabelle Demers; Luther College, Decorah, 2/18, 4 pm masterclass; 2/19, 4 pm recital

Daryl Robinson; University of Dubuque, Dubuque, 3/18, 9:30 am masterclass; 3/19, 3 pm recital

KENTUCKY

Jean-Baptiste Robin; Second Presbyterian, Louisville, 3/12, 3 pm

Wesley Roberts; Basilica of St. Joseph Proto-Cathedral, Bardstown, 3/26, 3 pm

LOUISIANA

Jens Korndörfer; Historic New Orleans Collection, New Orleans, 3/14, 6 pm

MAINE

James Kennerley; Merrill Auditorium, Portland, 3/25, 7 pm

MARYLAND

Christian Lane, with Handel Choir of Baltimore; Grace United Methodist, Baltimore, 3/11, 7:30 pm

MASSACHUSETTS

Thomas Mellan; Trinity Episcopal, Boston, 2/17, 12:15 pm

Calendar

Rosalind Mohnsen, with trumpet; Melrose Highlands Congregational, Melrose, 2/19, 3 pm

Victoria Shields; Trinity Episcopal, Boston, 2/24, 12:15 pm

Stephan Griffin; Trinity Episcopal, Boston, 3/3, 12:15 pm

Gail Archer; St. Michael the Archangel Catholic Cathedral, Springfield, 3/5, 2 pm

Janet Yieh; Trinity Episcopal, Boston, 3/10, 12:15 pm

Joy Leilani-Garbutt; Trinity Episcopal, Boston, 3/14, 12:15 pm

Raymond Hawkins; Trinity Episcopal, Boston, 3/17, 12:15 pm

Simon Thomas Jacobs; Trinity Episcopal, Boston, 3/21, 12:15 pm

Steven Patchel; Trinity Episcopal, Boston, 3/24, 12:15 pm

Nathaniel Gumbs; First Church of Deerfield, Deerfield, 3/26, 3 pm

Susan Jane Matthews; Trinity Episcopal, Boston, 3/28, 12:15 pm

David von Behren; Trinity Episcopal, Boston, 3/31, 12:15 pm

MICHIGAN

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 2/19, 4 pm

Jean Baptiste Robin; First Presbyterian, Birmingham, 2/24, 7 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 2/26, 4 pm

Choral Evensong; Cathedral of St. Paul, Detroit, 3/12, 4 pm

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 3/12, 4 pm

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 3/19, 4 pm

Charles Miller, works of Bach; Cherry Hill Presbyterian, Dearborn, 3/21, 4 pm

MINNESOTA

Stephen Hamilton; Hamline United Methodist, St. Paul, 3/5, 4 pm

Daniel Roth; Plymouth Congregational, Minneapolis, 3/9, 7 pm

MISSOURI

Gail Archer; Westport Presbyterian, Kansas City, 3/19, 7 pm

NEW YORK

Manuel Piazza; Cathedral of St. John the Divine, New York, 2/19, 5 pm
TENET, Lassus, *Lagrime di San Pietro*; St. Jean Baptiste Catholic Church, New York, 2/25, 7 pm

Daniel Ficari; Cathedral of St. John the Divine, New York, 2/26, 5 pm

Diane Meredith Belcher; St. Thomas Church Fifth Avenue, New York, 2/26, 5:15 pm

Choral concert; St. Luke in the Fields Episcopal, New York, 3/2, 7:30 pm

Emma Whitten; Cathedral of St. John the Divine, New York, 3/5, 5 pm

• **Olivier Latory**; St. Thomas Church Fifth Avenue, New York, 3/7, 7:30 pm

Choir concert; Cathedral of St. John the Divine, New York, 3/8, 7:30 pm

Adám Tabajdi; Cathedral of St. John the Divine, New York, 3/12, 5 pm

Gail Archer; St. John Baptiste Catholic Church, New York, 3/14, 7 pm

• **Isabelle Demers**, lecture-demonstration; St. Joseph Catholic Church, New York, 3/18, 1:30 pm

Choral Lenten Vespers; St. Agnes Catholic Cathedral, Rockville Centre, 3/19, 7:30 pm

Choral concert, works of Rheinberger and Martin; St. Ignatius Loyola Catholic Church, New York, 3/19, 4 pm

Jackson Borges; Cathedral of St. John the Divine, New York, 3/19, 5 pm
Choral concert; Cathedral of St. John the Divine, New York, 3/19, 7:30 pm

David Hurd; Third Presbyterian, Rochester, 3/19, 4 pm

Raymond Nagem; Cathedral of St. John the Divine, New York, 3/26, 5 pm

David Briggs; Cathedral of St. John the Divine, New York, 3/28, 5 pm

Choir of New College, Oxford; St. Thomas Church Fifth Avenue, New York, 3/30, 7:30 pm

Jean-Baptiste Robin; Downtown United Presbyterian, Rochester, 3/31, 7:30 pm

NORTH CAROLINA

Craig Williams; St. Matthew's Lutheran, Wilmington, 2/19, 4 pm

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Calendar

Choir of New College, Oxford; Christ Episcopal, Charlotte, 3/28, 7:30 pm

OHIO

Daniel Roth; St. Paul's Evangelical Lutheran, Massillon, 3/12, 5 pm
Amanda Mole; St. Michael's-in-the-Hills Episcopal, Toledo, 3/24, 7:30 pm
Jean-Baptiste Robin; Christ Church Cathedral, Cincinnati, 3/25, 10 am masterclass; 3/26, 3 pm recital

OKLAHOMA

Alcee Chriss; Boston Avenue United Methodist, Tulsa, 2/19, 5 pm

PENNSYLVANIA

Paul Jacobs; Longwood Gardens, Kennett Square, 2/17 8 pm
 Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 2/22, 7 pm
Tyrone Whiting; Longwood Gardens, Kennett Square, 2/26 8 pm
 Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/1, 7 pm

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Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/8, 7 pm

Alcee Chriss; Verizon Hall, Philadelphia, 3/11, 5 pm
Andrew Paulson; Longwood Gardens, Kennett Square, 3/12, 8 pm
Olivier Latry; Bryn Mawr Presbyterian, Bryn Mawr, 3/12, 2 pm
 Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/15, 7 pm
Richard K. Fitzgerald; Shadyside Presbyterian, Pittsburgh, 3/19, 3 pm
 Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/22, 7 pm
Isabelle Demers; Market Square Presbyterian, Harrisburg, 3/26, 4 pm
 Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/29, 7 pm

RHODE ISLAND

Mark Steinbach, with orchestra, Barber, *Toccata Festiva*; Brown University, Providence, 3/4, 8 pm, and 3/5, 3 pm
Mark Steinbach; Brown University, Providence, 3/12, 4 pm
Daniel Roth; Brown University, Providence, 3/19, 4 pm

SOUTH CAROLINA

Jack Michener; Furman University, Greenville, 2/21, 7:30 pm

TENNESSEE

James O'Donnell; St. George's Episcopal, Nashville, 2/17, 7 pm recital; 2/18, 1 pm, choir rehearsal; 2/19, 5 pm choral Evensong
Olivier Latry; Madison Street United Methodist, Clarksville, 3/9, 6:30 pm masterclass; 3/10, 7:30 pm recital

TEXAS

Raúl Prieto Ramírez; Rice University, Houston, 2/17, 2 pm masterclass; 7 pm recital
Scott Dettra, harpsichord, with cello; Episcopal Church of the Heavenly Rest, Abilene, 2/19, 5 pm
Douglas Cleveland; A&M United Methodist, College Station, 3/3, 7 pm
Monica Czausz Berney; Christ Church Cathedral, Houston, 3/3, 7:30 pm
David Higgs; St. Mark's Episcopal, San Antonio, 3/5, 4 pm
Douglas Cleveland; Memorial Drive United Methodist, Houston, 3/5, 7 pm

Lynne Davis; Chapel of the Incarnate Word, San Antonio, 3/12, 3 pm
Jean-Baptiste Robin; University Methodist, San Antonio, 3/19, 4 pm recital; 3/20, 10 am masterclass
 Choir of New College, Oxford; Lanier Stone Chapel, Houston, 3/24, 7 pm
 Choir of New College, Oxford; St. Michael and All Angels Episcopal, Dallas, 3/26, 11 am worship service, 7 pm concert

Nathan Laube; Episcopal Church of the Transfiguration, Dallas, 3/26, 7 pm

UTAH

Adam J. Brakel; Cathedral of the Madeleine, Salt Lake City, 3/5, 8 pm
 Elgar, *Dream of Gerontius*; Cathedral of the Madeleine, Salt Lake City, 3/19, 8 pm

VIRGINIA

Craig Williams; Culpeper Baptist, Culpeper, 3/12, 4 pm
Isabelle Demers; River Road Church, Baptist, Richmond, 3/17, 7:30 pm

WISCONSIN

Just Bach; Luther Memorial Church, Madison, 2/15, 12 noon
Alcee Chriss; Overture Hall, Madison, 2/28, 7:30 pm
Andrew Schaeffer; Luther Memorial Church, Madison, 3/1, 12 noon
Mark Brampton Smith; Luther Memorial Church, Madison, 3/8, 12 noon
Wolfgang RübSam; Luther Memorial Church, Madison, 3/10, 7:30 pm
 Just Bach; Luther Memorial Church, Madison, 3/15, 12 noon
Andrew Schaeffer; First Presbyterian, Waunakee, 3/19, 2 pm
Bruce Bengtson; Luther Memorial Church, Madison, 3/22, 12 noon
Andrew Schaeffer; Luther Memorial Church, Madison, 3/29, 12 noon

GERMANY

Danijela Slana; Pfarrkirche Wiederkunft Christi, Kolbermoor, 3/1, 7:45 pm

MEXICO

Kimberly Marshall; Cathedral, Oaxaca, 2/22, 7:30 pm
Juan María Pedrero; San Matías Jalatlaco, Oaxaca, 2/23, 8 pm

Cicely Winter, with percussion; Basílica de la Soledad, Oaxaca, 2/24, 7:30 pm

Victor Contreras, with trumpet and trombone; Santo Domingo Yanhuatlán, Oaxaca, 2/25, 2 pm

Juan María Pedrero; San Jerónimo Tlacoahuaya, Oaxaca, 2/26, 11 am
Kimberly Marshall; Santa María de la Asunción, Tlacolula, 2/26, 6 pm

NETHERLANDS

Els Biesemans; Philharmonie Haarlem, Haarlem, 2/16, 8 pm
Anton Pauw, Gerrie Meijers, & Jaap Stork; Philharmonie Haarlem, Haarlem, 3/16, 8 pm

SWITZERLAND

Olivier Borer, with trumpet; Parish Church, Aubonne, 2/19, 5 pm
Henri-François Vellut; Parish Church, Aubonne, 3/19, 5 pm

UNITED KINGDOM

William McVicker; Welsh Church, London, 2/15, 1:05 pm
Paul Carr; Victoria Hall, Stoke-on-Trent, 2/18, 12 noon
Samuel Ali; St. Michael Cornhill, London, 2/20, 1 pm
Jason Tang; Grosvenor Chapel, London, 2/21, 1:10 pm
Makoto James; St. Michael Cornhill, London, 2/27, 1 pm
Zsombor Tóth-Vajna; St. George's, Hanover Square, London, 2/28, 1:10 pm
Malcolm Archer; St. Michael Cornhill, London, 3/6, 1 pm
Marilyn Harper; Town Hall, Reading, 3/6, 1:10 pm
Christopher Herrick; Grosvenor Chapel, London, 3/7, 1:10 pm
Mark Shepherd; St. Lawrence, Alton, 3/7, 8 pm
Martin Baker; St. Michael Cornhill, London, 3/13, 1 pm
Nicholas Morris; St. George's, Hanover Square, London, 3/14, 1:10 pm
Anthony Gritten; Welsh Church, London, 3/15, 1:05 pm
Andrew Benson-Wilson; Grosvenor Chapel, London, 3/21, 1:10 pm
Francesca Massey; Bloomsbury Central Baptist, London, 3/25, 4 pm
Iain Quinn; St. George's, Hanover Square, London, 3/28, 1:10 pm

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ANGELA KRAFT CROSS, Cathedral of St. Mary of the Assumption, San Francisco, CA, September 11: *Pièce Heroïque*, FWV 35, *Cantabile*, FWV 36 (*Trois pièces pour grand orgue*, nos. 3, 2), *Grande Pièce Symphonique*, FWV 29 (*Six Pièces pour Grand Orgue*, no. 2), Franck.

PHILIP CROZIER, Lutherse Kerk de Kopermolen, Vaals, the Netherlands, August 16: *Unter den Linden grüne*, SwWV 325, Sweelinck; *Fugue 10*, Magnificat Sexti Toni, Meine Seele erhebt den Herren, *Fugue 6*, Magnificat Octavi Toni (95 *Fugues on the Magnificat*), Pachelbel; *Capriccio sopra la Girolmeta (Messa della Madonna)*, Frescobaldi; *Pastorale in F*, BWV 590, Bach; *Voluntary on the Old 100th*, Z 721, Purcell.

Heilige Brigidakerk, Geldrop, the Netherlands, August 20: *Fantasia*, Bédard; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Voluntary on the Old 100th*, Z 721, Purcell; *Pastorale*, Zipoli; *Präludium in g*, BuxWV 150, Buxtehude; *Trio in c*, BWV anh. 46, Krebs; *Tiento llo-no quinto tono*, Cabanilles; *Meditation on Herzliebster Jesu*, Henderson; *Final*, op. 21 (*Six Pièces d'Orgue*, no. 6), Franck.

MARTIN HERCHENRÖDER, Princeton University Chapel, Princeton, NJ, September 22: *Praeludium in e*, Bruhns; *Northern Lights*, Herchenröder; *Méditation VI (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen.

KÄTHE WRIGHT KAUFMAN, St. Thomas Church Fifth Avenue, New York, NY, September 25: *Marche Heroïque*, Brewer; *Psalm Prelude*, Set 1, op. 32, no. 2, Howells; *Larghetto*, *Vivace (Sonata for Organ)*, op. 86), Persichetti; *Trois Pièces*, Boulanger; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor.

JAMES KEALEY, Fourth Presbyterian Church, Chicago, IL, September 23: *Rhapsody in c-sharp (Three Rhapsodies*,

op. 17, no. 3), Howells; *Church Bells beyond the Stars*, McDowall; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck.

JAMES KIBBIE, Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, September 11: *Prelude and Fugue in a*, BWV 543, *Chorale Partita: Ach, was soll ich Sünder machen*, BWV 770, *Ehre sei dir, Christe, der du leidest Not*, BWV 1097, *Aus tiefer Not schrei ich zu dir*, BWV 1099, *Allein zu dir, Herr Jesu Christ*, BWV 1100, *Wir glauben all an einen Gott*, BWV 1098, *Sonata in E-flat*, BWV 525, *Ein feste Burg ist unser Gott*, Anh. 49, *Erhalt uns, Herr; bei deinem Wort*, Anh. 50, *Das alte Jahr vergangen ist*, BWV deest, BWV 288, *Jesu, meine Freude*, Anh. 58, *Herr Christ, der ein'ge Gottes Sohn*, Anh. 75, *Prelude and Fugue in G*, BWV 541, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, September 18: *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Chorale Partita: Christ, der du bist der helle Tag*, BWV 766, *Fuga super Allein Gott in der Höh sei Ehr*, BWV 716, BWV 717, BWV 715, *Prelude and Fugue in A*, BWV 536, *Ach, was ist doch unser Leben*, BWV 743, *Jesus, meine Zuversicht*, BWV 728, *Jesu, meine Freude*, BWV 753, *Liebster Jesu, wir sind hier*, BWV 754, *Gelobet seist du, Jesu Christ*, BWV 722, *Fantasia in c*, BWV 1121, *Ach, Gott und Herr*, BWV 714, *Ach Herr, mich armen Sünder*, BWV 742, *Durch Adams Fall ist ganz verderbt*, BWV 1101, *Fugue in G*, BWV 577, Bach.

MICHAEL LACHENMAYR, Cathedral, Lausanne, Switzerland, September 9: *Prelude and Fugue in e*, BWV 548, Bach; *Sonata in g*, C. P. E. Bach; *Deux Esquisses*, op. 41, Dupré; *Fantasy in c*, op. 57, Bunk.

ANDREAS LIEBIG, Cathedral, Lausanne, Switzerland, September 16: *Toccatà, Adagio, and Fugue in C*, BWV 564,

Bach; *Choral in E*, FWV 38 (*Trois Chorales*, no. 1), Franck; *Prelude (Corona)*, *Psalm XC*, *Intrada on Nun freut euch hier und überall*, Liebig; *Fantasy and Fugue on Ad nos ad salutarem undam*, S. 259, Liszt.

KATHERINE MELOAN, Cathedral Basilica of the Sacred Heart, Newark, New Jersey, September 18: *Toccatà and Fugue in d*, BWV 565, Bach; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Toccatà*, op. 104, Jongen; *Praeludium in C*, BuxWV 137, Buxtehude; *Mein junges Leben hat ein End*, SwWV 324, Sweelinck; *Variations on a Theme by Paganini*, Thalben-Ball.

DEREK NICKELS, Presbyterian Homes, Evanston, IL, September 26: *Fantaisie et Fugue (Douze pièces pour orgue)*, op. 18, no. 6), Boëly; *Tiento de medio registro de dos tiple de 2º tono*, de Arauxo; *Fantasy and Fugue in c*, BWV 537, Bach; *Zeuch ein zu deinen Toren*, KWW 556, *Meinen Jesum laß ich nicht*, KWW 536, Krebs; *Sarabande (Suite)*, Near; *Fugue à la Gigue*, Johnson.

CHERRY RHODES, Meyerson Symphony Center, Dallas, TX, September 25: *Réverie*, Still; *Ballade Ossianique No. 2*, Guillon; *Chorale, Diferencias, and Glosas on Puer Natus in Bethlehem*, Walter; *Claire de lune (Pièces de fantaisie, Deuxième suite)*, op. 53, no. 5), Vierne; *Fantasy and Fugue in d*, op. 135b, Reger.

LAURA SARUBBI, Cathedral, Lausanne, Switzerland, September 23: *Casaraano, Gran Marcia Solenne*, Preite; *Fantasia Verdiana*, Verdi; *Annina, Grande Marcia Sinfonica*, Orsomando; *Poema Sinfonico, Improvisazione*, Pronesti; *Mamma!*, *Marcia Funebre*, Pizzola; *L'Opera Verista di Giacomo Puccini*, Mascagni; *Tempo di Bolero*, Pronesti.

BENJAMIN SHEEN, St. Thomas Church Fifth Avenue, New York, NY,

September 22: *March for "A History of the English-Speaking Peoples"*, Walton, transcr. Winpenny; *Hymn: Veni redemptor gentium I*, Tallis; *Master Tallis's Testament (Six Pieces for Organ)*, no. 3), Howells; *Alleluys*, Preston; *Fantasia Choral No. 1 in D-flat*, Whitlock; *St. Bride, assisted by angels*, Bingham; *Nimrod (Enigma Variations)*, op. 36), Elgar, transcr. Harris; *Cockaigne Overture: In London Town*, Elgar, transcr. G. Sheen.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, September 30: *Prelude to a Te Deum*, Charpentier, transcr. Johnson; *Prélude, Fugue, et Variation*, op. 18 (*Six Pièces d'Orgue*, no. 3), Franck; *Symphonie VI in g*, op. 42, no. 2, Widor.

UGO SPANU, St. John Cantius Catholic Church, Chicago, IL, September 30: *Die Verwandlung*, Collu; *Adagio per l'Elevazione, Sonata Finale in D*, Petrali; *Offertorio in B-flat, Scherzo in D*, Capocci; *Intermezzo*, Mascagni; *Fantaisie et Fugue (Douze pièces pour orgue)*, op. 18, no. 6), Boëly; *Cantabile*, FWV 36 (*Trois pièces pour grand orgue*, no. 2), Franck; *Évocation*, op. 37, Dupré.

JOEL STOPPENHAGEN, Krauss Chapel, Trinity English Lutheran Church, Fort Wayne, IN, September 16: *Praeludium in G*, Bruhns; *Allegro (Sonata in C)*, BWV 529), Bach; *Passacaglia in d*, BuxWV 161, Buxtehude; *Lobe den Herren, den mächtigen König der Ehren*, LV 101, Walther.

KENT TRITLE, Christ Church, Episcopal, Westerly, RI, September 30: *Praeambulum in c*, Lübeck; *Toccatà Sesta*, Frescobaldi; *Prelude and Fugue in b*, BWV 544, *Nun Danket alle Gott*, BWV 657, Bach; *Partita on Detroit*, Hurd; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Pastorale*, op. 19 (*Six Pièces d'orgue*, no. 4), Franck; *Triptych for Organ*, Paulus.

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PUBLICATIONS / RECORDINGS

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PUBLICATIONS / RECORDINGS

Fruhauf Music Publication's February complimentary score marks a departure from the originally planned selection: *Sonata on Marion and the Ash Grove for carillon* (or other keyboards, harp, et al.) combines a traditional secular folk tune from Wales with a 19th-century hymn tune composed by Arthur Henry Messiter and named for his wife, Marion. Both tunes are interwoven and presented in the form of an abbreviated single movement sonata format. The setting is appropriate for performance by one or two players. Visit www.fruhaufmusic.com to download this addition and stay informed of other past, current or upcoming complimentary PDF booklet postings.

The Lent and Easter Music of Norberto Guinaldo. The drama of the Cross outstandingly portrayed in the following works: *Seven Pieces for the Season of Lent; Agnus Dei (Six Pieces); Lauda Sion Salvatorem; Prelude for the Passion of the Lord; O Sons and Daughters of the King; "Lauda Sion Salvatorem,"* a shorter setting in the *The New Paltz Organ Book*. See, listen, buy: www.guinaldopublications.com.

Organ Music in Bulgaria. The first of its kind e-book on organs and organ music in Bulgaria! \$9.95. For information: imakemyownmusic.com@gmail.com.

PUBLICATIONS / RECORDINGS

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

Raven imports for sale in America *Franz Liszt: Piano Works Transcribed for Organ*. Christoph Kuhlmann plays the very Romantic 1925 Steinmeyer pipe organ of 71 stops, restored in 2018, at the Church of Corpus Christi, Berlin, Germany. Produced by the Ambiente CD label, ACD-2041, \$16.98 postpaid in the U.S. from RavenCD. com 804/355-6386 and also from Amazon, E-Bay, etc.

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. Featuring the organ music of César Franck, 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.

PIPE ORGANS FOR SALE

Holtkamp Martini organ (1967), five stops, six ranks, completely restored. Approximate size 11' wide, 7' deep and 9' high. Asking price \$65,000.00; does not include shipping costs. Originally built for Eastern Kentucky University in 1967. Sold to a private individual in 2019 who contracted with Holtkamp Organ Co. for a complete restoration. Now offered for sale by Holtkamp. Notable changes, from standard Martini, include 8' Dulciana and drawknobs in place of stop tabs. Contact: chris@holtkamporgan.com

1973 Wicks practice organ. Three extended ranks; 16' Gedeckt, 4' Gemshorn, and 4' Octave. The organ was built for Western Kentucky University. Excellent voicing. Please call or email for more information: 615/274-6400 or dennis@milnarorgan.com

W. B. Williams tracker organ, c. 1890. Rebuilt to like-new condition by B. Rule & Co. in 2014 for a residence. Width, 9'2", Depth 7'6", Height 11'6". Originally built for a church in Nyack, NY; the scaling is suitable for a chapel or large home. GREAT: Open Diapason, Melodia, Octave; SWELL: Stopped Diapason, Flute d'Amour, Oboe; PEDAL: Subbass. Compass 58/30. Price: \$29,000. Contact: bruleco64@gmail.com



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PIPE ORGANS FOR SALE

Gabriel Kney Opus 80 (1976) residence pipe organ: two manuals and pedal, mechanical action. Casework of red oak: 5'6" wide; 6' deep including pedalboard and bench; 7'8" high. Manual/pedal key compass 56/32, AGO standards; manual keys: ebony naturals, rosewood sharps. Manual I: 8' Gedeckt; Manual II: 4' Offenflöte; Pedal: 8' Gedectkbass. Couplers by hook-down pedals: On/Off 8' Gedectkbass; Manual I to Manual II; Manual II to Pedal. \$25,000. Contact: chris@holtkamporgan.com

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1916 Hook & Hastings, 2 manuals, 14 stops. Includes Cornopean, 16' Open Wood. E-P action. Beautiful period console. \$20,000. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

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Jardine Opus 57 (1867), built as two-manual. Jardine & Son enlarged to three manuals in 1890, for St. Patrick's Catholic Church, Watervliet, NY. Available for restoration and relocation; stored in Pomfret, Vermont. Contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@davidmooreinc.com

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Schoenstein residence organ, 1989. Two manuals, 8 ranks, 19 stops. \$50,000. Contact John Bishop, john@organclearinghouse.com. For more information: <https://www.organclearinghouse.com/organs-for-sale#/3036-schoenstein-residence-organ-pough-keepsie-ny>.

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