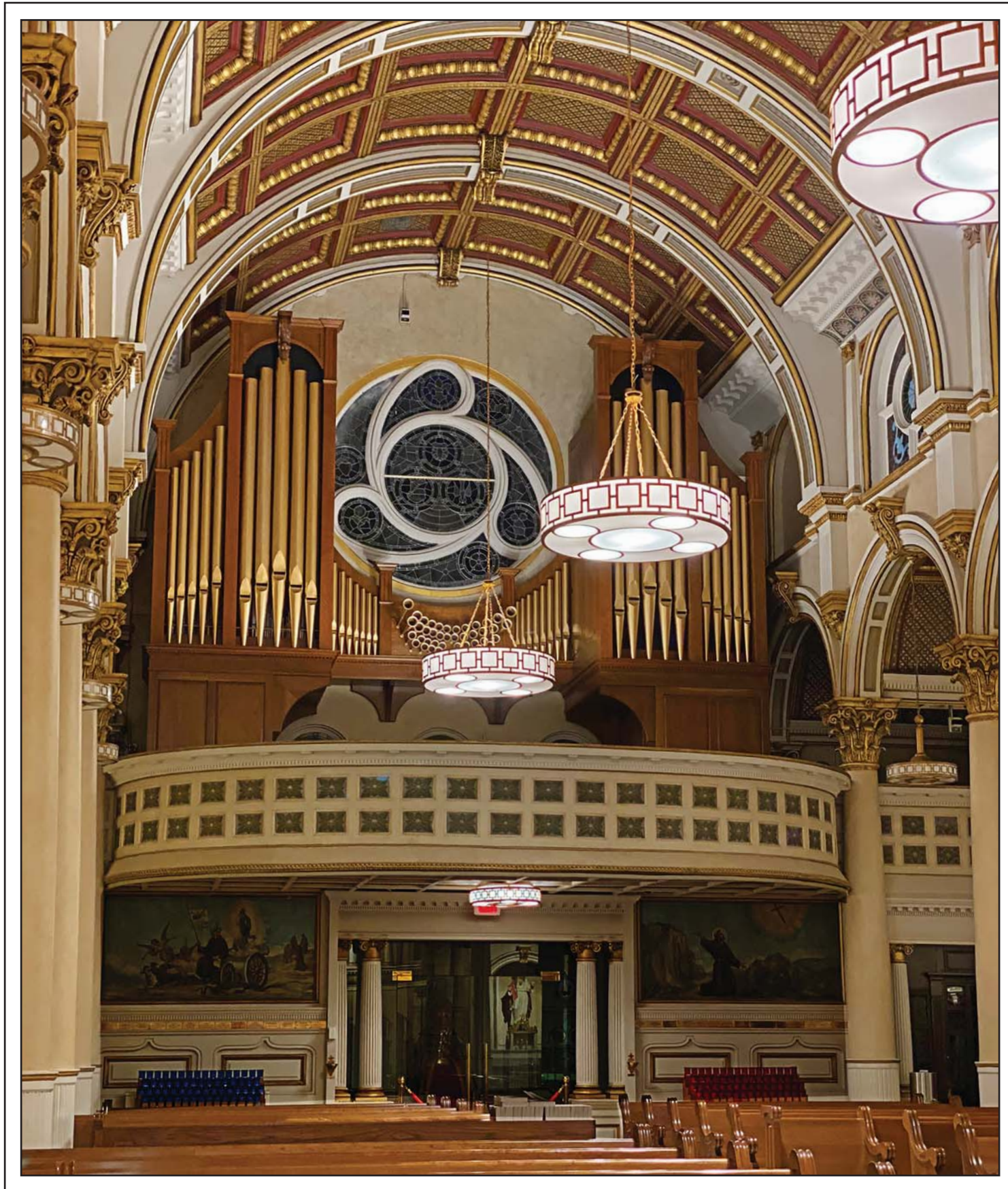


THE DIAPASON

DECEMBER 2020



St. Leonard of Port Maurice Church
Boston, Massachusetts
Cover feature on pages 18–19

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THE CHENAULT DUO



PETER RICHARD CONTE



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CLIVE DRISKILL-SMITH



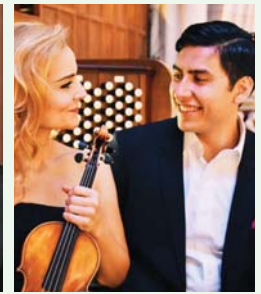
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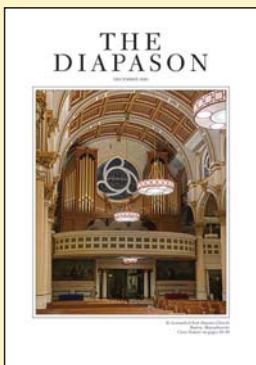
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Editor's Notebook

20 Under 30 Class of 2021

Nominations are open from December 1 through February 1 for our "20 under 30" Class of 2021. Submit nominations at www.thediapason.com (click on "20 under 30"), by email (to sschnurr@sgcmail.com), or through postal mail (**20 Under 30 Nomination**, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, offices held, and significant positions.

Nominations should include the nominee's name, email, birth date, employer or school, and a brief statement (300–600 words) detailing the nominee's accomplishments and why they should be considered. Please include your own name, title, and company/school/church if applicable, and your email address (or phone number).

Only persons who have been nominated can be considered for selection. Self-nominations are not allowed. Nominees cannot have reached their 30th birthday before January 31, 2021. Persons nominated in past years but not selected may be nominated again.

Evaluation of the nominations and selection of the members of the Class of 2021 will take place in February; the winners will be announced in the May 2021 issue of THE DIAPASON.

The gift that keeps on giving

I remind you that a gift subscription to THE DIAPASON makes the perfect remembrance for a friend or student who enjoys reading about the organ, harpsichord, carillon, and church music. Through December 31, any new or gift subscription qualifies for one, two, or three free CDs from Raven, perfect

for holiday remembrances. This offer is even valid for our digital subscription (only \$35) and our student rate (an incredible deal at \$20). For details, visit www.thediapason.com/subscribe.

Speaking of subscriptions

There will be slight adjustments to subscription rates on January 1. A one-year print subscription will become \$45, two years \$83, and three years \$115. Mailing surcharges to other countries will remain the same. Rates for the digital issue and student subscriptions will remain the same price, \$35 and \$20, respectively.

In this issue

Stephen Pinel examines how postcards came to feature pipe organs in the early twentieth century, in many cases, the only surviving records of these instruments. John Bishop, in "In the Wind . . .," reminds us of the importance of planning in advance if a church or other institution is closing, causing the need to relocate a worthy pipe organ. In the twenty-first century, not every organ can be saved, and prudence needs to play a part in drawing a wise plan for which organs can and should be saved. In "On Teaching," Gavin Black discusses pedal pedagogy, as he plans to write a pedal method book for organists.

Our cover feature is the new Peragallo Pipe Organ Company instrument in St. Leonard of Port Maurice Catholic Church, Boston, Massachusetts. In "New Organs," there are instruments by Flentrop Orgelbouw and Michael Proscia Organbuilder, Inc. ■

Letters to the Editor

Interview with Thomas Murray

Thanks for Andrew Schaeffer's interview with Thomas Murray in the July 2020 issue (pages 15–17). While some of Murray's recordings were mentioned, there are some on the Direct-to-Tape label (DTR) I'd like to mention. The company's name comes from the requirement that all artists had to play in complete takes with no editing as in the 78 days. This was later changed. In the beginning DTR produced tapes in various formats before the CD era.

I have a Dolby B cassette (SK-277) of Murray playing the Aeolian-Skinner in 1981 at Trinity Church, Boston. This recording was licensed from AFKA Records and includes works by Rossini, Massenet, Mendelssohn, Wagner, Bach, Thomas, Tchaikovsky, and Souse. Most of these works are transcriptions.

Our first recording of the Aeolian at Longwood Gardens, Kennett Square, Pennsylvania, features Murray in *The Longwood Gardens Organ, Volume 1*, with a picture of the then Möller console on the cover of the tape inserts (1983 and the 1987 CD re-release). That console now resides in the organ museum

behind the pipe chambers in a former pantry. This program features works and transcriptions by Elgar, MacDowell, Bach, Seth Bingham, Debussy, Handel, Lemare, and Firmin Swinnen, Pierre du Pont's first Longwood organist. The CD was a best seller at Longwood for years until the gift shop stopped carrying all our CDs after the organ was restored and the Robert Turner console installed. Downloads from the CD (DTR8305CD) may be available from the DTR website (dtrmusic.com).

William Marsh
Newtown, Pennsylvania

New organ announcements

I read with interest Jonathan Ambrosino's letter in the October 2020 issue of THE DIAPASON (page 3). It is not clear to me exactly what information Mr. Ambrosino would like purchasers of organs to convey to unsuccessful bidders. Please allow me to offer my perspective as someone who was a procurement professional for twenty-five years, fourteen years of which were with a large telecommunications company. For eight of those years my commodities

were construction, architectural, and engineering services. I was responsible for purchasing all such services for the company's eastern region as well as all such services nationwide (including the territories) for underground fuel tank remediation. My annual spend was in excess of \$60,000,000, which I mention only to demonstrate that I was not making small, insignificant purchases.

Soon after a contract has been awarded, the purchaser should inform all unsuccessful bidders that another bid was selected. No other information should be conveyed, such as which bid was successful. It is unadvisable procurement practice to do so. My company had a strict policy regarding this matter. The selection criteria should also be conveyed, but those criteria should be transmitted to all bidders up front in the letter soliciting bids. As happened with all large purchases I made, organbuilders submitting unsuccessful bids will eventually know which bid was successful. However, it is not the responsibility of the purchaser to convey that information.

Thomas L. Scheck
Key West, Florida

Here & There

Events

St. Thomas Aquinas Catholic Church, Charlottesville, Virginia, announces organ recitals, Thursdays at 1:00 p.m.: December 3, Christopher Reynolds; 12/10, Carol Williams; 12/17, Carmen Badinelli, mezzo-soprano, and Carol Williams. Carol Williams is organist-in-residence at the church. For information: stauva.org.

TENET announces webcast concerts available from its website: December 17, "Bist du bei mir, an intimate German Advent," featuring contralto Emily Marvosh and soprano Teresa Wakim performing works by Praetorius, Schütz, Schelle, and Bach; 12/24, TENET Christmas, with vocal soloists and lutenist Hank Heijink in a program featuring carols and songs from their latest disc

Love Enfolds Thee Round. For information: tenet.nyc.

The Cathedral of St. John the Evangelist, Milwaukee, Wisconsin, announces recitals Wednesdays at 12:15 p.m.: December 2, New Milwaukee Consort; 12/9, Joseph Kucharski, organ; 12/16, Matthew Lawrenz. The cathedral

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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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Here & There

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houses organs by Robert Noehren and Nichols & Simpson, Inc. For information: www.stjohncathedral.org.



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

The University of Michigan organ department 2020 conference, "Creative Collaborations in a Time of Change," held October 5–10, has archived twelve events for free, unlimited viewing. For information: <https://smt.d.umich.edu/departments/organ/organ-conference/>.

Postponements



Church of the Transfiguration, Orleans, Massachusetts

The Church of the Transfiguration, Orleans, Massachusetts, has postponed its concert by Thomas Murray, previously scheduled for December 5, 2020, to December 2021. This event celebrating the completion of the organ in the church will be fully announced

in a future issue. For information: churchofthetransfiguration.org.

People



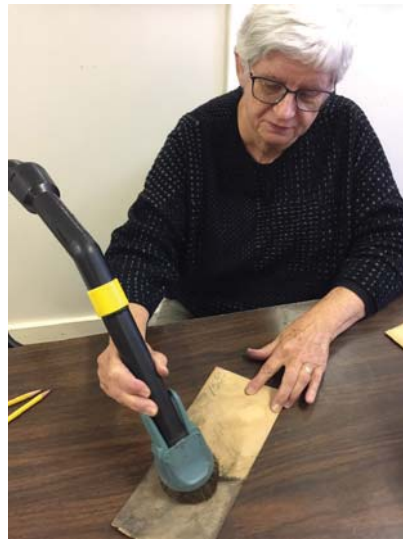
Stephen Buzard (photo credit: Alice G. Young)

Stephen Buzard, director of music for St. James Episcopal Cathedral, Chicago, Illinois, and a member of THE DIAPASON's 20 under 30 Class of 2016, directed the cathedral choir in the premiere performance of his *Isolation Requiem* on November 2. The Requiem is a work incorporating techniques of looping, phasing, and aleatory that could only be performed by a virtual choir. For information: saintjamescathedral.org.



The Chenault Duo (photo credit: Parlee Teague)

The **Chenault Duo** premiered **Rachel Laurin's** organ duet, *Cantabile à Deux*, opus 99, at the Cathedral of St. Philip, Atlanta, Georgia, in a live-streamed recital on October 11. This is the second duet **Elizabeth** and **Raymond Chenault** have commissioned from the French-Canadian composer who was awarded the 2020 American Guild of Organists Distinguished Composer Award. The Chenaults premiered Laurin's duet, *Fantaisie à Deux*, opus 88, for the 2019 Atlanta Summer Organ Festival at Peachtree Road United Methodist Church in Atlanta. Both duets will be published in *The Chenault Duet Series* by MorningStar Publishers in 2021. The Chenaults have commissioned over 70 organ duets and specialize in playing recitals of their repertoire, represented



Left: Mary Morganti cleans the file for Estey Opus 1535, Free Baptist Church, Pittsfield, Maine (1917), at the Estey Organ Museum, Brattleboro, Vermont; right: Gussie Bartlett cleans organ files (photos courtesy: Estey Organ Museum)



The **Estey Organ Museum**, Brattleboro, Vermont, has completed a project of cleaning its pipe organ archives of the records of the Estey Organ Company. Housed in the builder's former factory, the records were sitting in boxes gathering dust, soot, and bird droppings for decades.

Mary Morganti, recently retired as director of library and collections at the California Historical Society, had contacted the museum in 2017 for records on Estey Opus 2886, built for her church, Seventh Avenue Presbyterian, in San Francisco. The organ is being restored by Schoenstein & Co. of Benicia.

The following year, while visiting the East Coast, Morganti toured the Estey museum and its archives. She volunteered to return in 2019 to help examine, clean, and arrange some of the materials. The records include 150 boxes of external correspondence, acquired and archived by the University of Vermont decades ago and now on long-term loan to the Brattleboro Historical Society. In addition, there are internal records, blueprints, wood and paint samples, drawings, and installation notes, abandoned in the attic of the Estey building when the firm left in 1960.

Morganti began the project of cleaning and rehousing the records in archival boxes in September 2019, and the work continued and concluded with the efforts of volunteer docents **Gussie Bartlett** and **Barbara Woods**. It is believed that two-thirds of the records of Estey's 3,261 pipe organs survive, including full-sized drawings.

Future plans include dedicating an archival room in the museum with copying and scanning equipment. For information: esteyorganmuseum.org.

by Phillip Truckenbrod Concert Artists, LLC, Charles Miller, president. They have performed for numerous AGO regional and national conventions and have recorded four CDs for Gothic Records and plan their fifth organ duet CD in 2021. For information: www.concertartists.com.

He has recently composed *Communion Service in E-flat*, a unison service (for congregation, small choir, or soloist) with available choral parts, and *Communion Service in G: The Rosemont Service*, for SATB choir and organ. Both are available from Cordial, and both are accessible and may be particularly useful with reduced musical forces during the pandemic. In August, Dunnewald released his *Sonata in A for Clarinet and Organ*. All of his works are found on his website, bryandunnewald.com or cordialpublications.com.



Bryan Dunnewald

Bryan Dunnewald's compositions are now published by **Cordial Publications** and are available at its online store. Dunnewald is a member of THE DIAPASON's 20 Under 30 Class of 2019.



Hal Pysher

Hal Pysher has retired after a career of 33 years at the Church of Bethesda-by-the-Sea, Palm Beach, Florida, as associate for liturgy and music. During his tenure, Pysher established and maintained a high standard of choral, congregational, and instrumental music and guided the worship ministries of a

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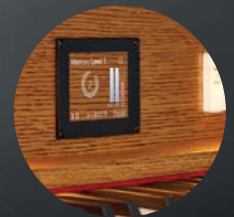
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Carillon Profile

Situated on a pleasant main street, just off historic Route 66, the carillon of Plainfield United Methodist Church, Plainfield, Illinois, began as a ten-bell chime dedicated in 1907. Cast by Meneely & Co. of Watervliet, New York, the chime spanned just over an octave with a flattened seventh. The sounds of the chime on Sunday mornings became an indelible part of the church, motivating the congregation to fund the necessary repairs to not only keep it in working order, but to expand its musical possibilities for another century of service.

In 2005, the entire church building was renovated and expanded. During this project, the instrument was assessed and determined to be unstable, while other structural deficiencies were found to compound the problem. With the one-hundredth anniversary of the chime on the horizon, the church spearheaded a fundraising campaign to repair and expand the instrument. The campaign started with generous, but comparatively modest, donations by church members.

As word of the project spread, two large donations were made, one from an attorney who grew up in the church and fondly remembered playing the bells as a child. The largest—and linchpin—donation came from the Parks Foundation, which was established at the bequest of two devoted members of the congregation. The successful campaign allowed for the expansion of the instrument to 18 bells, modification of the chimestand to match a baton carillon console, and repair of the structural problems. Eijsbouts of Asten, the Netherlands, cast the eight new bells to match the meantone tuning and design of the old, while Chime Master Systems of Sugar Grove, Ohio, installed them and performed the remainder of the work.

After this initial renovation and expansion, congregants donated additional funds in memory of deceased loved ones. The Parks Foundation stepped up once again and donated the remainder of the funds needed for five more bells and the automatic playing mechanism. In 2014, these additional bells brought the total bell count to 23, classifying the instrument as a carillon. Eijsbouts cast these bells, and Chime Master installed them and the automatic playing mechanism.

The carillon is currently played by guest musicians on special occasions and daily on autoplay. The church honors the original chime by



Plainfield United Methodist Church tower (photo credit: Kimberly Schafer)



Chime artifacts (photo credit: Larry Stephens)



Bells of the tower (photo credit: Kimberly Schafer)



The carillon clavier (photo credit: Larry Stephens)

displaying the original chimestand handles and other historical artifacts. The carillon complements the active Bellissimo Handbell choir that performs for Sunday services. ■

—*Kimberly Schafer, PhD*

Founder and Partner,

Community Bell Advocates, LLC

www.communitybelladvocates.com

communitybelladvocates@gmail.com

Appointments

Stuart Forster is appointed associate for music and liturgy at the Church of Bethesda-by-the-Sea, Palm Beach, Florida. He is the author of *Hymn Playing: A Modern Colloquium* (MorningStar Music Publishers), two volumes of hymn descants and accompaniments (Selah Publishing), and numerous anthems and hymn arrangements (Paraclete Press, St. James Music Press, MorningStar Music Publishers). Forster was previously director of music and organist at Christ Church, Cambridge, Massachusetts—the Episcopal Church in Harvard Square—for 21 years. He earned degrees from the University of Sydney, Yale University, and the Graduate Theological Foundation. He has made commercial recordings as soloist, accompanist, and conductor. For information: www.StuartAForster.com and www.bbts.org. ■



Stuart Forster

► **page 4**

large parish. He leaves a legacy of the dual-console, 109-rank Austin organ (Opus 2777), the Boar's Head and Yule Log Festival involving a cast of nearly 150, and numerous hymn arrangements and recordings.



James Kibbie

James Kibbie continues his annual tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an “audio holiday card.” This year’s recording, the 19th in the series, is Florence Price’s *Retrospection* (An Elf on a Moonbeam), available in MP3 format at www.umich.edu/~jkibbie.

Beverly Jerold Scheibert recently authored two articles published by *The Musical Times*: “A 1760 dream for better performance standards,” Autumn 2020, pages 85–99 (an anonymous writer in the *Kritische Briefe*, probably the J. S. Bach student J. F. Agricola, describes in detail a dream in which he visits a city with outstanding music practices and large-scale performances, implying that their own are inferior); and “Distinguishing between dotted notes and notes *inégales*,” Spring 2020, pages 61–76. For information: <http://themusicaltimes.blogspot.com/>.

Nunc Dimittis

Philip Klepfer Gehring, 94, died October 6, 2020, in Oak Park, Illinois. Born November 27, 1925, in Carlisle, Pennsylvania, he graduated from Carlisle High School in 1943. He studied for one year at Franklin and Marshall College, Lancaster, Pennsylvania, before interrupting his education for three



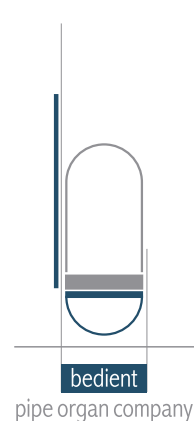
Philip Klepfer Gehring

years in the United States Navy as an ensign. Upon completion of service, he continued studies at Oberlin College and Conservatory of Music, Oberlin, Ohio, graduating with Bachelor of Arts and Bachelor of Music degrees in 1950. During this time, he was awarded prizes in theory and organ and was a student conductor of the college choir.

From 1950 until 1952, he served as organist and choirmaster for Kimball Memorial Lutheran Church, Kannapolis, North Carolina. On August 26, 1951, in Clear Lake, Iowa, he married Betty Burns. The following year, he began graduate studies at Syracuse University, Syracuse, New York, where he earned a Master of Music degree in 1955. His principal organ teachers were Bernard Wert, Fenner Douglas, and Arthur Poister. Composition teachers included Herbert Elwell and Ernst Bacon. He was a Fellow of the American Guild of Organists.

Philip Gehring was assistant professor of music and college organist at Davidson College, Davidson, North Carolina, from 1952 to 1958. He studied organ with André Marchal in France in 1957 under a grant from Southern Fellowships. He would later study with Harold Vogel and William Porter.

In 1958, Gehring joined the faculty of Valparaiso University, Valparaiso, Indiana. The university’s Memorial Chapel, since renamed the Chapel of the Resurrection, was opened that September and dedicated the following year, along with its large Schlicker organ that would become an iconic instrument in the American *Orgelbewegung* movement. There he taught organ, improvisation, and other subjects and served as university organist. During leaves from the university in 1960–1961 and 1962–1963 he pursued doctoral studies at Syracuse University with a grant from Danforth Teacher Study Grants, earning the Doctor of Philosophy degree in humanities in 1963 with a dissertation, “Improvisation in Contemporary Organ Playing.” In 1985, Gehring was named the first



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Frederick A. and Maize N. Reddel Professor of Music at Valparaiso University. That same year, he was elected an honorary alumnus of the institution. In 2010, the Institute of Liturgical Studies at the university awarded Gehring its second Christus Rex Award for significant contributions to Lutheran liturgical scholarship and renewal.

In 1970, Gehring won the national improvisation competition of the AGO, and the following year he participated by invitation in the International Organ Improvisation Competition in Haarlem, the Netherlands. He was a visiting scholar at Stanford University.

Gehring served on the national council of the AGO, was president of the Lutheran Society for Music, Worship, and the Arts, a predecessor to the Institute of Liturgical Studies, and vice

president of the international Lutheran church music organization, Ecclesia Cantans. His research was published in various journals, particularly on the subjects of performance practice in the organ works of Bach and on contemporary organ literature. As a composer, his organ and choral works were published by Concordia Publishing House, Augsburg-Fortress, MorningStar, Hinshaw, Brodt, and E. C. Schirmer.

Philip Gehring performed organ recitals and presented lectures and hymn festivals across the United States, including performances at three conventions of the AGO, as well as in Canada and Europe. He was represented by Phyllis Stringham Concert Management for many years. In 1982, he was a recitalist and judge for the Manchester (England) International

Organ Competition. He frequently appeared in performance with his wife, Betty, a violinist who also served on the faculty of Valparaiso University. Philip Gehring recorded two LPs: one on the Reddel Memorial Schlicker organ in the Valparaiso University chapel with works by Schumann, Pachelbel, Barber, and Read; and *An organ recital by Philip Gehring honoring Dr. Eugene Megerle*, recorded on the Link organ in the Stadtkirche of Schorndorf, Germany, and featuring works by Lübeck, Bach, Pepping, and Mendelssohn.

After retirement from Valparaiso University in 1989, he remained active as a composer and performer. From 1993 until 1996, he served as founding editor of *CrossAccent*, the journal of the Association of Lutheran Church Musicians. Annual Christmas letters

from the Gehrings included a freshly composed canon on a Christmas text. He and his wife Betty would move to Oak Park, Illinois, to be near children and grandchildren.

Philip Klepfer Gehring is survived by his wife, Betty; three children, Kristin Gehring and husband Walter Miller, Thomas Gehring, and Martin Gehring and wife Ruth Gehring; seven grandchildren and one great-grandchild. A memorial service will be held at a later date at First United Church, Oak Park, Illinois.

Allen Jay Sever, 91, died in Minneapolis on September 29. Born in Kansas City, Kansas, he graduated from the conservatory at Northwestern University, Evanston, Illinois, in 1951 with a double major in piano and organ. After serving in the Air Force, completing a

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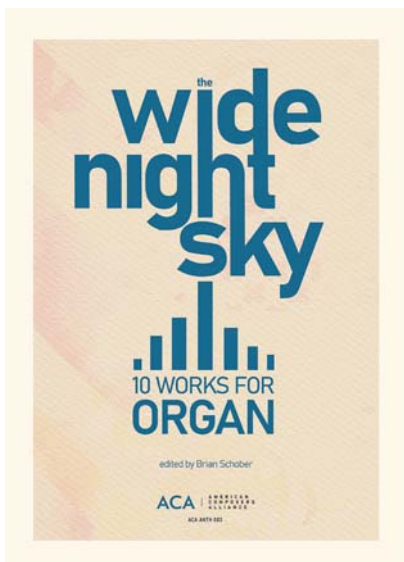


Allen Jay Sever

Master of Sacred Music degree at Union Theological Seminary, New York City, and studying on a Fulbright Scholarship at the Royal School of Church Music in England, Sever played the organ and directed the choir at West End Collegiate Church, New York, New York, for more than fifty years. He also played at Stephen Wise Free Synagogue for more than forty years and taught at the Manhattan School of Music and at Hebrew Union College. He was preceded in death by his wife Kathryn Cozine Sever.

Allen Jay Sever is survived by his two children, Alicia (Eric Johnson) Cozine and Kirk (Elizabeth Short) Cozine of Minneapolis, and two grandchildren, Owen and McLean. A celebration of his life will be held in Minneapolis in September 2021.

Publishers



The Wide Night Sky: Ten Works for Solo Organ

The American Composers Alliance announces a new organ publication: *The Wide Night Sky: Ten Works for Solo Organ* (\$65). The book contains works curated and edited by **Brian Schober** for performance and publication and first performed by him on February 23 at the Church of the Heavenly Rest, New York, New York. The concert is available on Spotify, YouTube, Apple Music, Amazon, Music, and other services. Works by Miriam Gideon, Thomas L. Reed, Nancy Van de Vate, Steven Christopher Sacco, and others are included. For further information: composers.com.

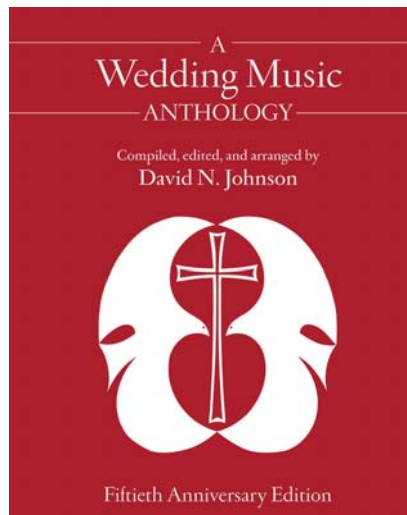


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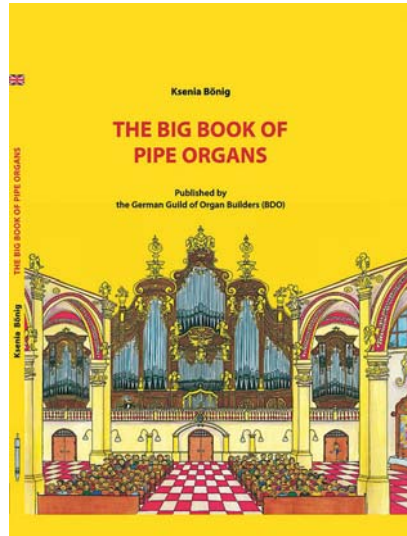
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A Wedding Music Anthology: Fiftieth Anniversary Edition

Augsburg Fortress announces new organ publications: *A Wedding Music Anthology: Fiftieth Anniversary Edition* (978-1-5064-6598-2, \$39), compiled, edited, and arranged by David N. Johnson; and *Ten Chorales in the Schübler Tradition Arranged from the Works of Johann Sebastian Bach* (978-1-5064-6921-8, \$30), edited by Marilyn Perkins Biery. For information: augsburgfortress.org.



Das Große Buch der Orgel (The Big Book of Pipe Organs)

Bund Deutscher Orgelbaumeister e.V. announces a new book, *Das Große Buch der Orgel (The Big Book of Pipe Organs)* (€19.50, plus shipping), available in English, German, French, Chinese, Japanese, or Korean. The 28-page (with two foldout pages), hardcover children's book features numerous basic illustrations as to how an organ is constructed in an organ factory. For information: deutscher-orgebau.de.

ClarNan Editions announces a new organ publication: *Music of Florence Beatrice Price, Complete Organ Works, Volume 5* (CN 114, \$35). Price (1887–1953) is noted as the first African-American woman successful as a classical composer; her first symphony was premiered at the Chicago World's Fair in 1933 by the Chicago Symphony Orchestra. A native of Little Rock, she graduated at the top of her class at the New England Conservatory in 1905 and made her career in Chicago, where she was a member of the Chicago Club of



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Florence Beatrice Price

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Volume 5 includes her *Passacaglia and Fugue* as well as six short pieces. All organ volumes are edited by **Calvert Johnson**, who also recorded the music in the first four volumes in *Chicago Renaissance Woman: Florence B. Price Organ Works* (Calcante CD0014).

The music can be obtained through Classical Vocal Reprints: www.classicalvocalreprints.com or 800/298-7474. The recording can be obtained from Calvert Johnson: calvertjohnson@gmail.com.

Hinshaw Music announces new choral publications: *Dust I Am* (319755, SATB, \$2.55), by Mark Miller; *Be Thou My Vision* (319765, SATB, \$2.55), by Valerie Showers Crescenz; *Now the Green Blade Rises* (319754, SATB, \$2.55), by Bradley Ellingboe; and *Love Alone* (319762, SATB, \$2.55), by Stan Pethel. For information: hinshawmusic.com.



Orgelkalender Deutschland 2021

Dr. J. Butz Musikverlag announces new organ publications: *Orgelwerke, Band II: 8 Kompositionen für Orgel manualiter* (2955, €14), by Andreas Willscher; *Fantasie und Fugue* (2961, €10), by Christian Heinrich Rinck, edited by Tobias Zuleger; and *Vier Transcriptionen aus dem Klavierwerk* (2965, €15), by Felix Mendelssohn Bartholdy, transcribed by Martin Schmedding. In addition, Butz offers its *Orgelkalender Deutschland 2021* (978-3-928412-89-6, €9.90), a calendar featuring photographs of organs by Jenny Setchell. For information: butz-verlag.de.

MorningStar Music Publishers announces a new publication for vocal solo: *Sing Praise!* (40-550, \$25). The book is a compilation of vocal solo material featured in *The Weekly*, the publisher's effort to reach out to churches with material suitable for the varied worship

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conditions encountered in the summer of 2020. Composers featured include Michael Burkhardt, Alfred V. Fedak, Zebulon Highben, and Karen Marroli. For information: morningstarmusic.com.



Organa Europæ 2021

Oberlin Librairie announces its *Organa Europæ 2021* calendar (\$36), featuring the photography of Pierre Marcel and accompanying text by Christian Lutz, with 13 organs from Belgium, Czech Republic, the Netherlands, Slovenia, Austria, France, Germany, Italy, Spain, and Switzerland. Payment is accepted by PayPal only. For information: www.oberlin.fr.

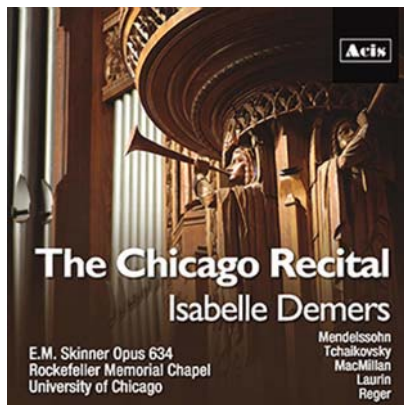


OHS Travel-Orgue 2021

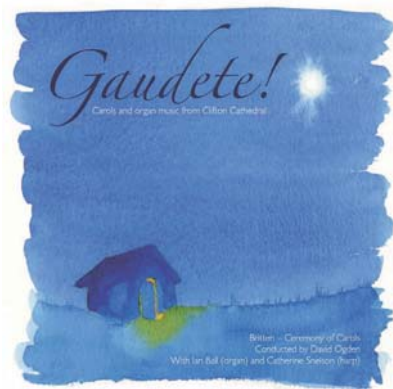
The Organ Historical Society announces its 2021 organ calendar: *OHS Travel-Orgue 2021* (\$25, \$21 for OHS members), with photography by **Len Levasseur**. The calendar includes previously unpublished photographs of OHS convention organs from Connecticut, Massachusetts, Ohio, Pennsylvania, and Washington, D.C., featuring the work of organbuilders such as E. & G.G. Hook & Hastings, Casavant Frères, Limitée, W. W. Kimball, Farrand & Votey, and more. For information: organhistoricalsociety.org.

Recordings

Acis announces new recordings. *The Chicago Recital* features **Isabelle Demers** performing on the organ of Rockefeller Memorial Chapel, University of Chicago, Illinois. The instrument was originally 1928 Skimmer Organ Company Opus 634, rebuilt in 2008 by the Schantz Organ Company to comprise four manuals, 132 ranks. Demers performs works by Mendelssohn, Tchaikovsky, MacMillan, Laurin, and Reger. For download and stream: <https://isabelledemers.hearnow.com>

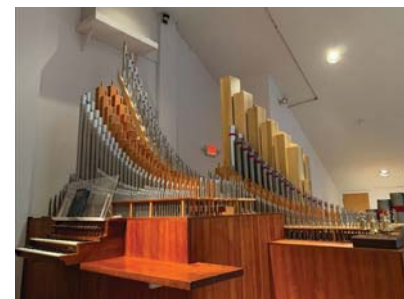


The Chicago Recital

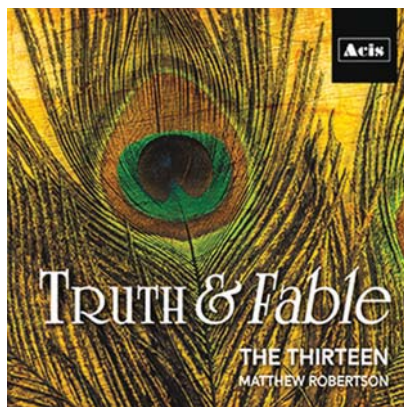


Gaudete! Carols & Organ Music from Clifton Cathedral

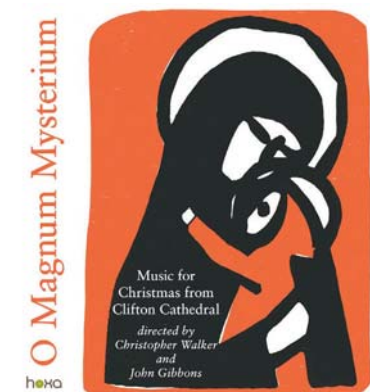
seven sonatas. The discs were recorded in the church of Saint-Louis de Saint Étienne, Haute-Loire, France (Londe organ), Temple de Boudry, Switzerland (Felsberg organ), and Temple du Foyer l'Âme, Paris (Blumenroeder organ). For information: encelade.net.



1956 Holtkamp organ, Montgomery United Methodist Church, Belle Mead, New Jersey (photo credit: John Bishop)



Truth & Fable



O Magnum Mysterium: Christmas Music from Clifton Cathedral



Longing for Home: The American Hymn Tradition



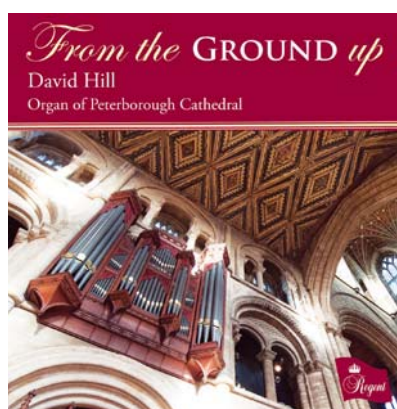
Halbert Gober Opus 5 in its original home, the former Lutheran Church of the Good Shepherd, Brooklyn, Ohio (photo credit: Halbert Gober)

Truth & Fable features The Thirteen in performance, directed by **Matthew Robertson**. The disc features the premiere recording of Daniel Elder's *Absalom* along with works by Ravel, Howells, Amy Beach, Vaughan Williams, and Stephen Paulus. For download and stream: <https://thethirteen.hearnow.com>.

To purchase either disc: amazon.com. For information: acisproductions.com.

Hoxa announces new recordings. *Gaudete! Carols & Organ Music from Clifton Cathedral* (HS970802) features the choir of the cathedral directed by **David Ogden**, with **Ian Ball**, organist, and **Catherine Snelson**, harpist. Works by Bach, Poulenc, Mathias, Brahms, Mendelssohn, and others are included.

O Magnum Mysterium: Christmas Music from Clifton Cathedral (HS071027) features the cathedral choir directed by **Christopher Walker** and **John Gibbons**. The disc includes works by Bach, Handl, Poulenc, d'Aquin, and others. For information: hoxa.net/hoxa-recordings.html.



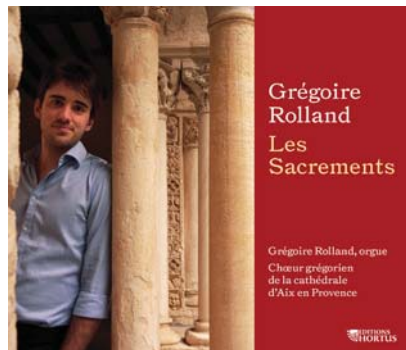
From the Ground Up

Regent Records announces new CDs. *Longing for Home: The American Hymn Tradition* (REGCD509, £10.64) features the choir of St. Peter's Church, St. Louis, Missouri, **David Sinden**, director, **Scott Roberts** and **Sinden**, organists, and **Mark Pye**, oboist. Composers featured include Dale Adelman, Craig Phillips, Martha Shaffer, Frank W. Boles, and John Ferguson.

From the Ground up (REGCD539, £10.64), features **David Hill** playing the William Hill organ of Peterborough Cathedral, UK, the first commercial solo organ recording of this instrument. The disc features works by Walter Alcock, Harvey Grace, Healy Willan, Herbert Murrill, and others. For information: regentrecords.com.

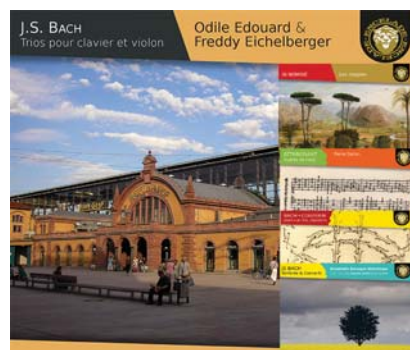
Industries, the Pedal 8' Quintadena was changed to an 8' Bourdon, the Manual II 8' Quintadena rescaled to a Gedackt, and a Glockenstern (front right) added by special request of Pastor Tony Godlefski.

Halbert Gober Opus 5, a two-manual, 24-stop organ built for Lutheran Church of the Good Shepherd, Brooklyn, Ohio, which has closed, was purchased by **Holy Angels Catholic Church**, Basehor, Kansas. Relocation by Organ Clearing House started on October 28. For information: organclearinghouse.com.



Les Sacraments

Editions Hortus announces a new recording: *Les Sacraments* (Hortus195, €15), featuring **Grégoire Rolland**, organist, with Choeur grégorien de la cathédrale d'Aix-en-Provence, France. The disc, recorded at St. Sauveur Cathedral in Aix-en-Provence, features a cycle of organ works composed by Rolland, inspired by chants related to the seven sacraments of the Catholic Church. The 1854/1880/1917 Ducroquet/Cavaillé-Coll/Merklin organ with an 18th-century case by Isnard was restored by Jean Dunand in 1972. For further information: editionshortus.com.



Trios for Keyboard and Violin: Works by Johann Sebastian Bach

L'Encelade announces a new CD: *Trios for Keyboard and Violin: Works by Johann Sebastian Bach* (3 CDs, ECL1704, €33). The disc features **Freddy Eichelberger**, organist, and **Odile Edouard**, violinist, performing

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Passing eras

My mother's grandmother died in Boston in 1959 when I was three years old. I have a dim memory of her and of sitting in the kitchen of her apartment in Boston's Back Bay at the time of her death, where I was served Cheerios with blue milk, food coloring added by her maid. Granny Reynolds was born in 1867 and remembered her grandmother who was born in 1779. As I grew up, my grandfather made a point of reminding my parents and me of that to keep the milky memory alive. Now, in my early sixties in 2020, I can claim to remember a family member who remembers a family member born during the Revolutionary War. Mozart was twenty-three years old.

Jason McKown (1906–1989) was an old Skinner man. I met him in 1987 when I was engaged to care for the Skinner and Aeolian-Skinner organs at Trinity Church, Copley Square, in Boston (a few blocks from Granny Reynolds's apartment), where Jason had been organ curatur for fifty years. He was eighty-one years old and spry as a cat, easily negotiating the tall ladders and narrow walkboards, but he was eager to retire so he introduced me to another of his clients, The First Church of Christ, Scientist, in Boston, home to the monumental Aeolian-Skinner organ with over two-hundred-forty ranks.

Jason had been caring for that organ since it was installed in 1952, and in order to ensure a smooth transition after I was appointed, the church retained Jason for six months to help me learn the ropes. And some ropes they were. Forty-one ranks of reeds (including a full-length 32' Kontrafagott and 5½' Quinte Trompette in the Swell), over a hundred ranks of mixtures (including some harmonic doozies with 7ths and 9ths), and nearly fifty independent ranks in the Pedal. It is a model of engineering, three stories tall and three chambers wide behind an acre of gold-leafed façade pipes. Jason patiently shared his approach to the instrument, its strengths and weaknesses, and the history of repairs and adjustments. We were together at the organ all day every Wednesday for those six months, with Jason leading me around as he offered his hints and insights. After more than sixty years as a tuner, he was an accomplished keyholder.

Shortly before I started at The Mother Church, Ronald Poll of Salt Lake City had been contracted to install a solid-state switching and combination action supplied by Solid State Logic. Ron was the brother of Robert Poll, curator of the huge Aeolian-Skinner organ at the Mormon Tabernacle, and had just completed a similar project there. As Ron started installing the hardware at the various switching stations throughout the organ, I was still maintaining the extensive electro-pneumatic electrical system for its last few months of operation, and I quickly became familiar with one of the weaknesses Jason had mentioned. The machine-formed silver contacts in the vertical gang switches were breaking and falling like pine needles in the forest. There were scores of those switches operating windchest cutouts, single ranks with independent actions, couplers, offset bass chests, and the scores of magical effects found in a huge organ.

When the contacts were manufactured, the bends were formed too crisply, and the wires broke at the bends, with new failures appearing every week. What happened when they fell? They got tangled in the contacts below them and caused cluster-ciphers of five or six notes, terrible interruptions to the marvelous playing of Dr. Thomas Richner,



1952 Aeolian-Skinner Opus 1203, The Mother Church Extension, The First Church of Christ, Scientist, Boston, Massachusetts (photo credit: William T. Van Pelt)

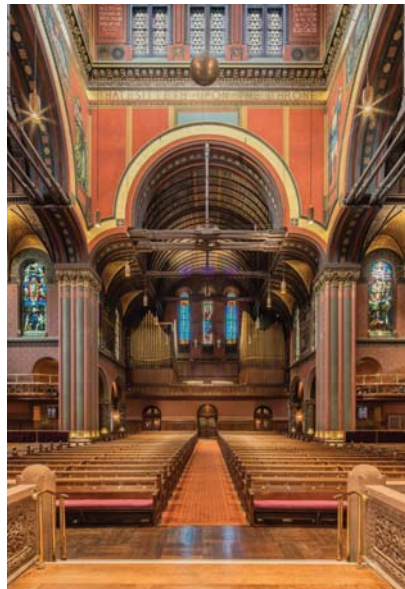
organist of the church, known to generations of students and admirers as Uncle T. "Peepee" (he called everyone Peepee), he'd say, "there's a little problem in the Pedal Ophicleide." Some little problem, when a half-dozen notes sounded as one in a stop like that! One afternoon, I was pointing out to Jason how the rows of transistors on the big switching panels compared to the rows of contacts I was so busy repairing. He shook his head and said quietly, "this is for you young guys."

During those months, as Jason and I shared lunches and coffee breaks, he told stories from his past. He remembered seeing the 32' Double Open Wood Diapason from the Hutchings organ in Boston's Symphony Hall, across Massachusetts Avenue from The Mother Church, chain-sawed into pieces and stacked on the sidewalk to make way for the new Aeolian-Skinner organ (Opus 1134, 1947). He remembered talking with Marcel Dupré as the great French organist prepared a recital at King's Chapel in Boston (Aeolian-Skinner Opus 170-A, 1946), asking how often the Cavallé-Coll organ at St. Sulpice was tuned. "Not until the next cleaning." Jason was a direct connection between Marcel Dupré and me.

Jason recommended me to a dozen or so other churches, one of which was especially meaningful. The Congregational Church of West Medford, Massachusetts, was home to Skinner Organ Company's Opus 692 (1928), a lovely instrument with fourteen ranks. Jason was twenty-two years old when he worked on that installation, under the personal supervision of his employer, Ernest Skinner. The organ was fifty-nine years old when I became the second technician to care for it. Jason was a direct connection between Mr. Skinner and me.

Jason McKown and his wife Ruth were devoted members of Centre Methodist Church in Malden, Massachusetts, where the Bauhaus sanctuary housed a 1973 three-manual Casavant with a harsh angular case design. Jason did not much like that organ, but he maintained it until the end of his life with all the care and skill he gave to his favorite Skinner organs. In those days I drove an eight-passenger van; I ferried a carload of people from The Mother Church to attend his funeral in 1989.

Centre Methodist Church closed in 2007. The Organ Clearing House sold and moved the Casavant organ to Salisbury Presbyterian Church in Midlothian, Virginia. A new case was designed and built by QLF Organ Components, a subsidiary of Lively-Fulcher Organbuilders.



Trinity Church, Copley Square, Boston, Massachusetts: gallery organ, 1924 Skinner Organ Company Opus 573; chancel organ, 1956 Aeolian-Skinner Opus 573-A (photo credit: Len Levasseur)

Jason was not generous with his comments about the original Casavant case design. I think he would have liked the new one.

Chapters

My friendship with Jason spans eras. I was in my early thirties when I knew him, and over thirty years after his death, I value that he was my personal connection to Ernest Skinner. I admire his longevity, diligence, and devotion to the organs in his care, and I was influenced by his respect especially for Mr. Skinner's genius. Though he knew it was too late for him to learn about solid-state organ controls, he was open to the new technology being installed in The Mother Church organ. Stories like the destruction of the old Symphony Hall organ told of how he had witnessed deep change in the name of progress.

When Jason first worked at The Mother Church, the fifteen-acre site included the Original Edifice (1894), the first church building built by Mary Baker Eddy, the founder of Christian Science; "The Extension," the marvelous domed wedding cake of a building (1906) that seats 3,000; and the Publishing Society, home of the renowned international newspaper, *The Christian Science Monitor*. The site was transformed in 1971 with the construction of the new Christian Science Plaza with three new significant buildings, including a twenty-six-story administration building and a seven-hundred-foot reflecting pool, and the entire plaza was paved with bricks. Jason had been friends with the man whose life work was the creation and care of an extensive rose garden next to the church along Huntington Avenue. When the plaza was built, the rose garden was destroyed. Jason told sweetly of the heartbreak of his friend seeing his life's work disappear.

Progress

I am a loyal fan of Patrick O'Brian's marvelous series of novels about the British Navy during the Napoleonic Wars. I have audio recordings of all twenty-one books and often listen to passages in my workshop or as I drive. Captain Jack Aubrey, one of the central characters, is a skillful and courageous frigate captain, and his friend Stephen Maturin is a physician who travels on Jack's ships as surgeon, which serves as cover for his central activity as a member of Naval Intelligence. Jack plays the violin, well enough to tackle the Bach



Black Hill Central Railroad, Hill City, South Dakota, the "1880 train" (photo credit: David Salmen)

Chaconne in D Minor, and Stephen plays the cello. As they sail around the world, they play the classics together deep into the night. Jack distinguished between his sea-going fiddle and the precious Amati that he kept at home. One night as they were tuning their strings, Jack's steward Killick griped to the steward's mate, "Scrape, scrape, screech, screech, and never a tune you can sing to, not if you were drunk as Davie's sow." Those stories are rife with adventure and intrigue. O'Brian was a devoted student of that history, writing dialogue using two-hundred-year-old figures of speech, and for this enthusiastic sailor, he accurately and dramatically describes the act and art of sailing big ships.

As the wars dragged on toward 1815, steam-powered ships were being introduced. It was easy for Jack to understand the advantages of steam power, allowing a ship to sail directly into the wind or without any wind at all. Guns could be mounted facing straight forward and backward, while sailing ships were encumbered by sails and rigging in both those directions and limited to firing broadsides. If your ship had steam power, you had an immense advantage over sail; if you were sailing and encountered an enemy in a steamship, you were in grave peril. Nonetheless, one tradition-bound and slightly drunken admiral lamented loudly about the Navy contemplating losing its skillful sailors to "a hoard of mechanics."

Steam locomotives powered railroads from the early nineteenth century through the middle of the twentieth. Diesel powered (and diesel-electric) locomotives were first introduced around 1930. By around 1950, diesel locomotives were more powerful, more economical to maintain and operate, and safer than those powered by steam, and steam locomotives became a thing of the past. Many engineers revered the elegance of steam machinery and regretted their demise, but today with few exceptions, steam locomotives are limited to historical exhibits and attractions, and a troupe of hobbyist organbuilders I know.

Friends of ours have a huge old iron cook stove in their kitchen. Susan is a virtuoso with the cooktop lids, lifting them as she converses to drop in a log or two. She manages different levels of heat from one side to another and has pots of savory smelling stuff simmering away. The hulking thing sure does make the kitchen toasty warm on a cold night, but she uses the modern gas cooktop mounted in the counter for most of the cooking. Her curmudgeonly husband



(photo credit: Félix Müller)

Barnaby thinks food tastes better from the wood stove, but he does not cook, ever, and Susan has her way. “Barnaby, have another bourbon.”

Charles-Marie Widor was organist at Saint-Sulpice in Paris for sixty-three years. Something like halfway through his tenure the first electric blower was installed on the Cavaillé-Coll organ. By then he had written the ten organ symphonies that are the backbone of his output, played for thousands of Masses, hundreds of concerts, hundreds of funerals, weddings, and festivals. He must have spent thousands of additional hours at the organ practicing and teaching. Through all of that, the hundred-stop organ was pumped by human power. What a liberation it must have been for him to climb the steps to the organ loft, switch on the power, and play to an empty church using all the wind he wanted.

There are a number of modern mechanical-action organs built under classic inspiration that are pumped by reconstructions of ancient human-powered systems, and in the late 1990s I restored an organ built in 1868 by E. & G. G. Hook (when my great-grandmother was one year old), including restoring the hand pumping system. Yuko Hayashi, the revered long-time professor of organ at the New England Conservatory of Music, brought her organ classes to that church so they could experience hand-powered organ wind, comparing both sources of wind playing the same passage of music. It is a fascinating study, helping us to understand just how music sounded when played centuries ago, but I doubt many of us would forsake the convenience and stability of the electric blower.

The passage of steam-powered ships and locomotives, Susan and Barnaby's woodstove, and Widor's hand-pumped organ are all examples of innovations replacing “the old way.” Many pipe organ professionals and enthusiasts are admirers of the old way. “If God intended us to have more than four general pistons, Mr. Skinner would have given us five.” But today's conversation is not about venerable electro-pneumatic organs being replaced by modern trackers, and it's not about historic tracker organs being replaced by modern electro-pneumatic instruments. It's about the future of the organ, the future of all organs.

We can't save them all.

In the 1920s, American pipe organ builders were producing twenty-five hundred new organs each year. Suburban churches had sixty voice choirs and sixty-stop organs, and a thousand place settings of monogrammed china. Those churches now have dwindling congregations, staggering fuel bills, and leaky roofs. In a world weakened by epidemic, smaller, weaker parishes are struggling like never before, and pipe organs are coming on the market like fireworks on the fourth of July. Hundreds of organs, many of them priceless historic artifacts, are glutting a market in which churches choose between pipe organs, electronic instruments, or no organ-based music at all.

My desk at the Organ Clearing House is proof of that. My inbox is full of pleas to “save this beautiful organ.” We can place only a fraction of the available instruments, and it is hard to justify encouraging a church to purchase an organ of poor quality and doubtful musical interest when so many wonderful organs are available. Once it was hard for me to condemn an organ to the knacker's yard, but I have gotten over it. I know that there is a finite amount of money spent in the United States each year on pipe organs,

and it feels like smart duty to see that as little as possible is spent on lesser organs. If we are going to have fewer organs, they might as well be the best.

An unwanted pipe organ is among the greatest of white elephants. This applies to instruments of high pedigree and important historical value as much as to small, simple, ordinary instruments. When progress means that a building has to go, whatever is inside goes with it. If it is a historical home with a beautiful organ, when time's up, time's up. If it is a spectacular church building, ravaged by time and weather and failing budgets, whatever is inside goes with it.

If you learn that a church in your neighborhood is planning to close, encourage them to think right away of the artifacts that should be saved. Pipe organs, stained-glass windows, and liturgical furnishings can all be preserved and relocated, but it takes time. If my first contact about an available organ is from the real-estate developer who bought the building and plans to gut the interior in two weeks, there is no hope. As it takes years for a church to decide to

commission a new organ, it takes years for a congregation to embrace the idea of disbanding. Plan ahead.

Most importantly, we must care for our profession. Colleague organbuilders and organists must project their work in the music of the church as a rich gift. We have received our talents as gifts. It is our responsibility to nurture those talents and share them with the people in our churches, those in the pews, and those around the table at weekly staff meetings. Make them love what you do. I am tired of seeing memes showing the Dowager Countess of Grantham with pursed lips, saying that people who think the organ is too loud “don't have any taste.” I am tired of seeing images of gag stop knobs engraved with “Rector Ejector,” or “Cut Pulpit Mic.” They may be good for a smirk between organists, but they imply an underlying disrespect that is not good for our future.

An organist accepting a new position “if there will be a new organ” is an affront to church music. Maybe the place should have a new organ, but that should be the collective decision of a

generous and worshipful community with the support and encouragement of the musicians, not an arrogant demand. You likely know more about church music than those around you, but with your help, they can love it as much as you do. That is what honors the links between you and the centuries-old procession of brilliance which is the heritage of our music and our instruments. That's our future. ■

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Towards a pedal method

I recently decided that over the next few months, I will work on writing a stand-alone pedal-playing method, and much of it will draw on what I have written in *THE DIAPASON*. My columns from November 2007 through February 2008 constituted a discussion of teaching pedal playing intended to be read by teachers. The June 2009 column presented thoughts about use of heels. The columns from January through May 2013 revisited pedal playing, this time in a way that was directed at students. These latter columns come close to adding up to the pedal method that I am now contemplating. This version, however, will differ from the sum of those columns in several ways: it will be longer and will include more exercises and excerpts from pieces.

In this month's column I again discuss pedal playing and pedal teaching. I will not canvass all of my specific thoughts about teaching in any detail, as I have done that previously. I will go through a summary of some of those thoughts, with particular references to ways I have somewhat reshaped my approach over the last several years. That reshaping is probably more "meta" than "nitty-gritty."

My set of techniques for helping students to become comfortable negotiating the pedal keyboard has not changed much. When I was developing these techniques years ago I felt after a certain period of thought and discovery that it worked well; I still feel that. But there are details that I have rethought, and there are aspects of somewhat more advanced pedal playing to which I want to give more attention and more space in the forthcoming method than I did in those columns. I also think that I know more now than I did when I first began to formulate my approach (thirty years ago or so) or when I wrote my columns on the subject (seven to thirteen years ago) about how to present some of the ideas in ways that will engage and help the greatest number and variety of students.

My earliest memories of my own attempts to learn to play with my feet as well as my early attempts to teach pedal technique revolve around the notion that pedal playing is difficult. It is difficult. But I also suspected early on, and still believe, that it often presents itself to people as even more difficult than it is, perhaps in the wrong ways. It seems awkward or unnatural rather than just something that properly requires a lot of practice and dedication. I have mentioned here more than once before that I was a late bloomer as a playing and performing musician. Thinking back now, I realize that for many years my pedal playing lagged behind the rest of what I was trying to do as an organist and harpsichordist. At least all through high school, I found pedal playing awkward and uncomfortable. And beginning at least that early, long before I was any sort of teacher, I encountered people who told me that they had given up trying to play organ because they found

pedal playing too awkward: they could not believe they would ever get to a place where they could be comfortable with it. In my zeal for playing the organ I reacted to this as a tragedy. For some of the people involved it probably was a tragedy, in that they were led into passing up something that could have become a valuable part of their lives. This stayed with me and was part of my impetus for becoming an organ teacher.

Over the last few years I have noticed that my pedal playing has been the most robust part of my playing. In juggling harpsichord and organ performance I sometimes go for as much as several months without practicing organ very much or playing pedals at all. The first time that I then sit down at an organ after an extended time away there is never any rust in my pedal technique, in fact it feels well-rested rather than creaky. This certainly does not prove that my technical approach to playing is better than any other approach, but it does suggest that it is not worse.

This reminds me of the situation that prevailed for so many centuries, when getting to the organ to practice was a difficult enough proposition that most organists did most of their practicing on manuals-only instruments at home. They then needed to have a pedal technique that could be called upon as needed on short notice. Some organists had access to pedal clavichords, pedal harpsichords, and pedal pianos, but that was very far from universal. Here is a speculative thought: is there a correlation between the development of winding systems that allowed organists to practice without having to enlist an assistant and a boost in the type and level of virtuosity that could be expected of pedal playing?

My approach to teaching pedal playing arose more or less in sync with my efforts to improve my own pedal facility during and shortly before and after my graduate school years. The foundation of the approach is that everything about playing should be physically comfortable. This highlights the crucial difference between two ways of approaching something difficult. Pedal playing is, along with most music making, difficult in that it requires a lot of well-targeted work. No one should expect to become adept at playing pedals without putting in many practice hours; one should expect to find the process sometimes arduous or daunting. However, there is no reason to expect it to feel unnatural or awkward or to accept it if it does.

None of the people I have met who have told me they gave up organ playing because they could not get comfortable with pedals ever say that they simply did not want to put in any work. They say that they cannot get their bodies to do the things that are required to grapple with the pedals or some of the things they had been told were required. Some of this may have to do with being asked to keep one's knees and heels together much of the time. I sympathize with this concern, since I cannot sit on an organ bench with my knees together for even a few seconds without experiencing back pain and overall physical tension. However, I sympathize with what I take to be the impetus for directing students to sit in a particular position. It is part of a system for learning to find notes reliably and to be able to play with confidence. The question is whether this is the best system or is necessary for all or any students. An approach that starts with a specific physical requirement like this tends to act as a gatekeeper, weeding out people for whom it does not work. I believe that is the strongest reason for only embracing

it if it is absolutely necessary. It is not the worst tragedy that we encounter when someone who might have entered the world of organ playing is turned aside from doing so, but it is a tragedy.

What about the practical side of learning to negotiate a pedal keyboard? There are three ways to find the next note in a pedal passage: 1) by discerning where that note is in relation to the note that you most recently played in the same foot regardless of whether there have been intervening notes in the other foot; 2) by discerning where the note is in relation to the note you most recently played in the other foot; and 3) by discerning where the note is in relation to where you are sitting on the bench. The impetus for asking students to keep themselves in a specific set posture while playing is an emphasis on the second of these. It seems to me that, although sometimes useful, the awareness of where each foot in itself has been and is going is the most efficient and reliable of these techniques. I developed a set of exercises and practice techniques for training this.

I will not go through all details here, but I do mention some questions that I have and some ways in which I want to rethink things a little bit, or to supplement the ways in which I have thought about this in the past. Have I placed too little emphasis on #2 while believing that some others have placed too much emphasis on it? In my own playing I rely on #1, but am I right to do so? I think so: it seems to work for me. But does my personal emphasis on that technique bias me towards emphasizing it too much in teaching? What about #3? This is sort of an analogue to "perfect pitch"—just hit the note from scratch. I have always been a bit distrustful of this, and I have tended to de-emphasize it. I wonder if I should think a bit more than I have in the past about ways of training this sense, at least so that it can be an always-available backup. (Playing a note with the heel when you have just played a different note with the toe or vice versa is a special and important case of #2.)

How much does all of this vary from student to student? How much does it vary from one sort of repertoire to another or from one instrument to another?

Notice that I am not even mentioning: 4) looking at the feet and 5) feeling around for easy-to-find keys and then using them as guideposts for the notes that one wants to play. I am generally skeptical about looking. It can sometimes work in the moment, but it is dangerous to use it as a technique for making finding notes seem easy during anything remotely like the beginning learning stage. Every time a student finds a note by looking, they pass up a chance to become a more skillful and secure pedal player. Looking can become a habit. And when it is a strong habit it can get disconnected from the business of finding the next note. It is not uncommon to see someone look down at their feet quickly and still play the wrong note. Looking at the feet also creates a perpetual risk of getting lost in the score. It is not impossible that a given player can incorporate some looking as a successful part of pedal playing. I need to consider how to characterize this situation.

Concerning #5, I feel strongly that this is a bad idea, except perhaps as an occasional emergency measure. Any use of this technique during the beginning learning stage can actually make it close to impossible to get away from needing it. And since it requires extra gestures and time it can force slower tempos than would otherwise be necessary. It

can also tamper with a player's sense of rhythm and timing. However, I once had a student who came to me after decades of playing who found every note this way, who therefore made exactly twice as many gestures with her feet as she would have had to, but who was so adept at it that it did not create any trouble at all. That is, it did not create hesitation, insecurity, or inaccuracy. It did place an upper limit on her tempos. I need to continue to consider how to address this when writing for students.

Concerning proper organ shoes, they should be comfortable; they should be light enough that keeping them up in the air is not a burden; and they should not be inclined to slip off or around in such a way that the player has to clutch at them with the toes to keep them on. When I was first trying to learn to play pedals I tended to use old-fashioned men's dress shoes. These were uncomfortable and much too heavy. Each of my organ teachers gave me an indescribably vast amount of help, input, and encouragement, as I have written about over the years. But none of them ever said anything about shoes. Eventually I noticed that my ankles and leg muscles were perpetually tired and sore. I tried a number of lighter, more supple shoes. I have wide feet, and, in those days, it was difficult to find anything just right. But the heaviness was worse than any other sort of compromise would have been.

For many years now I have played organ in New Balance walking shoes. For me, they are amazingly comfortable, light, wide enough, etc. Thinking of those shoes puts me in mind of another big issue. What about built-up heels? They can assist in heel playing, but they can impede certain sorts of foot crossing. I think that the extent to which built-up heels are necessary is influenced by certain things about foot position and foot flexibility that vary from person to person and also vary depending on technical choices. In preparing to write this method, should I revisit various different sorts of shoes, maybe purpose-designed organ shoes? These are now available to fit my wide feet, which was certainly not the case in the early 1970s! If I do this, I will be coming at those shoes through a filter of unfamiliarity that would not be there for a student who started out with them.

Marcel Dupré wrote in his memoirs that he answered the question, "Avec quels souliers jouez-vous de la pédale?" ("With what shoes do you play pedals?"), with "with my own." Various eyewitnesses have testified that he indeed played in his everyday shoes, not normally changing shoes between walking in and playing. What about this latter practice? I certainly know people who consider it to be unacceptable to track outside dust and dirt onto a pedal keyboard. But here is a venerable precedent for doing so! Is it enough to sort of dust off the shoes? Is this something that I should write about in the method?

As much as I always enjoy getting feedback from readers, in this case such feedback could be especially useful and interesting. What do you think should be included in a pedal method? Did you happen to read my earlier pedal columns? Did you find them helpful? Do you have anything from your own experience either learning or teaching pedal playing that you think might inform such a book? I would love to hear from you. ■

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Deltiology:¹ an Early Twentieth-Century Postcard Tour of American Pipe Organs

By Stephen L. Pinel

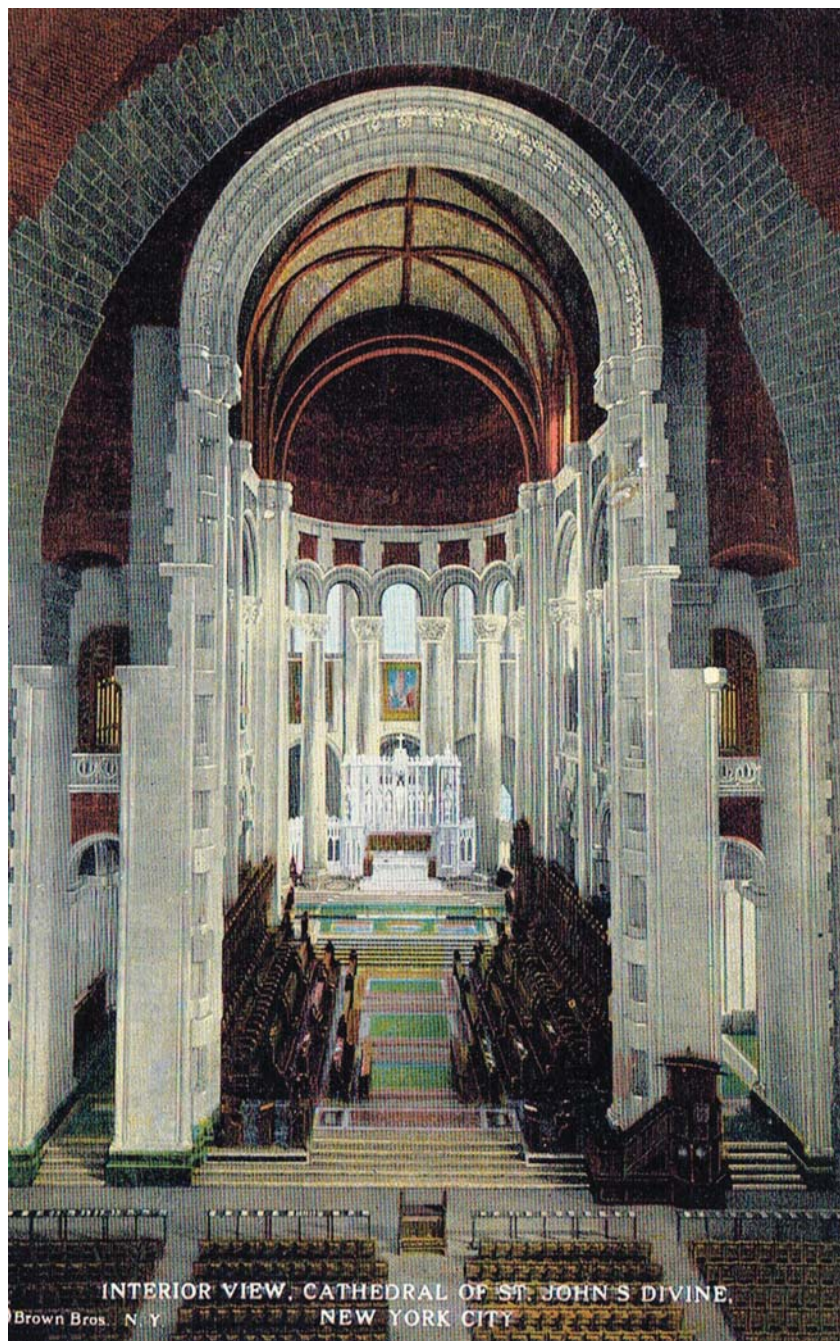


Illustration 1: the interior of the Cathedral of Saint John the Divine, New York City, and Ernest M. Skinner Company Opus 150, completed in 1910 (All cards that accompany this article are from the author's collection)

In 1984, William T. Van Pelt, then the executive director of the Organ Historical Society, wrote in *The Tracker*:

Concomitant to the popularity of photography at the end of the nineteenth century was the blossoming of picture postcards that fortuitously embraced organs and church interiors among a wide range of subjects. Cards provide the examples we need to study architectonics and the visual evolution of organs, as well as traits of contemporary builders and their instruments. In some cases, a card represents the only remaining record of an organ's existence.²

An accomplished photographer, Van Pelt had an uncanny awareness of the pipe organ as an entity of visual art. Like fine furniture, painting, sculpture, or any other form of high art, organ cases designed by organbuilders are distinctive and have identifiable characteristics. Cognizant of their usefulness for study,

Van Pelt challenged the members of the OHS to search local antique and book stores for postcards showing vintage pipe organs. By the time his article was prepared for publication, ten society members had submitted more than a hundred cards. Sixteen were chosen to illustrate the article.³ In the thirty-five years since his article appeared, hundreds of organ postcards have surfaced, showing a wide variety of instruments by dozens of American organbuilders.

For context, some fundamentals of postcards may be informative. Cards are usually printed on thick paper or thin cardboard and measure approximately 3½ by 5½ inches. An image appears on the front, while the back is bifurcated—a message is written on the left with the address on the right. When mailed, postcards usually have a lesser rate than first-class postage, so they are slightly less



Illustration 2: the Newberry Memorial Organ in Woolsey Hall, Yale University, New Haven, Connecticut

expensive to send. Cards are often used to convey short messages, share memories of distinctive locations, or advertise events. Postcards differ from postal cards—the latter refers to those “special” cards issued by the postal service with the “stamp” already in place. Only the post office can issue postal cards. During the first four decades of the twentieth century, postcards cost a penny to mail, and were often called “penny postcards.”

While a few postcards were issued during the nineteenth century, it was not until the United States Congress passed the Private Mailing Card Act of May 19, 1898, that private individuals, companies, vacation destinations, and ecclesiastical organizations were permitted to print and distribute postcards. Previously, the United States Post Office held the monopoly. The heyday of the postcard was between 1900 and 1945, and one has

only to type “postcard” into eBay.com to locate tens of thousands of cards, covering every imaginable topic the world over. Postcards are inexpensive, highly collectable, and an entire subculture has evolved around them at “swap meets” and shows of ephemera. The research value of old cards is that the subject matter may have changed or disappeared,⁴ and the images they display are often not found elsewhere. Stated directly, postcards are primary source documents.

There were several types of postcards. The earliest, published during the period 1900 to 1910, had a small black and white image on the front, surrounded by a white border. The address was written on the back, and if a message was included, it had to be written on the front of the card beside the image. In March 1907, the “divided back” was unveiled. This allowed for the message and the address



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American pipe organ history



Illustration 3: a three-manual organ built by John Brown in 1906 in the gallery of the Cathedral of the Sacred Heart, Richmond, Virginia

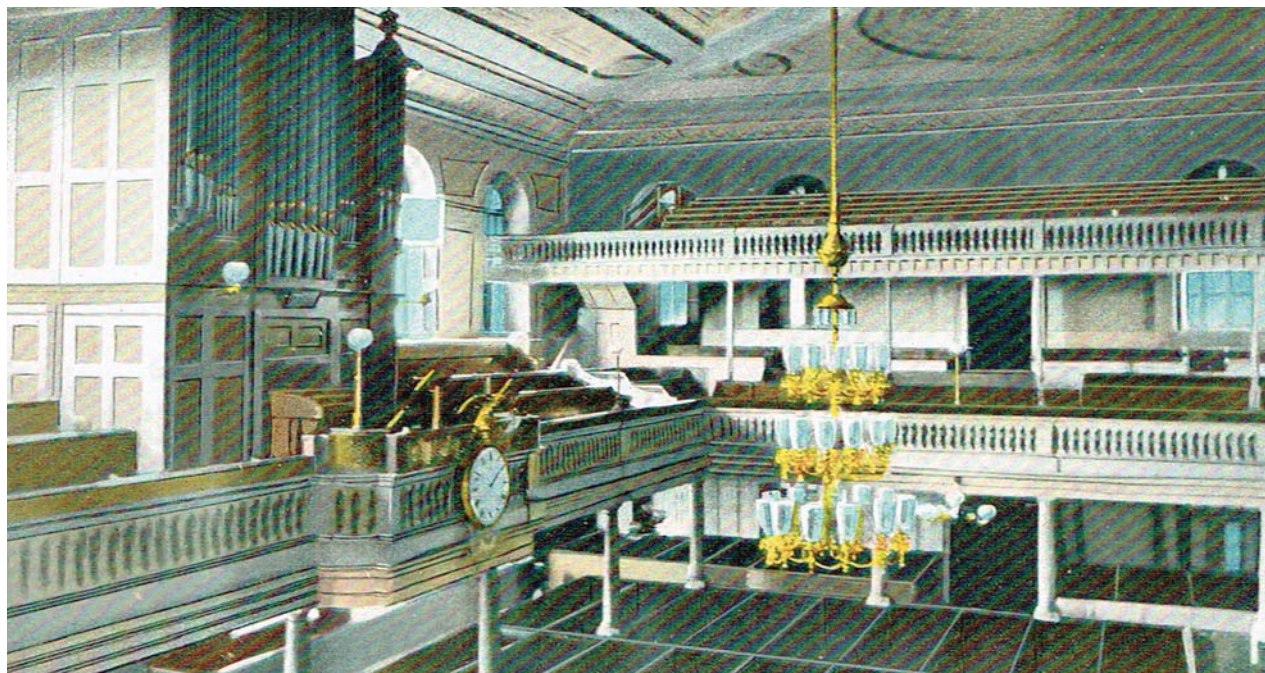


Illustration 4: the interior of Old South Church in Boston showing an 1822 organ by Thomas Elliot, as rebuilt by E. & G. G. Hook of Boston in 1859



Illustration 5: the 1872 organ, likely by Geo. Stevens, East Cambridge, Massachusetts, in the front of the Washington Street Methodist Episcopal Church, Petersburg, Virginia



Illustration 6: the interior of Trinity Episcopal Church, Watertown, New York, showing Johnson & Son Opus 856, 1898

to be written on the back, but freed the entire front of the card for the image. By 1910, postcards began to be published in color and were immediately mass-produced in huge quantities. About 1930, "linen" post cards first appeared. Those were printed on card stock with high-rag content, but the pressing of a

machine gave the impression that the image was printed on linen. The most desirable cards dating from the first decades of the twentieth century were actual photographs, published on photographic paper. Those cards frequently carry high-quality images in keen focus and are eagerly sought by collectors. The

final type, called the "chrome" postcard, came into circulation about 1950. They are published from a color photograph and have a shiny, glossy finish. Chrome cards are the type most often found today in souvenir shops.⁵

There are many ways to identify and date postcards. Some images are fully identified on the card itself. Other clues may be deduced from the postmark, since a card was often mailed from its place of origin and a date usually accompanies the postmark. Obviously, the card must pre-date the postmark. Moreover, the image may offer clues to identify the card. Many of the pipe organs pictured on postcards during the first decades of the twentieth century were new when the cards were issued. Organs were expensive, and some organ cards were produced immediately after a new instrument was installed. A few cards actually declare: "Our new pipe

organ!" Finally, the style of the stamp may help to narrow the date if the postmark is either faint or incomplete. The post office redesigned stamps every few years. The older cards usually have a one-cent "Franklin," while by the second decade of the twentieth century it was a one-cent "Washington."

American organbuilders soon realized the reward of using postcards for promotion. The Estey Organ Co. in Brattleboro, Vermont, the Votteler-Hettche Organ Co. in Cleveland, Ohio, and the Wicks Organ Co. in Highland, Illinois (among others), distributed organ postcards. They were an inexpensive way to advertise recent installations and simultaneously impressed prospective customers. Estey was especially prolific with this method of marketing: several dozen organ cards issued by the firm have been gathered over the years. Sometimes those cards represent an important

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Illustration 7: organ by Wicks Organ Co., Opus 8, 1909, installed in the German Ev. St. Petri Church, Okawville, Illinois



Illustration 8: promotional postcard issued by Votteler-Hettiche Organ Co. showing an organ in First Methodist Episcopal Church, Petoskey, Michigan

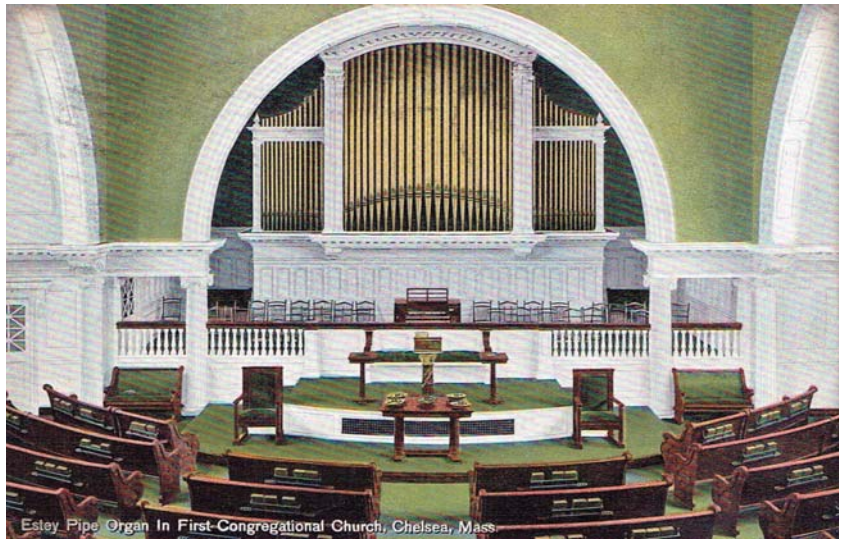
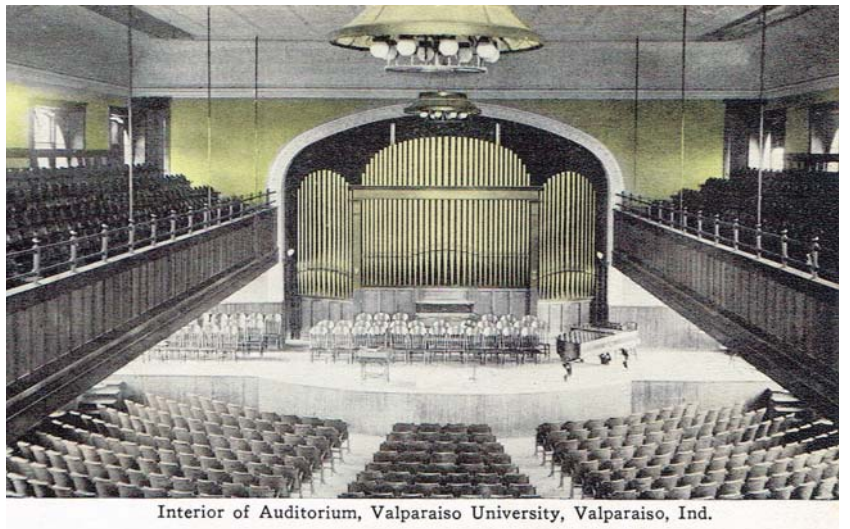


Illustration 9: Estey Organ Co. Opus 505, 1907, in the First Congregational Church, Chelsea, Massachusetts



Interior of Auditorium, Valparaiso University, Valparaiso, Ind.

Illustration 10: a two-manual organ by W. W. Kimball Co. of Chicago in the auditorium, Valparaiso University, Valparaiso, Indiana

historical record because the organs they illustrate are now lost to history.

Some postcard organs are well known. This card (**Illustration 1**) was mailed from New York City to West Stockbridge, Massachusetts, on April 20, 1929, and shows the interior of the Cathedral of Saint John the Divine at 110th Street in New York City. The organ, Ernest M. Skinner Company Opus 150, completed in 1910, is a huge, four-manual instrument of some 150 ranks⁶ and was dedicated by Clarence Dickinson (1873–1969) in April 1911. Since the card was issued, the organ has been renovated several times, notably under the direction of Ernest M. Skinner & Son in 1939, and by G. Donald Harrison (1889–1956) in 1953.⁷ The organ was restored in 2008 by Quimby Pipe Organs, Inc., of Warrensburg, Missouri.⁸ This spectacular vista, photographed from high in the cathedral, looks down at the chancel and choir. It shows the Skinner organ located on opposite sides of the chancel at the triforium level and provides a vivid impression of the enormity of the space.

Another famous postcard organ (**Illustration 2**) is the Newberry Memorial Organ in Woolsey Hall at Yale University in New Haven, Connecticut. A large, four-manual instrument built by the Hutchings-Votey Organ Co. of Boston, the organ was opened on June 20, 1903, by a triumvirate of prominent organists: Henry Benjamin Jepson, Yale University; Wallace Goodrich, Trinity Episcopal Church, Boston; and Gaston M. Dethier, St. Francis Xavier Catholic Church, New York City.⁹ The organ had an early type of electro-pneumatic action designed by Hutchings employee Harry F. Van Wart. The success of the instrument earned its maker, Geo. S. Hutchings (1835–1913), an honorary Master of Arts degree from the university. The card was mailed from New Haven to Springfield Gardens, Long Island, New York, on September 10, 1910, only seven years after the organ was built. In 1915, the organ was greatly enlarged and renovated by the J. W. Steere & Son Organ Co. of Springfield, Massachusetts,¹⁰ and again in 1928 by the Skinner Organ Company.¹¹ This circa 1908 postcard shows the original organ case before it was reworked in 1928.¹²

A few postcard organs (**Illustration 3**) had grandiose cases! This elegant example was mailed from Richmond, Virginia, to Lena, Indiana, on November 7, 1909, and shows a major, three-manual organ in the Catholic Cathedral of the Sacred Heart. It was built by John Brown (1851–1912)

of Wilmington, Delaware, who opened his organ shop in 1887.¹³ Brown, an Englishman by birth, was in business for some twenty-five years and built many organs for congregations in the middle-Atlantic and southern United States. Located in the cathedral's gallery with an opulent fan of radiating trumpet pipes, the case is reminiscent of the 1869 Geo. Jardine & Son organ at St. George's Episcopal Church, Stuyvesant Square, New York City. Completed in August 1906, the Brown organ is described in detail in the *Richmond Times-Dispatch*, but its tubular-pneumatic playing action proved problematic.¹⁴ Only six years later, the organ was rebuilt again by the Tellers Organ Co. of Erie, Pennsylvania, and today, almost nothing of the original 1906 organ remains except for the front pipes. Noted historian Donald R. Traser wrote in 2002 that the organ was considered by Mr. Brown to be his masterpiece!¹⁵

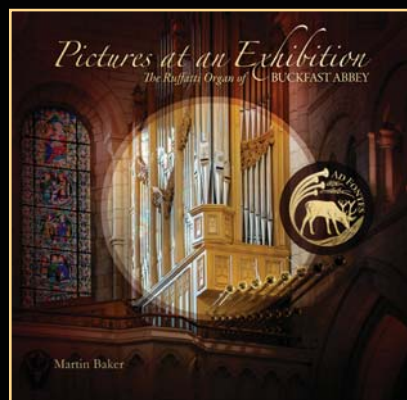
Some postcards show organs installed decades before. This card (**Illustration 4**), sent from South Hadley to Charlemont, both in Massachusetts, was mailed on October 6, 1910. It shows the interior of the Old South Church in Boston. Visible in the gallery is an 1822, two-manual organ by Thomas Elliot (1759?–1832), built in London. Henry Corrie (1786–1858), an English organ-builder, accompanied the instrument “across the pond” to superintend its installation.¹⁶ Following its opening on November 22, 1822, Corrie remained in Boston. After working briefly for Thomas Appleton (1785–1872), he settled in Philadelphia and became the leading maker of organs in that city between 1826 and 1850.¹⁷ The Old South organ was rebuilt by E. & G. G. Hook as their Opus 246, 1859, and the projecting keydesk, shown in the card, is the product of their renovation.¹⁸ An organ from the 1820s would have had a recessed keydesk with stopknobs arranged in vertical columns at the sides. The “new” Old South Church on Boylston Street had a three-manual organ by Hutchings, Plaisted & Co., Opus 58, 1875, and later still, a four-manual organ by Ernest M. Skinner Company, Opus 231, 1915. In 1876, the 1822 Elliot organ was moved second-hand to St. Mary's Catholic Church in Milford, Massachusetts, where it survived until it was broken up for parts about 1955.¹⁹

A circa 1910 card shows a handsome 1872 instrument (**Illustration 5**) in the front of the Washington Street Methodist Episcopal Church in Petersburg, Virginia.²⁰ The maker of the organ is unconfirmed, yet it appears to be the work of Geo. Stevens (1803–1894) of East Cambridge, Massachusetts. The case bears astonishing resemblance to the 1871 Stevens organ in the First Congregational Church, Rindge, New Hampshire.²¹ Stevens had worked for

William Goodrich (1777–1833) and following the latter's death, set up shop in partnership with William Gayetty (d. 1839). Stevens's organs were characterized by fine workmanship and stately cases. Stevens built another organ for a Virginia client in 1861: a two-manual instrument for the Broad Street Methodist Episcopal Church in Richmond, installed just as the Civil War began.²² The Petersburg organ remained until it was replaced with a two-manual organ

Pictures at an Exhibition

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American pipe organ history



Illustration 11: a photographic card showing a small, two-manual organ built in 1891 by John Otto of Baltimore in the First Reformed Church, Carlisle, Pennsylvania

by the Estey Organ Co., Opus 1205, 1913, of Brattleboro, Vermont.

Yet another card shows the sumptuous interior of Trinity Church, Episcopal, in Watertown, New York, with its elaborate Gothic tracery. The organ (Illustration 6) is Johnson & Son Opus 856, 1898, a three-manual organ with thirty registers built in Westfield, Massachusetts.²³ Visible in the image is a reversed console with the organ installed in a right-hand chamber beside the chancel. The installation was completed on March 29 and the organ was first used on Easter Day, 1898. It was later replaced by Skinner Organ Company Opus 457, 1924, and was moved second-hand to the Adirondack Community Church in Lake Placid, New York, where it was installed by Buhl & Blashfield, a Utica, New York, firm.²⁴ Johnson & Son organs were of superb quality and were among the finer organs built in nineteenth-century America.

Three postcard organs were promotional materials issued by well-known American firms. The first (Illustration 7) was built by the Wicks Organ Co., Opus 8, 1909, for the German Ev. St. Petri

Church, Okawville, Illinois. The second (Illustration 8) was the work of Votteler-Hettche of Cleveland, Ohio, and was installed in the First Methodist Episcopal Church, Petoskey, Michigan. The third instrument (Illustration 9) was built by the Estey Organ Co., Opus 505, 1907, a two-manual organ for the First Congregational Church, Chelsea, Massachusetts.

University organs are also occasionally represented. This card shows the interior of the auditorium at Valparaiso University in Valparaiso, Indiana. The organ (Illustration 10), built in 1907 by W. W. Kimball of Chicago, Illinois, was a gift of the alumni and was a large two-manual instrument with tubular-pneumatic action. The card was mailed from Valparaiso to Bridgeport, Connecticut, on October 5, 1911, and the message reads in part: "We attend chapel exercises in this place at 8:30 every morning. I have only missed two mornings as yet. We are nicely settled and like it very much." The large piano on the stage looks like the work of Steinway & Sons! The Kimball organ was rebuilt by Hillgreen-Lane & Co. of Alliance, Ohio, in 1947 and was



Illustration 12: Hillgreen, Lane & Co. Opus 24, 1901, in the First Methodist Episcopal Church, Port Huron, Michigan

unfortunately destroyed with the building by fire on November 27, 1956.²⁵

Occasionally, a postcard showing an organ was distributed for parochial purposes. This handsome card (Illustration 11) from the First Reformed Church in Carlisle, Pennsylvania, reminded recipients that a "Sunday School Rally Service" was to be held on Sunday, October 7, 1906, at 2 p.m. The organ in the image was dedicated by the noted blind organist, David D. Wood of Philadelphia, on Thursday evening, October 22, 1891.²⁶ It was built by John W. Otto (1846–1892) of Baltimore, had two manuals and pedals, and cost \$1,600.²⁷ Otto was the brother of Louise Pomplitz (1836–1924), and at one time worked for the better-known firm, the Pomplitz Church Organ Co.

A postcard mailed from Port Huron, Michigan, to Lancaster, Pennsylvania, on October 2, 1913, is a fine example of a photographic card. The organ (Illustration 12), built by Hillgreen, Lane & Co., Opus 24, 1901, is an early instrument from the firm. The company was the partnership of Alfred Hillgreen (1859–1923), a Swedish immigrant, and Charles Alva Lane (1854–1933). Ultimately, three generations of the Hillgreen family built organs in Alliance, Ohio, between 1898 and 1973. The case shown here is unusually elegant and looks splendid in this turn-of-the-century edifice. Note, in addition to the Methodist communion rail, that the choir has seating for almost fifty singers. That is a luxury not many of us enjoy today. The organ had two manuals with "pneumatic couplers"²⁸ and was opened in recital by a Mr. N. Crawthorne and other artists on Friday evening, July 26, 1901.²⁹

Another photographic card shows an organ (Illustration 13) in the Presbyterian Church of Pawnee City, Nebraska. Built in 1908 by the Hinners Organ Co. of Pekin, Illinois, the Hinners list states that the organ had nine registers. The Hinners Co. was known for its catalog organs. A congregation could order an organ through the mail, and the purchase included a set of directions so a member of the congregation could set up the organ! Many Hinners organs were located in rural locations in the Northern Plains, particularly in Nebraska and the Dakotas.³⁰

A third photographic postcard mailed from King Ferry, New York, on November 24, 1916, shows an organ (Illustration 14) in the Presbyterian Church built by Clarence E. Morey (1872–1935) of Utica, New York. The small, two-manual organ, his Opus 247, 1907, is recessed into an alcove at the front of the room, behind a raised pulpit platform. Visible in the cleanly focused image are only six stopknobs. Morey worked in Utica until his death in 1935³¹ and

built several hundred small organs for the rural churches of Upstate New York. His organs were well built, durable, and many still serve their congregations today after a century of use.³²

Plenty of postcard organs are unidentified. Three interesting cards (Illustrations 15, 16, and 17) were never mailed and have no postmark or stamp. There is no indentifying information. If any reader of THE DIAPASON recognizes any of those organs, the editor would be pleased to receive a letter with the details. Currently the largest collection of organ postcards is held by the Library and Archives of the Organ Historical Society at Stoneleigh in Villanova, Pennsylvania. The archivist there, Dr. Bynum Petty, would be pleased to receive donations of new cards.

Modern scholars and historians have had a tendency to dismiss postcards as trivial, but they remain a significant—and largely untapped—source of information for the study of early twentieth-century American pipe organs. For the evolution of case designs, they are essential. It is only by placing these images side by side that perceptive historians can note the common traits and the progression of style. The next time you pass a shoebox of old postcards in an antique or book store, take a moment to thumb through them. You might find the unique image of an old American pipe organ that is long gone. ■

Stephen L. Pinel holds two degrees from Westminster Choir College, Princeton, New Jersey, and did graduate study in historical musicology at New York University. A church musician for forty-five years, he retired from full-time work in the fall of 2017, but immediately accepted another appointment as organist and choirmaster at All Saints Church, Bay Head, New Jersey. He held a Langley Fellowship at New York University, is a member of Pi Kappa Lambda Music Honor Society, an honorary member of the Organ Historical Society, and a past chair of the St. Wilfrid Club of New York City. He is the author of several books and regularly contributes articles on organ history both here and abroad.

Notes

1. Deltiology is the formal word for the collecting and study of postcards. Its etymology is two Greek words: *deltion*, a small writing tablet, and *logy*, to hew or to study. The word was first recognized by Merriam-Webster about 1965.

2. William T. Van Pelt, "Post Card Organs," *The Tracker*, vol. 28, no. 3 (1984): 21–26.

3. Ibid.

4. Maurice Rickards, *The Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector*,

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Illustration 13: a small 1908 organ by the Hinners Organ Co. in the Presbyterian Church, Pawnee City, Nebraska



Illustration 15: completely unidentified



Illustration 14: a small, two-manual organ by Clarence E. Morey, Opus 247, 1907, in the Presbyterian Church, King Ferry, New York



Illustration 16: completely unidentified



Illustration 17: completely unidentified

Curator, and Historian, s.v. "Postcards" (New York: Routledge, [c. 2001]): 249–50.

5. Ibid.

6. "Notes About Town. The new organ of the cathedral . . ." *The New York Age*, vol. 24, no. 15 (January 12, 1911): 4.

7. *The Great Organ at The Cathedral of St. John the Divine—Description, History, Condition—A Plan for Restoration* ([New York, New York:], Cathedral of St. John the Divine, [1992]).

8. Michael Quimby, John L. Speller, Douglas Hunt, and Eric Johnson, "Cover Feature. Resurgence of a Landmark Instrument. The Restoration of the Great Organ in the Cathedral of St. John the Divine, New York City," *The American Organist*, vol. 43, no. 11 (November 2009): 40–43.

9. Edward W. Flint, *The Newberry Memorial Organ at Yale University: A Study in the History of American Organ Building* (New Haven: Yale University Press; and London: Oxford University Press, 1930), 19; hereafter, Flint; and Joseph F. Dzeda, "Cover Feature. Newberry Organ Restoration Nears Completion," *THE DIAPASON*, vol. 107, no. 11 (November 2016): 26–28.

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11. "Skinner Organ for Woolsey Hall, Yale University, New Haven, Conn.," *Stop, Open and Read*, vol. 5, no. 1 (September 1929): 18–19.

12. Flint, frontispiece.

13. "A Busy Organ-Tuner," *Wilmington (Delaware) Daily Republican*, vol. 18, no. 95 (April 9, 1887): 1.

14. "Organ Specially Designed," *The (Richmond, Virginia) Times-Dispatch*, No. 17,361 (October 28, 1906): 6; and "View in New Cathedral Showing Great Organ," *TD*, No. 17,545 (April 29, 1907): 8.

15. Donald R. Traser, *The Organ in Richmond: A History of the Organs, Organists, and Organ Music in Richmond, Virginia, from 1816 to 2001* (Richmond, Virginia: Richmond Chapter, American Guild of Organists, 2001): 92–94.

16. Hamilton Andrews Hill, *History of the Old South Church (Third Church) Boston, 1669–1884* (Boston and New York: Houghton, Mifflin and Company, 1890): 446–81.

17. Stephen L. Pinel, "Late from London: Henry Corrie, Organbuilder, and His Family," *The Tracker*, vol. 40, no. 4 (1996): 11–23.

18. "Old South Church Organ," *Boston (Massachusetts) Evening Transcript*, vol. 30, no. 8,839 (March 26, 1859): 1; and "New Organ at the Old South Church," *(Boston) Daily Evening Traveller [sic]*, vol. 3, no. 180 (May 2, 1859): 2.

19. "Letters to the Editor," *The Tracker*, vol. 14, no. 2 (Winter 1970): 17.

20. "New Organ Arrived," *The Petersburg (Virginia) Index*, vol. 14, no. 31 (October 8, 1872): 5.

21. Organ Historical Society, *Organ Handbook* (1974): 44–45.

22. "Broad Street M. E. Church," *(Richmond, Virginia) Daily Dispatch*, vol. 19, no. 57 (March 19, 1861): 2.

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24. Scot L. Huntington, Barbara Owen, Stephen L. Pinel, and Martin R. Walsh, *Johnson Organs 1844–1898: A Documentary Issued on the 200th Anniversary of his Birth* (Cranbury, New Jersey: The Princeton Academy of the Arts, Culture, and Society, 2015): 150.

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27. "The Organ Accepted," *Carlisle (Pennsylvania) Weekly Herald*, vol. 91, no. 42 (October 15, 1891): 3.

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31. "Death Claims C. E. Morey, 63, Organbuilder," *Utica (New York) Observer Dispatch*, vol. 14, no. 51 (June 21, 1935): 23; and "C. E. Morey, 63, Succumbs Here," *Utica Daily Press*, vol. 54, no. 87 (June 21, 1935): 4.

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A. E. Schlueter

2020-2022 Projects

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Rebuild III/83 Moller/Holtkamp

US Air Force Academy Catholic Cadet Chapel · Colorado Springs, Co.
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Rebuild "Mighty Mo" Moller theater organ console

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St Simons Island Presbyterian Church · St Simons Island, Ga.
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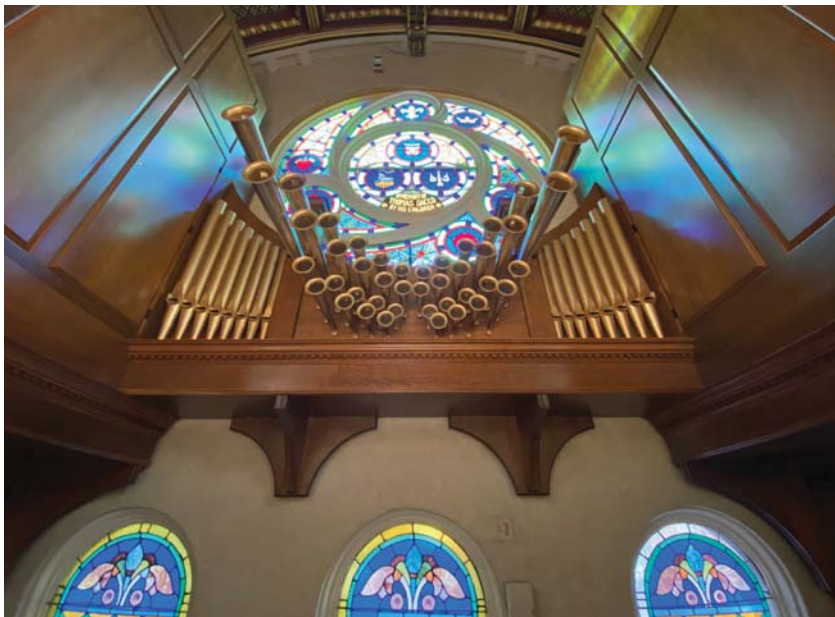
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find themselves. Mr. Ciampa's connection to Saint Leonard's is beyond just a great performance space but one that dates back generations. His family has been patrons of Saint Leonard's for over 100 years. Leonard's constant drive to contribute to the knowledge and upbringing of new talents in the organ world is greatly appreciated, and the Peragallo family is honored that he was one of the dedicatory recitalists of the new pipe organ.

The first dedicatory recital was performed by David Reccia Chynoweth, organist, on May 24, 2019.

The Peragallos thank everyone who made this project possible—Father Antonio Nardoiani, Carol and Nick Ferreri and family, and all who gave

their time and support to the restoration of this great edifice and pipe organ. We also thank the staff of the church, the current pastor, Fr. Michael Della Penna, who was born and raised in the North End of this great city, and the current director of music, Juan Mesa, who continue the work of this parish to this day.

—John Peragallo IV

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Photos provided by the Peragallo Pipe Organ Company.



Console



Back of console

Saint Leonard of Port Maurice Parish, Boston, Massachusetts

Chancel to Great
Chancel 4

MIDI

Pedal MIDI 1
Pedal MIDI 2
Swell MIDI 1
Swell MIDI 2
Great MIDI 1
Great MIDI 2
Bass Coupler

Combination System

300 levels of memory
Piston sequencer with next and previous thumb and pistons
Programmable Crescendo and Sforzando

Thumb Pistons
1-8 General
General Cancel

1-4 Swell
1-4 Great
Setter

Reversible Thumb Pistons
Great to Pedal
Swell to Pedal
Sforzando
Next
Previous
Up
Down

Toe Pistons
1-8 General
1-4 Pedal

Reversible Toe Pistons
Great to Pedal
Sforzando
Next

Accessories

Music rack and light
Pedal light
Digital programmable crescendo and bar graph (horizontal type)
Digital programmable sforzando and indicator
Swell expression and bar graph
Great/Chancel Expression and bar graph
Transposer
Sequencer

53 stops
21 ranks of pipes
1,112 speaking pipes

Wps = Walker pipe sampled voice



The first Roman Catholic Church in New England built by Italian immigrants

New Organs



Dypvåg kirke, Tvedestrand, Norway, Flentrop organ (photo credit: Dannevig Foto)

Flentrop Orgelbouw, Zaandam, Netherlands Dypvåg kirke, Tvedestrand, Norway

The work of Arp Schnitger was the inspiration for the new Flentrop organ in Dypvåg kirke, best suited for seventeenth- and eighteenth-century music and with a warm and colorful

sound. The organ has two windchests, positioned one behind the other—a seventeenth-century solution—to save space, two wedge bellows, a stable but flexible wind supply, and a small pedal division behind the main case.

The pipe metal was cast on sand. The key and stop actions are mechanical, the manual action suspended. The case

is oak with hand carved ornaments, the naturals of boxwood, the sharps of oak with ebony covers. The stopknobs are ebony. The instrument's inauguration was played by church organist Hans van der Meijden on October 20, 2019.

This organ is a treasure that must be played by skillful hands. Its specific style and very limited size require the organist

to be creative in his or her registrations and sensitive to explore the beauty it contains. But when played with this care, the instrument will reward the organist and the congregation with a sound quality that touches the heart.

—Erik Winkel, managing director
Flentrop Orgelbouw

2019 Flentrop Orgelbouw

Dypvåg Kirke, Norway

Hauptwerk (Manual I, CD-d''')	Sexquialter II	
8' Principal	Mixtur B/D IV	
8' Gedact	16' Dulcian B/D	
4' Octav	8' Trommet B/D	
3' Nasat	8' Vox Humana	
2' Octav		
Hinterwerk (Manual II, CD-d'')	Pedal (CD-d')	
8' Quintaden	16' Untersatz	
4' Gedact	16' Posaune	
3' Quinta		
2' Waltfloit	Accessories	
1½' Sifloit	Tremulant	
	Cimbelstern	
	Vogelgeschrei	

Couplers
Hinterwerk + Hauptwerk (shove coupler)
Pedal + Hauptwerk
Pedal + Hinterwerk

a¹ = 440 Hz at 18 degrees C
Temperament: Kellner-Bach
wind pressure: 70mm

Builder's website: www.flentrop.nl
Learn more about the church here: https://en.wikipedia.org/wiki/Dypv%C3%A5g_Church.

Michael Proscia Organbuilder, Inc., Bowdon, Georgia Alps Road Presbyterian Church, Athens, Georgia

Michael Proscia Organbuilder, Inc., has completed an organ rebuilding project for Alps Road Presbyterian Church, Athens, Georgia. In 1982, the church (then known as Central Presbyterian Church) commissioned the Schantz Organ Company to provide an organ to be completed the following year. The instrument of 22 ranks with preparation for future additions included a two-manual, all-electric drawknob console. The exposed Great division was divided on either side of the chancel, with the Swell division to the right and Pedal division to the left as one faces the altar. The chambers are very generous in size with tonal egress on the long side via unobstructed openings, speaking directly into the chancel. The sanctuary contains some sound absorbing materials (pew cushions and carpeting); however, its rectangular shape, high ceiling, and generous size, allows the organ full bloom into the room.

From the beginning of our association with the church and organist Emma Pettyjohn (April 2011), we recommended completing the prepared-for additions, including replacing the mechanical combination action with solid-state components. As time went on, notwithstanding the fine craftsmanship of the Schantz company, some of the console switches and preset controls became defective and, inasmuch as these were now becoming obsolete, became increasingly difficult to replace. This (and other planned chancel changes) motivated the church to begin a concise, overall improvement project.

Our original intention was to complete the project as outlined above; however, fate intervened and an opportunity to go beyond previous recommendations presented itself. Rather than retaining the extant two-manual console, we suggested a rebuilt, three-manual console be provided along with another division for the first keyboard, specifically a new Positiv. As further incentive, we agreed to provide (at no cost) an eight-bell Cymbalstern, Chimes, and two ranks for the Great division. After some negotiations and recommendation from Dr. Pettyjohn to the church's Session, we received an enthusiastic "go for it!"

We obtained a Schantz electro-pneumatic, three-manual, drawknob console, built in 1972, from another client after

providing that client with a rebuilt, all-electric, three-manual console with solid-state control from our inventory that better suited that space rather than retrofitting their extant console. The 1972 Schantz console was provided with ivory key tops, a luxury now unobtainable, and was further motivation for us to provide Alps Road Presbyterian Church a console with elegance.

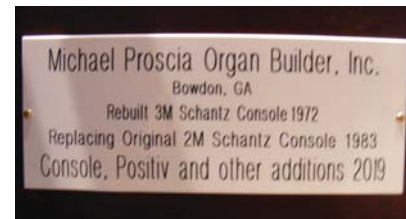
We provided side jamb rocker tablets rather than drawknobs. The console shell, bench, roll top, and pedalboard frame were brought to a local furniture restoration company that had done similar work for us with very pleasing results. The new coupler/combination action and organ control relay was provided by Peterson Electro-Musical Products, Inc. Worn pedal keys and contacts were replaced with new components along with a portable platform, donated by our firm. The departure from a set, permanent position of the previous console allows for traditional service placement and concert position for recitals, etc., part of the chancel reconfiguration process.

Fortunately, in February 2020, just before the outbreak of the pandemic in the United States, the instrument was rededicated as part of an annual church celebration. The event was well attended with a program that "pulled out all the stops" including an organ recital by Dr. Pettyjohn, choir, and handbell ringers.

Shop personnel: Corley Easterling, Jesse Caldwell, Mack Hudson, and Michael Isham.

The Proscia firm offers special thanks to several church volunteers and Marvin Pettyjohn, without whose faithful help the project would not have moved along so smoothly.

—Michael Proscia, president



Builder's nameplate



Console, Alps Road Presbyterian Church, Athens, Georgia

Michael Proscia Organbuilder, Inc.

Alps Road Presbyterian Church, Athens, Georgia

GREAT			
8' Principal	61 pipes	1½' Terz°	61 pipes
8' Bourdon	61 pipes	1½' Quinte	61 pipes
8' Holz Gedeckt°	61 pipes	1' Scharff III (draws Quinte)	122 pipes
8' Gemshorn (in Sw box)	61 pipes	8' Trompette	61 pipes
4' Octave	61 pipes	4' Oboe Clarion	61 pipes
4' Nachthorn°	61 pipes	Tremulant	
2' Blockfloete	61 pipes	Sw 16-Unison Off-4	
1½' Mixture IV	244 pipes	POSITIV*	
8' Krummhorn (in Sw box)	61 pipes	8' Quintade	61 pipes
Chimes° (24 tubes)		8' Salizional	61 pipes
Gt/Gt 4		4' Copula	61 pipes
Gt Unison Off		2' Principal	61 pipes
Sw/Gt 16-8-4		1' Super Octave (ext 2')	12 pipes
SWELL		2' Mixture III	183 pipes
16' Rohr Bourdon (ext 8')	12 pipes	8' Rohr Schalmey	61 pipes
8' Viole da Gamba	61 pipes	Sw/Pos 8-4	
8' Viole Celeste (TC)	49 pipes	PEDAL	
8' Rohr Bourdon	61 pipes	32' Faux Bourdon (resultant)	
4' Principal	61 pipes	16' Principal (ext 8' Princ)	12 pipes
4' Koppelfloete	61 pipes	16' Brumbass	32 pipes
2½' Nasat°	61 pipes	16' Quintaton (ext, Pos)	12 pipes
2' Octave	61 pipes	16' Rohr Bourdon (Sw)	
		8' Principal	32 pipes
		8' Rohr Bourdon (Sw)	
		4' Choral Bass	32 pipes
		4' Nachthorn (Gt)	
		2' Octave (ext 4' Chor Bass)	12 pipes
		16' Contra Trumpet (ext, Sw)	12 pipes
		8' Trompette (Sw)	
		4' Rohr Schalmey (Pos)	
		Gt/Ped 8-4	
		Sw/Ped 8-4	
		Pos/Ped 8	
		Reversibles	
		Gt/Ped	
		Sw/Ped	
		Pos/Ped	
		Sfz	
		Cymbalstern°	
		° additions by Proscia	
		42 stops, 36 ranks, 2,167 pipes	

Reviews

Book Reviews

The Compenius Organ: Measurements and Descriptions (Compenius-orglet: Opmålinger og beskrivelser), edited by Sven-Ingvar Mikkelsen, assisted by Thomas Lyngby, English translation by Gwyn Hodgson. **The Museum of National History at Frederiksborg, Hillerød, Denmark, 2020. Available from: dnm.dk.**

In 2012, the Museum of National History at Frederiksborg published *The Compenius Organ at the Frederiksborg Castle* (see the February 2013 issue of THE DIAPASON, page 8), a 213-page book in English and Danish containing essays by Thomas Lyngby and Mads Kjersgaard regarding the history and most recent restoration of the organ. The lavishly illustrated volume was accompanied by a DVD for an added dimension of illustration.

This year, the Museum of National History at Frederiksborg, with the support of the Johan Otto Wroblewski Foundation and the Frobenius Foundation, has published this supplement focusing on documentation of the organ through text and illustrations. Articles by Paul Peeters and Mads Kjersgaard draw all the evidence together.

The castle organ was commissioned by Duke Heinrich Julius of Brunswick-Wolfenbüttel shortly after the turn of the seventeenth century, with Michael Praetorius as consultant. Built by Esaias Compenius and finished in 1610 for Hessen Castle, the two-manual organ of wooden pipes has had at least four homes, eventually transferred to Frederiksborg Castle, just outside Copenhagen. The organ has remained relatively unchanged for over 400 years.

The 2020 publication's text is in English (on the left of the page) and Danish (on the right). Near the opening of the book, it is noted that additional information on the organ continues to come to light, and thus, future items of historical interest will be published at the museum's website. A simple yet elegant slipcase measuring 15 inches high, 10½ inches wide, 2½ inches deep contains the hardbound volume of text with 83 pages and an interior slipcase with drawings on individual sheets.

The book includes reproductions of Aristide Cavaillé-Coll's proposal for the restoration of the organ in 1895 (costing 4,950 francs), as well as his employee Félix Reinburg's daily account of the restoration project and description of the organ upon completion. A picture of Reinburg and another Cavaillé-Coll employee, Jean Lafon, is reproduced.

The drawings and the documentation executed during the 1940 Marcussen restoration follow. Reports on the 1982 bellows restoration by Frobenius are provided, along with reproductions of that firm's drawings.

The accompanying slipcase contains each drawing from the Marcussen documentation reproduced to scale, allowing the reader to view in detail pipe fronts, carvings, casework, and windchest layout. These coordinate with smaller versions of the drawings in the book on pages 40 and 41. This publication complements the 2012 book to provide a very detailed picture of one of the world's oldest organs.

—Stephen Schnurr
Gary, Indiana

New Organ Music

Toccata Nr. 20: "Distant landscapes," by Thomas Åberg, *Svensk Musik*, 109245, 2019. Available from svenskmusik.org.

My copy of the *Harvard Dictionary of Music* describes a toccata as "a keyboard composition in free, idiomatic keyboard style, employing full chords and running passages, with or without the inclusion of sections in imitative style (fugues)." Of course the definition does not stop there, but for many people the term "toccata" makes them think of the famous "Toccata" from Widor's *Fifth Symphony* or possibly the Boëllmann "Toccata" from *Suite Gothique*.

However, some contemporary composers have been writing toccatas that expand the definition of the term. One of the most recent of these is Thomas Åberg's *Toccata Nr. 20* with the subtitle "Distant Landscapes." It is unusual in that Åberg specifies *mp* registration consisting of 8' and 4' stops on the Swell to begin, with Great 8', 4', 2' used later. The hands switch back and forth on the Great and Swell with stops added or subtracted to bring out certain effects. The dynamic remains at the soft end of the scale until near the end when it builds to *ff* before returning to *p* and *mp* at the end.

I have given much thought to Åberg's subtitle "Distant Landscapes." Many people in Maine, where I live, think of the ocean when they hear this term—the vast distances stretching off as far as you can see. The interesting thing for me is that, having grown up on the prairie in Wyoming, I see in my mind the great distances with their undulating surfaces; I can hear the birds calling from the grasses and even see the antelope grazing a couple miles off across the landscape. There are a multitude of things happening out there that you hear in the music, but cannot see, even the warning rattle of a nearby rattlesnake!

This piece does not appear to be very difficult at first, but the required stop changes keep you on your toes—not too bad with pistons. However, on the nineteenth-century organ that I play, I find that some of the changes of stops are difficult to navigate. Toe studs would be good to have for when you cannot get a hand free. You can expect to have to work on this music, especially with the many manual transitions.

I have been learning the music and trying to figure out how to make the required stop changes on my organ. I will have to find an alert page-turner and registrant! Despite this, I have enjoyed working on the piece, and I recommend it highly. Hopefully, I shall be ready to play it in public soon!

—Jay Zoller
Newcastle, Maine

Ten Gregorian Sketches for Organ, Set 4 and Set 5, by James Aylward. 2018, \$18 each set. Order direct from the composer: 69 Benton Avenue, San Francisco, California 94112, 415/333-5702.

It has been my distinct pleasure to provide three reviews to date on the organ works of James Aylward (*Gregorian Sketches*, Sets 1–3, and *Ten Free Arrangements*) for this periodical. Throughout my observations and comments regarding his works, four outstanding characteristics and compositional procedures consistently manifest themselves especially in these five sets.

First, Aylward's personal and professional connections with Gregorian chant continue to be a source of musical inspiration for him. His lived experience of this music in the pre-Vatican II Catholic Church infuses his choices to shape and reshape his chant materials with rhythmic interest and nuance.

Second, the composer's skills from improviser to written score are on full

Bert Adams, FAGO

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1930–2020

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Reviews

display in these latter volumes. Although he generally moves to no more than two or three tonal areas per composition, each statement of the chant demands our interest anticipated or preceded by free material.

Third, what has always astonished this reviewer is this free material that seems to be an organic outgrowth from chant itself. At times, this music is just a pure joy to play and hear, while at other times so heartfelt such that I wished the composer would pen more works on these themes.

Fourth, Aylward provides the organist with his registration suggestions, a feature in all five volumes that displays his great imagination and gift for color. His registrations are designed for larger instruments with plenty of color choices, but as I stated in other reviews, these can be adapted for smaller instruments when aware of his initial intentions.

By comparison to the first three volumes of *Gregorian Sketches*, these latest editions reveal a richer harmonic language and greater use of chromaticism. The composer includes in each volume the chant source from the *Liber Usualis* that gives insight to his titles for each of these twenty-two pieces. Some of these chants will be unfamiliar to many organists today, deriving from Vesper and Tenebrae antiphons, but there are others still used such as *Pange Lingua Gloriosa*, *Jesu Dulcis Memoria*, *Salve Regina*, *Alma Redemptoris*, *Lux Aeterna*, and a brilliant toccata on *Deo Gratias* of *Mass II*.

I encourage my colleagues to investigate one or more of these volumes for their services and recitals. In each of the five volumes, Aylward reveals to us how timeless is the music of Gregorian chant, and he provides music that inspires, bridges centuries, and is music of great spiritual value.

—David Troiano
St. Clair Shores, MI

New Recordings

François Couperin: Mass for the Parish; Mass for the Convents, Aude Heurtematte, organist. Organ of St. Gervais, Paris. Raven 2-CD set, OAR 153, \$15.98. Available from RavenCD.com.

Compact disc 1: *Mass for the Parish*: Plein chant du Premier Kyrie, en taille; Fugue sur les jeux d'Anches, 2° Couplet; Récit de Chromhorne, 3° Couplet; Dialogue sur la Trompette et le Chromhorne, 4° Couplet; Plein chant, 5° et dernier Couplet; Plein jeu, Et in terra pax; Petite fugue sur le Chromhorne, 2° Couplet du Gloria; Duo sur les Tierces, 3° Couplet; Dialogue sur les Trompettes, Clairon et Tierces du G. C. et le Bourdon et le Larigot du Positif, 4° Couplet; Trio à 2 dessus de Chromhorne et la basse de Tierce, 5° Couplet; Tierce en Taille, 6° Couplet; Dialogue sur la Voix Humaine, 7° Couplet; Dialogue in trio du Cornet et de la Tierce, 8° Couplet; Dialogue sur les Grands jeux, 9° et dernier Couplet; Offertoire sur les Grands jeux; Plein chant du premier Sanctus en Canon; Récit de Cornet, 2° Couplet; Benedictus, Chromorne en taille; Plein chant de l'Agnus Dei, en basse et en taille alternativement; Dialogue sur les Grand jeux, 3° Couplet de l'Agnus; Deo Gratias, Petit plein jeu.

Compact disc 2: *Mass for the Convents*: Plein chant, Premier Couplet du Kyrie; Fugue sur la Trompette, 2° Couplet du Kyrie; Récit de Chromhorne; Trio à 2 dessus de Chromhorne et la basse de Tierce, 4° Couplet du Kyrie; Dialogue sur la Trompette du Grand Clavier, et sur la Montre, le Bourdon

et le Nazard du Positif, 5° et dernier Couplet du Kyrie; Plein jeu, Premier Couplet du Gloria; Petite fugue sur le Chromhorne, 2° Couplet du Gloria; Duo sur les Tierces, 3° Couplet; Basse de Trompette, 4° Couplet; Chromorne sur la Taille, 5° Couplet; Dialogue sur la Voix Humaine, 6° Couplet; Trio, la dessus sur la Tierce et la basse sur la Trompette, 7° Couplet; Récit de Tierce, 8° Couplet; Dialogue sur les Grands jeux, dernier Couplet; Offertoire sur les Grands jeux; Plein jeu, Premier Couplet du Sanctus; Récit de Cornet, 2° Couplet; Élévation, Tierce en Taille; Agnus Dei, Plein jeu; Dialogue sur les Grands jeux, dernier Couplet d'Agnus Dei; Deo Gratias, Petit plein jeu.

Aude Heurtematte is professor of organ at the Conservatoire de Strasbourg, organist of Saint-Gervais in Paris, the church where François Couperin himself was organist, and also organist of the Billettes Church in Paris, a former medieval monastery that is now a Lutheran church and is one of the least-known gems of Parisian architecture. The organ of Saint-Gervais, where this recording was made, was originally built in 1601 and has been rebuilt several times. The organbuilder Thierry made additions under the supervision of Couperin, and the organ has retained almost all its original pipework except for five stops, unfortunately replaced by Jacques Bertrand in 1973. The organbuilder Mülheisen, who also built the organ in Billettes Church, gave the instrument a sympathetic restoration in 2001. The Saint-Gervais organ has rich and distinctive timbres that we have good reason to believe sound very similar to the way they did in Couperin's time, which makes this the ideal instrument for recording his music. The organ is not without its surprises. For example, I was astonished by the loudness and pungency of the Voix humaine.

As many readers will know, an organ Mass is alternated in couplets between a sung line and a line played as an organ movement, a practice known as *alternatim*. The sections comprised Kyrie, Gloria, Sanctus and Benedictus, and Agnus Dei, plus a versicle and response at the end—"Ite, Missa est; Deo Gratias" (The Mass is ended; thanks be to God). Additional organ movements were often included, such as an Elevation and an Offertory, generally the longest movement of the Mass.

The leaflet accompanying these compact discs is one of the most informative I have ever come across. Besides a thorough discussion of the tonal history of the instrument by organ historian Jean-Christophe Tosi, it contains a discussion of the background of Couperin's organ Masses by Raphaëlle Legrand, professor of musicology at the Sorbonne. The leaflet makes it clear that there were in Couperin's time very strict rules about how to compose organ Masses, and very strict rules as to how parish and monastic Masses were different. Some of these similarities and differences may be seen by comparing the movements listed above. Prescriptive texts included the *Ceremoniale parisiense* of 1662. The main difference between the parish and monastic Masses was that the former included a more majestic treatment of the plainchant as a *cantus firmus* stretched out in long notes. François Couperin represents the zenith of Baroque good taste before French organ music gave way to ostentatiousness and gaudiness in the later Classical period. The liturgical use of organ Masses was eventually banned by Pope Pius X in 1903.

Aude Heurtematte specializes in the interpretation of organ music of the

Reviews

French Baroque and Classical periods, and besides Couperin she has recorded works by his predecessor and mentor Michel-Richard Delalande, by Michel Corette, by Jean-François Dandrieu, and by Nicholas de Grigny. She makes use of subtle changes of touch and phrasing and occasionally, as in the case of the “Dialogue sur la Trompette et le Chromorne” in the Kyrie of the *Mass for the Parishes*, of the tasteful use of notes *inégales*. Her ornamentation is impeccable. I found myself comparing Heurtematte’s playing of the “Fugue sur les jeux d’Anches” with an old recording of E. Power Biggs and found considerable liveliness in her phrasing when compared with his, which seems somehow staid by comparison. The “Offertoire” falls into several distinct sections making use primarily of the reed stops and forming the longest movement on either of the compact discs.

Aude Heurtematte plays the *Mass for the Convents* on the second compact disc. Her performance of the “Offertoire sur les Grands jeux,” which is again divided into several sections, is particularly exciting. Raven has made a masterful recording of a first-rate performer on a first-rate organ, and anyone interested in François Couperin and French Baroque organ music will find it well worth hearing.

Reflections of Light, Anne Laver, organ. Loft Recordings, LRCD-1164, \$18.98. Available from: gothic-catalog.com.

Toccata in C Major, BWV 566a, Bach; *Hoe schoon lichtet die morgenster*, attrib. Dirck Sweelinck; *Wie schön leuchtet der Morgenstern*, Johann Ludwig Krebs; *Prelude on “Veni Creator Spiritus,”* Eunyoung Kim; *St Bride, Assisted by Angels*, Judith Bingham; *Clair de lune*, op. 53, no. 5, Louis Vierne; *Miroir*, Ad Wammes; *Phantasie und Fuge über den Choral “Wie schön leuchtet der Morgenstern,”* op. 25, Heinrich Reimann.

Anne Laver, assistant professor of organ and university organist of Syracuse University, Syracuse, New York, plays here the 2006 Paul Fritts & Co. Opus 25, three manuals, 100 ranks, in Saint Joseph Catholic Cathedral in Columbus, Ohio. The instrument is primarily designed in the classical Dutch

style—Pedal 2’ Cornett and all—but is also capable of playing music in a wide variety of other styles. In many ways the instrument reminds me of the somewhat smaller Dutch-style three-manual, seventy-rank, 2001 John Brombaugh Opus 35 in First Presbyterian Church, Springfield, Illinois. This is the first compact disc recorded on the Fritts organ in Columbus. Individual tracks of this recording have been made available free on YouTube by Naxos of America.

The theme of the compact disc is light, and it is largely constructed around the chorale *WIE SCHÖN LEUCHTET DER MORGENSTERN*. Dr. Laver chose the C-major *Toccata* of Bach because of her belief that the theme of the first fugue is derived from that chorale. Eunyoung Kim did not base her improvisation on *Veni Creator Spiritus* on the chant, but it does reflect the theme of light in its evocation of the flames of Pentecost.

Judith Bingham’s *St Bride, Assisted by Angels* recalls a legend that Saint Bride or Brigid was transported in time and space to the Nativity. Its first section depicts the brilliance of a sunrise over the sea as Brigid travels towards Bethlehem. “Clair de Lune” from the second suite of Vierne’s *Pièces de fantaisie* brings us to the moonlight, reflected, of course, from the sun. Another form of reflection is found in Ad Wammes’s well-known *Miroir*.

The composer Heinrich Reimann (1850–1906) is a particularly interesting inclusion, since his music has tended to be somewhat neglected in recent years. His *Phantasie und Fuge über den Choral “Wie schön leuchtet der Morgenstern”* was much admired by and exerted considerable influence over Max Reger in the earlier part of his career.

On this compact disc Anne Laver demonstrates her ability to play music in many disparate styles. Her phrasing is always impeccable, and her registration brings the best out of the Fritts organ, whether it be in the “sparkling” effect she obtains in the Bach C-major *Toccata*, or the colorful effects on the mutations in the Krebs chorale prelude, or the contrasting dynamics of the Reimann *Phantasie* with its magnificent and finely crafted fugue. This is altogether an interesting and brilliantly executed recording.

—John L. Speller
Port Huron, Michigan

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Calendar

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

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

UNITED STATES East of the Mississippi

- 15 DECEMBER
Raymond Nagem; Cathedral of St. John the Divine, New York, NY 6 pm (livestream)
- 16 DECEMBER
Matthew Lawrenz; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
- 17 DECEMBER
TENET, German Advent music; New York, NY (on demand)
Carol Williams, with mezzo-soprano; St. Thomas Aquinas Catholic Church, Charlottesville, VA 1 pm
- 24 DECEMBER
TENET, Christmas concert; New York, NY (on demand)
- 3 JANUARY
Kari Miller; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)
Mary Catherine Levri; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
- 24 JANUARY
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm (livestream)

UNITED STATES West of the Mississippi

- 18 DECEMBER
Christmas concert; Christ Cathedral, Garden Grove, CA 7:30 pm
- 20 DECEMBER
Ken Cowan; Cathedral Church of St. John, Albuquerque, NM 3 pm
Jin Kyung Lim, organ and piano, with tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 27 DECEMBER
Pierre Zevort; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 3 JANUARY
Epiphany Lessons & Carols; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Steven Ball, carillon; Christ Cathedral, Garden Grove, CA 6:45 pm
+ **Frederick Swann, Paul Jacobs, Hector Olivera**; Christ Cathedral, Garden Grove, CA 7:30 pm
- 4 JANUARY
Steven Ball, carillon; Christ Cathedral, Garden Grove, CA 11:45 am
David Ball; Christ Cathedral, Garden Grove, CA 1:15 pm
- 5 JANUARY
Steven Ball, carillon; Christ Cathedral, Garden Grove, CA 6:45 pm
Paul Jacobs, with Pacific Symphony; Christ Cathedral, Garden Grove, CA 7:30 pm
- 10 JANUARY
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Alcee Chriss; St. James Episcopal, Los Angeles, CA 6 pm
- 17 JANUARY
Justin Foster; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

- 16 DECEMBER
Stefan Schmidt; Kiliansdom, Würzburg, Germany 4 pm
Wayne Marshall; Augustinerkirche, Würzburg, Germany 7:30 pm
- 19 DECEMBER
Ansgar Schlei; Willibrordi-Dom, Wesel, Germany 6:30 pm
Natalia Uzhvi; Münster, Überlingen, Germany 7:30 pm
- 20 DECEMBER
Natalia Uzhvi; Münster, Überlingen, Germany 5 pm
Henri-François Vellut; Protestant Church, Aubonne, Switzerland 11:15 am
- 24 DECEMBER
Josef Miltschitzky; Basilika, Otterbeuren, Germany 11 pm
- 25 DECEMBER
Samuel Kummer; Frauenkirche, Dresden, Germany 9 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm
- 27 DECEMBER
Gerhard Löffler; St. Jacobi, Hamburg, Germany 6 pm
- 28 DECEMBER
Barbara Pibernik & Ulrich Theißen; St. Martin Pfarrkirche, Bamberg, Germany 5:30 pm
- 31 DECEMBER
Stefan Kagl; Münster, Herford, Germany 8 pm
- Dominik Axtmann**; Hofkirche, Bruchsal, Germany 9 pm
Christan Schmitt, with trumpet; Sankt Maria Kirche, Schramberg, Germany 9:30 pm
Johannes Mayr, with brass; Münster, Überlingen, Germany 10 pm
Gerhard Löffler; St. Jacobi, Hamburg, Germany 10:30 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 10:30 pm
- 1 JANUARY
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm
- 3 JANUARY
Daniel Beckmann, with brass; St. Nikolaus, Frankfurt, Germany 5 pm
- 8 JANUARY
Olivier Latry; Katholischen Pfarrkirche, Kolbermoor, Germany 6 & 8 pm
- 10 JANUARY
Hayo Boerema; Laurenskerk, Rotterdam, Netherlands 3 pm
- 17 JANUARY
Marcello Giannini; Protestant Church, Aubonne, Switzerland 11:15 am
- 24 JANUARY
Cécile Maurel; Protestant Church, Auvener, Switzerland 5 pm
- 31 JANUARY
Juan Maria Pedrero; Protestant Church, Serrières, Switzerland 5 pm

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BENJAMIN ALARD, Tchaikovsky Concert Hall, Moscow, Russia, September 18: *Sonata in E-flat*, BWV 525, *Sonata in c*, BWV 526, *Sonata in d*, BWV 527, *Sonata in C*, BWV 529, *Sonata in G*, BWV 530, *Sonata in e*, BWV 528, Bach.

Mariinsky Theatre, St. Petersburg, Russia, September 20: *Sonata in C*, BWV 529, *Sonata in e*, BWV 528, *Sonata in c*, BWV 526, *Sonata in E-flat*, BWV 525, *Sonata in d*, BWV 527, *Sonata in G*, BWV 530, Bach.

GIULIA BIAGETTI, Cathedral, Lausanne, Switzerland, September 25: *Valet will ich dir geben*, BWV 736, *Wenn wir in höchsten Nöten sein*, BWV 641, *Prelude and Fugue in C*, BWV 543, *Fantasia super Jesu, meine Freude*, BWV 713a, *In dir ist Freude*, BWV 615, Bach; *Trio on Wie schön leuchtet der Morgenstern*, Richter; *Der Tag ist hin, mein Jesu bei mir bleibe*, Oley; *Twilight, Venus Toccata*, Williams; *Fountain Reverie, Festival Toccata*, Fletcher; *Gartan Mother's Lullaby, Cavatina, Sheebeg and Sheemore*, Stam; *St. Peter Postlude*, O'Carolan.

LAURA BOTTEI, Loyola University, Chicago, IL, September 20: *Prelude and Fugue in C*, BWV 531, Bach; *Pastorale*, op. 19 (*Six Pièces*, no. 4), Franck; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Carillon sur la sonnerie du Carillon de la chapelle du Château de Longpont (24 Pièces en style libre)*, op. 31, no. 21, Vierne.

DAVID BRIGGS, Cathedral of St. John the Divine, New York, NY, September 29: *Partita on Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Introduction, Passacaglia, and Fugue in e-flat*, Willan.

ANGELA KRAFT CROSS, Cathedral of St. Mary of the Assumption, San Francisco, CA, September 13: *Improvisation on Ave Maris Stella*, Tournemire, transcr. Duruflé; *Symphonie II in e*, op. 20, Vierne.

KENNETH DANCHIK, St. Paul Catholic Cathedral, Pittsburgh, PA, September 6: *Incantation pour un Jour Saint*, Langlais; *Christ Jesus Lay in Death's Strong Bands*, Farrell; *Dark Times*, Muscio; *Hymne au soleil*, Impromptu, Clair de lune, Gargouilles et Chimères, Toccata (*24 Pièces de fantaisie*), Vierne.

JOHN A. DEEVER, Trinity Episcopal Church, Covington, KY, September 16: *Paeon*, Chuckerbutty; *Aria detto Balletto (Il Secondo Libro di Toccate)*, Frescobaldi; *Wondrous Love: Variations on a Shape-note Hymn*, Barber; *Suite Carmélite*, Français; *Fugue in G*, BWV 577, Bach.

MATTHEW DION, Cathedral of St. Mary of the Assumption, Fall River, MA, August 15: *Praeludium in F*, Tunder; *Nun danket, alle Gott*, BWV 657, Bach; *Tierce en taille (1^{re} Livre d'orgue)*, DuMage; *Plein jeu*, Marchand; *Mariales*, Hakim; *Cantilène, Prélude (Trois Pièces)*, Pierné.

DAVID HATT, Cathedral of St. Mary of the Assumption, San Francisco, CA, September 20: *Symphonie VI in b*, op. 59, Vierne.

PRZEMYSŁAW KAPITULA, Cathedral, Lausanne, Switzerland, September 18: *Improvisations pour orgue sur un ancien cantique polonais*, Surzynski; *Offertoire*, op. 7, no. 2, Nowowiejski; *Symphonie II in e*, op. 20, Vierne.

NOAH KLEIN, St. Joseph Catholic Cathedral, Columbus, OH, September 14: *Bergamasca (Fiori musicali)*, Frescobaldi; *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in D*, BWV 532, Bach; *Amazing Graze (Gospel Preludes, Book II)*, Bolcom; *Adagio (Symphonie III in f-sharp)*, op. 28, Vierne; *Allegro deciso (Evocation)*, op. 37, Dupré.

JIN KYUNG LIM, Cathedral of St. Mary of the Assumption, San Francisco, CA, August 23: *Berceuse (24 Pièces en style libre)*, op. 31, no. 19, *Symphonie IV in g*, op. 32, Vierne.

GIULIO MERCATI, with Lidia Bassetretxea Vila, soprano, Cathedral, Lausanne, Switzerland, September 4: *Prelude and Fugue in C*, BWV 531, *Schafe können sicher weiden*, BWV 208, Bach; *Wie schön leuchtet der Morgenstern*, Krebs; *Tota pulchra es*, Schumann; *Im Treibhaus (Fünf Gedichte von Mathilde Wesendonck)*, Wagner; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Ich steh an deiner Krippe hier*, op. 66, no. 3, Karg-Elert; *Maria Wiegenlied, Fantasy on Wie schön leuchtet der Morgenstern*, op. 40, no. 1, Reger.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, September 24: *Radetzky March*, op. 228, Strauss; *Vocalise (14 Songs)*, op. 34, no. 14, Rachmaninov; *Benedictus (12 Sticke)*, op. 59, no. 9, Reger; *Fantasia and Fugue in c*, BWV 537, Bach; *Will o' the Wisp*, Nevin; *Intermezzo (Symphonie VI in g)*, op. 42, no. 2, Widor.

CHASE OLSON, Cathedral of St. Mary of the Assumption, San Francisco, CA, August 9: *Symphonie I in d*, op. 14, Vierne.

RICARDO RAMIREZ, Cathedral of St. Mary of the Assumption, San Francisco, CA, August 16: *Scherzo*, op. 2, Duruflé; *Prelude and Fugue in G*, BWV 541, Bach; *Viva, Viva Jesus, Mi Amor*, arr. Ramirez; *Improvisation on a submitted theme; Prelude & Fugue sur le nom d'Alain*, op. 7, Duruflé.

ANDREW SCANLON, Holy Name of Jesus Cathedral, Raleigh, NC, September 15: *Postlude in D*, Smart; *An Waßerfließen Babylon*, BWV 653, Bach; *O Antiphon Preludes*, Muhly; *Berceuse à*

la mémoire de Louis Vierne, Cochereau, transcr. Blanc; *Carillon-Sortie*, Mulet.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, September 25: *Voluntary in A*, Eddy; *Suite, DeLamarter; Prelude on a Melody by Sowerby*, Simmons; *Gigue on the Tuba Stop*, Wright; *God of Grace*, Manz; *The Holy Wings*, Webster; *The Joy of the Redeemed*, Dickinson; *Carillon*, Sowerby; *In Quiet Mood*, Price; *Fanfare*, Proulx; *National City Fanfare*, Miller.

DUANE SOUBIROUS, Cathedral of St. Mary of the Assumption, San Francisco, CA, September 6: *Praeludium in C, Vater unser im Himmelreich*, Böhm; *Rhosymedre (Three Preludes Founded on Welsh Hymn Tunes)*, Vaughan Williams; *Prélude, Fugue et Variation*, op. 18 (*Six Pièces d'Orgue*, no. 3), Franck; *Lied (24 Pièces en style libre)*, op. 31, no. 17, Vierne; *Cantabile*, op. 36 (*Trois Pièces pour Grand Orgue*, no. 2), Franck; *Prelude and Fugue in C*, BWV 531, Bach.

DAMIN SPRITZER, Ball State University, Muncie, IN, September 27: *Improvisation sur le Te Deum (Cinq Improvisations)*, Tournemire; *Prelude and Fugue in e*, BWV 548, *Allein Gott in der Hoh' sei Ehr'*, BWV 662, Bach; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer; *Three Psalm Preludes*, Set 2, no. 3, Howells; *Elegy*, Howe; *Symphonie in d*, Kunc.

JOSHUA STAFFORD, Jim Whelan Boardwalk Hall, Atlantic City, NJ, September 30: *Bohemian Rhapsody*, Mercury, transcr. Stafford; *Sonata Eroïca*, op. 94, Jongen.

CHRISTOPH TIETZE, Cathedral of St. Mary of the Assumption, San Francisco, CA, August 30: *Prelude and Fugue in G*, op. 37, no. 2, *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Passacaglia and Fugue in c*, BWV 582, Bach.

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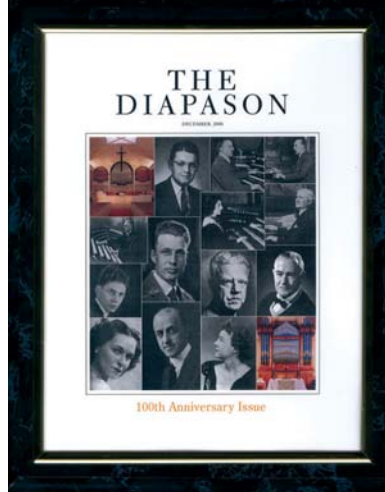
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PUBLICATIONS / RECORDINGS

Fruhauf Music Publications is taking this occasion to remind *Diapason* readers of the continuing availability of a festive seasonal hymn anthem for mixed voices and organ. *A Starlit Night It Was In Bethlehem* is a four-verse Christmas carol for SATB, treble solo, and SAB voices (a capella and ensemble), with organ accompaniment. It is suitable for services of Lessons & Carols, as well as for church celebrations. The letter-sized PDF booklet will be available for Internet download throughout the Christmas season from www.frumuspub.net; please consult FMP's home page menu listings to access the reprintable file, to be found on the Complimentary Downloads page.

The Organ Historical Society offers its *Travel-Orgue 2021 Calendar*. This calendar features never before published convention instrument photos from Connecticut, Massachusetts, Ohio, Pennsylvania, and Washington, D.C. Photography by Len Levasseur. Instruments by Geo. S. Hutchings, Farrand & Votey, William Schuelke Organ Co., Stevens & Jewett, Henry Erben, Rudolf von Beckerath, Hilborne L. Roosevelt, Casavant Frères, Wirsching Organ Co., W.W. Kimball Co., and E. & G.G. Hook & Hastings. \$25 non members, \$21 members. www.organ-historicalsociety.org.

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: slporganist@gmail.com.

For New Year's, please consider the *Variations on "Auld Lang Syne"* by Eugene Thayer or *Auld Lang Syne Paraphrase* by Herve Wilkins. Happy New Year! michaelsmusicsservice.com 704/567-1066.

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

PUBLICATIONS / RECORDINGS

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

The Christmas music of Norberto Guinaldo. Ten Fantasy Pieces on Spanish Carols, Vol. I and II. *Four Fantasy Pieces* (American, Spanish, French). *The New Paltz Organ Book* ("O Come, O Come, Emmanuel," "People, Look East"). *Bring a Torch, Jeanette, Isabella. In Praise of St. Joseph. Celebrate the year: "December"* ("I heard the bells"). See, listen, buy. www.guinaldopublications.com.

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

PUBLICATIONS / RECORDINGS

Raven, in collaboration with the Friends of the Wanamaker Organ, has released a video DVD and audio CD in a 2-disc set, *Symphonic Splendor: Masterworks for Organ and Orchestra*, with Peter Richard Conte at The Wanamaker Organ and the orchestra known as Symphony in C conducted by Rossen Milanov. Filmed and recorded at a live concert given in 2014 at the Philadelphia Macy's department store, the concert includes Saint-Saëns, *Symphony No. 3 (Organ)*; Poulenc, *Concerto in G Minor for Organ, Stings, & Timpani*; Elgar, *Cockaigne Overture*; Elgar, *Pomp & Circumstance March No. 4*. Raven OAR-159 DVD/CD \$29.95 postpaid in the U.S. from RavenCD.com 804/355-6386 or \$26.95 plus postage and handling from Friends of the Wanamaker Organ, also from Amazon, E-Bay, etc.

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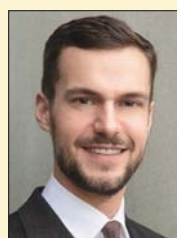
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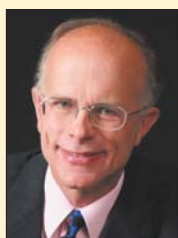
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