



September 2024

Contact the Editor:
editor@pitago.org

Find us on Facebook:
<https://www.facebook.com/pittsburghago/>
For more information, see:
www.pitago.org

Next Meeting

September 30, 7:30 p.m. - *A Hymn Sing* at Calvary Episcopal Church in Shadyside, Pittsburgh, PA

Message from the Dean

Notes From the Dean

September 2024

Greetings, Pittsburgh Chapter Members and Friends!

Well, that went by quickly! I hope you had a wonderfully relaxing summer, with time for personal, professional, and spiritual growth!

I just returned from a week with my family in Rehoboth Beach, Delaware. It was filled with sun and sand, beautiful ocean vistas, some pretty bad golf (except for the five holes-in-one at a rooftop mini golf course!), way too much good food, and a chance to sit back and *worship* at All Saints Episcopal Church on Sunday morning. Those of us in the church music biz don't often get a chance to sit back and worship without thinking about the next hymn, or if the choir will be ready for their anthem, or... or...or...! It was a much needed time away, and gave me a chance to think about the upcoming year at my church and with the Pittsburgh Chapter of the AGO.

On the church side of things, at the end of June, our pastor announced she would be leaving Saint John at the end of August to return to her Episcopalian roots by becoming the new Rector at St. Andrew's Episcopal Church in Highland Park. She has been a wonderful partner in ministry and a good friend. Our parish (and I) will truly miss her! Our choir is ever shrinking (as are choirs in so many churches), so between that and working with an interim pastor, music planning for 2024-25 is a bit more of a challenge!

Concerning the PITAGO Chapter, I took some time to think about the coming season – my last as Dean. (Where did THAT time go?) We will be finalizing the 2025 Nominating Committee at our September Board Meeting, and approving the full season of our monthly programs.

Several personnel changes have been made to the Chapter Board:

We thank Kevin Clemens for replacing the late Harry Cambell on the Executive Committee, class of 2025. He will serve the remainder of Harry's term.

After many years as our Education Coordinator, Sr. Cynthia Pock has stepped down, and is being replaced by Ben Cornelius-Bates. We thank Cindy for her many years of service in this role (and many others!), and thank Ben for stepping up!

Neil Stahurski is stepping down from handling our Mailchimp account and taking care of sending out eBlasts and *Pipelines* distribution. This will now be handled by Chris Cox after he completes training with Neil! (Please continue to send things to Neil until Chris' training is complete!)

Because dinners will be back for ALL meetings this year, we need to find a replacement for our hospitality chair, as Elna Johnson has stepped aside due to having several scheduling conflicts with meeting dates in the coming season. For the beginning of the season, Regina Kettering will handle the reservations as we find a replacement for Elna! Thanks, Regina! And thank you Elna for getting us back up and running "post-pandemic!"

Speaking of Regina, in her role as Sub Dean, she will have more information about the September meeting and dinner reservation information (both Monthly and Standing) elsewhere in this issue of *Pipelines*, but here's an overview of the year:

September 30: *A Hymn Sing* at Calvary Episcopal Church in Shadyside

October 28: *A Program on Richard Spott's new book* at **St. Michael the Archangel Parish/ Saint Bernard Church in Mt. Lebanon**

No Meetings in November (Thanksgiving) or December (Christmas)

January 27: *A Handbell Workshop and Presentation by Ring Pittsburgh* at **Saint Alexis Roman Catholic Church in Wexford**

February 24: *A Clergy and Organist Panel Discussion: The Decline in Attendance and the Shortage of Organists for Part-Time Positions* at **Saint John Evangelical Lutheran Church in Carnegie**

March 31: Meeting Topic and Location TBD

April 28: Meeting Topic and Location TBD

It promises to be another great year. Your participation is important for the future of the AGO – and our Chapter! Come be a part of it!

Happy Fall, Yinz All!

Jeff Gray

Dean

Message from the Sub Dean

September 30th, 2024

Hymn Sing
Calvary Episcopal Church
315 Shady Ave
Pittsburgh, PA 15206

The opening meeting of our season, 7:30PM on September 30th, 2024, will feature a vibrant and uplifting hymn sing. Held at the welcoming Calvary Episcopal Church, this event promises to be a musical celebration that unites participants through the universal language of hymns. The hymn sing will showcase a curated selection of hymns from various denominations, providing a unique opportunity for attendees to experience hymnody from multiple traditions. Copies of the hymns will be provided.

Attendees are invited to enjoy a delicious dinner catered by Atria's, renowned for their exceptional food at previous events. The dinner, beginning at 6:00 PM in the church's fellowship hall, will feature a delectable spread of Atria's signature dishes, including savory entrees, fresh salads, and delectable desserts. The cost for this satisfying pre-meeting meal is \$30 per person. Reservations can be sent to Regina via email (drdckettering@gmail.com).

SUBSTITUTES

It is the policy of the Pittsburgh Chapter of the American Guild of Organists that only current members in good standing may list their names on the Substitutes List. Employers may contact organists directly or ask the coordinator for assistance. The AGO assumes no responsibility for the musicianship, reliability, or conduct of substitute organists, and background checks are the responsibility of the employer. Persons listed as available substitutes may be required by employers to present clearances; e.g. Child Abuse History Clearance; Pennsylvania State Police Criminal Record Checks for Employment; and/or Federal Bureau of Investigation (FBI) Fingerprinting.

Services: W-Weddings, F-Funerals, E-Evenings, S-Saturdays, L-Liturgical Only, N-Non-Liturgical

Substitute Organists Available for Sunday Mornings

NAME	PHONE NUMBER	EMAIL ADDRESS	SERVICES
ALEY, Philip	412-302-8653	philwa66@verizon.net	WFE
ANDERSON, Gerald	412-251-6718	org723@gmail.com	WFESLN
CAFARO, Ross	412-885-1625	rpcafarro@comcast.net	WFES
DOBBINS, Craig	412-400-5996	cdobbins620@gmail.com	FLN
EARNEST, Dr. Wayne N.	724-206-8854	musicmanwayne@outlook.com	WFESN
GROSS, Ellen	610-509-9028		FSLN
HILL, Thomas	512-421-1484	tom.hill.music.studio@gmail.com	WFES
JANKO, Ray	724-681-0874	rayjanko@gmail.com	WFES
KETTERING, Regina	412-477-5547	reginakettering@gmail.com	WFES
LA RUE, Elizabeth (SPC)	412-999-4812	aargon@hotmail.com	WFESLN
LINDSEY, III, C. Dennis	918-409-6467	c.dennis.lindsey@gmail.com	WFES
LYNCH, Robert	724-787-7447	robertflynnch@hotmail.com	WFES
PINKERTON, Rich (AAGO)	412-841-3937	rbpinkerton509@gmail.com	
REILAND, Michael	412-882-5521	mc081946@verizon.net	WFESLN
ROLLETT, Tony	412-726-8569	anthonyrollett@icloud.com	ES
RUBRIGHT, Sandy S.	724-994-8872	wpmaa@yahoo.com	WFE
SALMON, Michael	904-718.7622	oriolefish@gmail.com	WFEL
SHAW, Pamela (SPC, MA, MLS)	412-425-5962	pamelashaw2000@gmail.com	WFESLN
SHAW, Richard	386-846-0566		WFESLN
SKROUPA, Dane	724-265-4840	dgskroupa@yahoo.com	FLN

Substitute Organists *NOT* Available for Sunday Mornings

NAME	PHONE NUMBER	EMAIL ADDRESS	SERVICES
CLEMENS, Kevin M. (CAGO)	443-604-5072	kevinclemens@mac.com	WFES
DANIELS, J.R.	412-389-6658	jr@jrdaniels.org	WF
MILLER, Jane	412-526-6618	organistjane@yahoo.com	WF
RIZZO, Elmira (CAGO)	724-612-2029	erizz646@gmail.com	WFES
SCHALL, Stephen	412-215-2971	stephensschall@msn.com	WFE
SENAY, Bob (M.M.)	724-255-0488	rsenay@comcast.net	WFES
SPENCER, George (MSM, CAGO)	412-731-3324	spencer986@comcast.net	WFES
TYILLIAN, Jon	724-456-5135	jtyillian@gmail.com	WFES
VANDERLAAN, Brett (SPC)	301-919-1835	brettvanderlaan@aol.com	WFES
WILL, Nicholas (AAGO)	412-566-9597	nicholas.jos.will@gmail.com	WFES

The Organ Historical Society
67th Annual Convention
Baltimore, Maryland
July 21 - 25, 2024

Part One - Reviewed by Kevin M. Clemens, CAGO

When I arrived on Saturday, July 20, the city had not changed much since I left to retire to Pittsburgh on August 13, 2021. That was the day I closed on my house having lived in Baltimore for over 30 years. Our headquarters for the convention was the Royal Sonesta Harbor Court on Light Street in Baltimore, right across from the inner harbor. The hotel was walking distance to many restaurants in the area and Federal Hill as most of our meals were on our own for the convention.

On Sunday afternoon, July 21, the convention schedule began with a “History of Maryland Methodism Lecture” at Lovely Land United Methodist Church located on St. Paul Street. Rev. Dr. Bonnie McCubbin serves as the Director of Museums and Pilgrimage/Conference Archivist for the Baltimore-Washington Conference in The United Methodist Church. Rev. Dr. McCubbin’s lecture was filled with many stories of the beginnings of Methodism in Baltimore and her “bubbly” personality made it even more interesting to listen to the lecture. Following the lecture organist, Patrick Alston, CAGO, and a graduate of the Peabody Conservatory, lead a “Hymn-Sing” on the 1930, Opus 1738, Austin Organ located in the main sanctuary. In 2006 David M. Storey, (Convention Chair Person) rebuilt the Austin Organ. Patrick showed us his expertise in playing the hymns in the style of Black churches. Through the beautiful and uplifting singing of the conventioners it was evident they appreciated Patrick’s exuberant program.

We then walked to the Sunday School Room of the Lovely Lane UMC where a Hilborne L. Roosevelt Organ, No 239, 1885 is located. The organ was restored in 1985 by Richard Howell. The one manual and pedal mechanical organ of 9 ranks was played by Michael Stefanek, a graduate of the University of Michigan where he received his DMA and Master of Music studying with James Kibbie. Michael was just recently appointed Minister of Music at Brown Memorial Park Avenue Presbyterian Church in Baltimore. Michael’s program included organ works of Florence Price, Dietrich Buxtehude, J. S. Bach, W. A. Mozart, Ethel Smyth, Charles Tournemire, and Scott Joplin.

It was evident that Michael did not spend enough time with this instrument as there were mistakes and tempo variances throughout most of the organ works. Unfortunately, some organists who perform for OHS Conventions think they are playing for a group of amateur organists, pipe organ builders, and pipe organist enthusiasts. Little do they realize they are many of us attendees hold degrees in sacred music and organ performance. As a result I have witness over the years poor performances from organists who did not adequately prepare for their organ recitals.

After dinner on our own with colleagues, we were bussed to the Cathedral of Mary Our Queen located on North Charles Street. The previous organ was Opus 9200, 1959, M. P. Möller, 4 manual and pedal, 123 ranks. In 2007, the Schantz Organ Co., of Orville, Ohio used most of the pipes of the Möller to build its own Opus 2275. I am very familiar with this instrument since I played many archdiocesan liturgies including Ordinations, Confirmations, and Rite of Elections. The recitalist for this program was Ken Cowan, who is regarded as one of North America's finest concert organists. Ken's program included Mendelssohn, Rachel Laurin, Vierne, Elgar, and Dupré. This instrument (104 ranks in the gallery and 26 ranks in the sanctuary) was comfortable with organ literature as well as the Mendelssohn transcription. The cathedral contains two identical 4 manual and pedal consoles, one in the gallery and one in the sanctuary. The recital was a great way to end the first convention day everyone dazzled by the artistry, impeccable technique, and imaginative programming of Ken Cowan.

Bright and early on Monday morning, July 22, we boarded buses for the Irvington section of Baltimore. Our first stop was the Lutheran Church of the Redeemer (Missouri Synod) to hear the 1890 Wilson Reiley Organ restored in 1988 by David M. Storey. The 2 manual and pedal mechanical action organ of 10 ranks was demonstrated by two OHS Biggs Scholars Class of 2023. Lindsey Johnson played the organ work of Johann Caspar Fischer (1656-1746) titled Suite No. 6 from Musicalischer Parnassus - "Euterpe". Sol Rizzato then played and organ work of Kate Boundy (1863-1913) titled Andante Grazioso from "The Village Organist". The two recitalists demonstrated the organ satisfyingly and the attendees sang "O Be Joyful in the Lord" (Finlay) in which the full organ nobly lead the hymn.

We traveled to Catonsville where Mount de Sales Academy (Catholic Girls High School) is located on a large campus. The instrument in the chapel is a 1884 George Jardine & Son mechanical action instrument of 2 manuals and pedal of 11 ranks. I played a recital on this instrument for a Baltimore AGO Chapter meeting in 1994 and part of the program was the viewing of the OHS slide show.

Two OHS Biggs Scholars Class of 2023, Edith Yam and Annemarie Collins, performed a short recital.

Edith Ram played Concert Variations on “The Last Rose of Summer” by Dudley Buck and demonstrated the instrument proficiently. Annemarie Collins played “A Bird in the Church” (Prayer to Saint Francis) by Rachel Laurin (1961-2023) and “Prelude and Fugue on O Traurigkeit, O Herzelied” by Ethel Smyth (1856-1944). Likewise Annemarie playing was artistic and scholarly.

After a box lunch at St. Joseph High School we departed for St. Bartholomew’s Episcopal Church in Baltimore to hear Marvin Mills play the Casavant Frères, Opus 2267, 1955 and rebuilt in 2006 by David M. Storey in consultation with Casavant’s designers. The organ is a transplant from the Church of the Canadian Saints & Martyrs of Victoriaville, Quebec. The three manual and pedal electro-pneumatic organ is 46 ranks. Marvin began his program with “1. Kyrie, Requiem, K 626” of Mozart which he transcribed for the organ. He continued with “Introduction and Passacaglia, Opus 44” by Rachel Laurin (who I heard play the dedicatory recital on this instrument in 2006). “Anguished American Easter” based on the Easter Spiritual “He Rose” by Thomas H. Kerr, Jr.(1915-1988) and “There Is a Balm in Gilead” by Adolphus Hailstork (b. 1941) completed his program.

Marvin’s playing demonstrated the instrument well and displayed to us the Casavant is very comfortable in its new church home.

Our next stop took us back to Catonsville to the Charlestown Retirement Community which was the former St. Charles Seminary of the Archdiocese of Baltimore. The chapel was designed by Murphy & Olmsted of Washington, DC and contains the 1919 Casavant Frères, No. 808 and is three manuals and pedal electro-pneumatic organ of 46 ranks. The organ was rebuilt in 1996 by Casavant Frères and included additional pipe work and a solid state combination and switching system. I am very familiar with this instrument having played 3 recitals on it as part of the chapel concert series. My last recital in October of 2020 was only open to residents of the Charlestown Retirement Community due to COVID-19 restrictions. My friends and colleagues were not permitted to attend but I still had an audience of 83 residents. Theodore S. Davis, (Organist-choirmaster of St. Bartholomew’s Episcopal Church of Baltimore) was our recitalist. Ted played the organ works of Théodore Dubois, Pietro Yon, Orpha Ochse and Charles-Marie Widor. Ted’s playing was outstanding and demonstrated the Casavant with sensitivity and excellence. Ted recently received his DMA from the Peabody Conservatory.

After a bus trip back to the hotel we had dinner on our own. Then we boarded buses for the Shrine of the Little Flower RC Church in northeast Baltimore. The pipe organ is Casavant Frères, Opus 2092, and completed in 1951.

. The organ is a premier example of the French Romantic style, enhanced by the church's stately acoustics. The specification is almost identical to the 1958 Casavant Frères Organ in the Cathedral of St. Columba in Youngstown, Ohio. While living in Baltimore, I played a number of funerals at the shrine substituting for the late Michael Britt. Our recitalist was Nathaniel Gumbs, who currently serves as Director of Chapel Music at Yale University. Dr. Gumbs holds a DMA from the Eastman School of Music, a student of David Higgs. The program began with "Jubilate" of Fela Sowande (1905-1987) followed by "Allegro Vivace" from the Symphony #5 of Charles-Marie Widor. "Harmonies de Soir" by Sigfrid Karg-Elert and "Spirit Fantasy" by Carl Haywood (b. 1949) completed the first half of the program. Nathaniel wetted our appetite to hear more of this splendid instrument and his exceptional playing. The second half of the program began with the "First Sonata for Organ" by Florence Price and then concluded with the hymn "Messiah Now Has Come" (Tune: Messiah - Text: Nolan Williams, b. 1969). The conventioners "raised the roof" as the Casavant splendidly lead the hymn. Dr. Gumbs received very powerful applause for his program and expertise playing by the attendees. Nathaniel would be a good candidate as a future recitalist in Pittsburgh.

Tuesday morning, July 23, began with a Continental Breakfast and Member Meeting in the Whitehall Ballroom in the Royal Sonesta Harbor Court. The meeting consisted of the officers giving reports on the various committees of the OHS and a formal introduction of the Class of 2024 OHS Biggs Scholars. A demonstration of the OHS Pipe Organ Data Base was given by Paul Marchesano. Conventioners were hoping for a presentation of the 2025 OHS Milwaukee Convention (August 3-7) but for an unknown reason the presentation was not given at the annual meeting.

After the breakfast and meeting we walked to Old Otterbein Memorial Church Methodist which is the oldest worship edifice in Baltimore City. The structure was completed in 1785. The instrument is by local Baltimore organ builder, Henry Niemann (1838-1899), and completed in 1897. In 1994/1995 David M. Storey, restored the instrument. The organ is a 2 manual and pedal mechanical action instrument of 15 ranks. The recitalist was Chuyoung Suter and is a graduate of Yale University.

Her teachers include Thomas Murray and Martin Jean. Chuyoung began her program with the “Prelude and Fugue in C Minor, Opus 37” of Felix Mendelssohn and continued with three chorale preludes from Opus 122 of Johannes Brahms.

She concluded her program with the “Introduction and Passacaglia in D Minor” of Max Reger. Even though the Niemann organ handled these organ works well, it was evident that more familiarization of the instrument was lacking in Chuyoung’s performance. The pedalboard is flat and 27 notes. Numerous wrong pedal notes were a result of little practice on this instrument.

We then walked to Federal Hill to Light Street Presbyterian Church. Our recitalist Cameron Kuzepski, is an undergraduate student at the Peabody Conservatory studying organ with Dr. Daniel Aune. In 1893, Adam Stein (1844-1922), set up his own organ shop in Baltimore City and built some notable instruments. A large two manual and pedal mechanical action instrument is extant in a Catholic Church in Johnstown, Pennsylvania. The instrument we heard was built in 1902 by Stein and is a small 2 manual and pedal mechanical action organ of 10 ranks. Cameron began his program with “Toccata Settima” by Michelangelo Rossi (1602-1656). He continued with the choral prelude “Allein Gott in der Höh sei Ehr, BWV 662 by J. S. Bach and concluded with “Delaware Suite” by David Schelat (b. 1955). David Schelat was Cameron’s previous teacher, as Cameron is a native of Wilmington, Delaware. Cameron demonstrated the instrument well and showed his extensive study as a historical keyboard player.

Many of us gathered at the Cross Street Market for lunch and I enjoyed a bowl of cream of crab soup something I missed eating since moving to Pittsburgh. We then walked as a group to Martini Lutheran Church (Missouri Synod) to hear Andrew Johnson, AAGO, ChM, play the 1886 Hilborne L. Roosevelt, No. 329 organ of 2 manual and pedal mechanical action instrument of 17 ranks. Andrew is currently pursuing a DMA degree at the Eastman School of Music. He earned a MM degree and graduate performance diploma from the Peabody Conservatory studying with Dr. Daniel Aune. While at the Peabody he served as organist/choirmaster Mount Calvary Catholic Church. Andrew began his program with the “Prelude and Fugue in C Minor, Opus 37” of Felix Mendelssohn and then continued with his own arrangement of the Swedish hymn “Children of the Heavenly Father”. Two organ works of Horatio Parker “Scherzino, Opus 66, No. 3” and “Festival Prelude, Opus 66, No. 1” completed his program.

Andrew was a finalist in the 2024, AGO National Young Artist Competition in Organ Performance and his playing reflected excellence in technique and musical sensitivity.

Boarding a bus we were off to Grace and St. Peter's Episcopal Church on Park Avenue. Grace and St. Peter's is one of Baltimore's Anglo-Catholic parishes of the Episcopal Diocese of Maryland. The 1922 Austin Organ, Opus 1074 was recently rebuilt with a new console by Austin Organs in 2023.

I remember playing a short recital before a Sunday evensong in 2001 and a cipher developed during the "First Organ Sonata" of Alexander Guilmant. My page turner, the late John Marks, organist-choirmaster, told me to stop and the curator of the instrument Steve Bartley, climbed in the chamber and removed the pipe. Then I continued my performance. Jordan Prescott, DMA (Peabody Conservatory) demonstrated the Austin Organ with three organ works: "Impromptu, Opus 78, No. 1" of Samuel Coleridge Taylor (1875-1912); "Prelude et Fugue en Ut, Opus 13" of Jeanne Demessieux (1921-1968); and "Improvisation on St. Clement" by Gerry Hancock (1934-2012). Jordan who serves as organist/choirmaster of Grace and St. Peter's played with confidence and sensitivity and showed the various tone colors of the large 3 manual and pedal electro-pneumatic instrument.

After having dinner on your own in the Mount Vernon section of the city, we walked to Emmanuel Episcopal Church located on Cathedral Street. This recital was a venue change due to a fire at Christ Lutheran Church (one block from the hotel) in the early summer. We were to hear the 2007 Andover Organ, Opus 114. The organs and sanctuary were not affected by the fire but the smoke damaged was evident throughout the entire church and the Andover Organ Co. was unable to inspect the two instruments (chancel and gallery) prior to the convention. Emmanuel Episcopal has a 2009 Orgue's Létourneau Ltée of 3 manual and pedal electro-pneumatic with 43 ranks. James Kealey, the 2022 American Guild of Organists National Young Artists Competition in Organ Performance, was the recitalist, and only had to make one program change to accommodate the venue change. In the spring of 2020, James completed his Master of Music degree from the Eastman School of Music and is presently a candidate for a DMA degree studying with David Higgs. He began his program with the "Fantasia super: Komm, heiliger Geist, BWV 651" of J. S. Bach and then continued with "Fantasia on Simple Gifts" of Paul Fey (b. 1994).

“Rhapsody No. 1 in D-Flat Major” by Herbert Howells followed the Fey organ work and a recent organ work of David Hurd (b.1950) “On the Name Maurice Duruflé” was played by Kealey. “Prelude, Adagio et Choral varie sur le *Veni Creator*, Opus 4” of Maurice Duruflé finished the recital.

James played this organ work with great sensitivity and artistic expression that it brought back memories of the 2015 AGO Mid-Atlantic Regional Convention held in Pittsburgh (June 21-24). Mary Beth Bennett performed this organ work at Epiphany RC Church on the Austin Organ. I remember Mary Beth playing this work with such feeling as the sound of the organ rolled around in the generous acoustics of the church. It is definitely is an organ work that requires great skill to perform it well and touch the soul of the audience. Hopefully James Kealey will perform in Pittsburgh in the near future.

Part two will feature the artists and historic organs heard on Wednesday, July 24, Thursday, July 25, and the optional day of Friday, July 26.

RECRUITING FOR THE 99%

by Wayne Earnest

This article was published in the September 2023 issue of *The American Organist*, the official, national/international magazine of the American Guild of Organists (www.agohq.org).

Retired from full-time employment as a church musician, I still play most Sundays in varying capacities: as substitute, interim, or part-time organist in a wide variety of denominations – large, medium, small; urban, suburban, rural; liturgical, non-liturgical. Having started playing for worship at age 13 and now at the age of 73, I offer my perspective on what I believe should be a paradigm shift in our approach to organ student recruitment. While creative approaches to organ student recruitment exist, reality demonstrates that we need more of them to train parish organists as well as to recruit new organists. A few students may study organ purely as an artistic or secular pursuit, but my focus here is on preparing organists to play for worship.

First, a bit of a disclaimer. I am not advocating doing away with recruiting organ *majors* for the *full*-time jobs. Churches who can afford to employ them will continue to do so. And we will always need those extraordinarily talented organists to inspire us with their concerts. However, I believe we (the AGO and colleges/universities) should be much more intentional about recruiting organ *minors* – for the *part*-time jobs. Why? At the most, about 1% of churches hire a *full*-time organist to direct their music ministry; there's surplus of organists for those positions. The other 99% hire *part*-time organists, many of whom are ill-prepared – often pianists who don't use the pedalboard and have no idea about stops/registration. And those are the “lucky” churches. From my experience in helping churches find an organist, I can say the number of organists for the *part*-time jobs is decreasing toward a looming shortage. *Unless one is wealthy, it is not possible to live on a part-time salary. Therefore, most organists will need a college major or profession in another field in which they can earn a full-time salary.*

A second approach to solving the organist shortage would be instituting an “organ class” at a local college/university or local church. Back when I was a college professor, I offered a community “Organ Class.” It was held on weekday evenings. I, personally, drew up a mailing list of churches within a reasonable driving distance and the college sent the promotional flyer via the college's “bulk mailing” permit. There was a small fee for attendees. As part of my teaching load, there was no additional expense to the college except the promotional flyer which we did very cheaply “in-house.” So, the organ class essentially paid for itself! Pastors regularly told me, “This is exactly what our organists need.” In addition, to organ-specific topics such as manual & pedal technique, easy repertoire, stops/registration, etc., it also included the liturgical year; worship planning (via the lectionary); choral repertoire, techniques, materials, methods (for all ages: children, youth, adults); handbells; even the “pastoral aspect” of being a church musician. We had almost 40 students (almost all adults) — spread out over various groupings and 2 semesters — which clearly demonstrated a need and a “market” for it. For quite some time now, at Indiana University of Pennsylvania (IUP) where the Pogorzelski-Yankee Organ resides, Dr. Christine Clewell has had students from a wide variety of non-organ backgrounds as organ minors in addition to organ majors. An “Organ Class” was established by Dr. David Herman at the University of Delaware where he also instituted a Minor in Church Music. Recently, I read that Dr. Thomas Handel, who teaches organ at the New England Conservatory (NEC), has recently started an Organ Class at NEC.

Using the funds from hosting the 1999 AGO Convention, the Pittsburgh Chapter of the AGO established the Pittsburgh Organ Academy (POA), one of the leading such programs in the US, the details of which you can view at www.pitago.org. Dr. Ann Labounsky of Duquesne University regularly has students from the POA. Dr. Alexander Meszler of Luther College recently presented a program for the Pittsburgh Chapter of the AGO in which he discussed various secular uses of the organ throughout history and his organ studies program at Luther College that includes organ minors and interdisciplinary collaboration. *The better example organists demonstrate on Sunday mornings, the more likely they will inspire other church members to become organists.*

Yet a third approach to solving the organist shortage would be the “Multi-Parish Church Music Director” (MPCMD) position, in which one organist would serve several churches. It has historical precedent: J.S. Bach (in Leipzig) and C.P.E. Bach (in Hamburg). There is also a modern-day precedent: Dr. Marilyn Keiser (in Asheville NC), in between her positions at St. John the Divine in NYC and at Indiana University. Part of her job in North Carolina was at All Souls Church (now Cathedral); the other part of her job was traveling to churches in the western North Carolina Diocese of the Episcopal Church to teach parish musicians. Years ago, I wrote a monograph on the organist shortage (for the *part-time* positions) and surplus (for the *full-time* positions). Amongst other things I advocated in that monograph, of special importance was the implementation of the MPCMD position. Of course, one organist could not be on multiple organ benches at the same time, but the MPCMD organist could play on a rotation basis at the churches in the “circuit,” setting an example and developing rapport with the clergy and congregation; *teaching the organ to pianists in those congregations* so they could play when the MPCMD was not present; and coordinating the sharing of music, musicians, and handbells. One of my colleagues told me that, with the recent merging of parishes, the MPCMD is somewhat happening by default in the Catholic church. A clergy analogy to the MPCMD would be the Methodist “circuit riding preacher” of the 1800s and the present-day multi-parish assignments that Catholic priests are given nowadays. Further, I know of five state universities that recently “merged,” sharing leadership and faculty. *So, the “multi-assignment” concept is not new and is a growing trend due to finances, shifts in society, and a host of other reasons.*

Fourthly, more intentional collaboration with piano teachers could potentially yield positive results. Every organist I have ever known began keyboard study at the piano and it is well known that a good piano background is the most efficient path to good organ technique.

The unfounded claim by some that studying organ will have a negative effect upon one's piano technique is simply false. (If there is any truth in it, then it might have stemmed from earlier editions of Bach which included lots of "substitute fingering and pedaling" written into the score, creating a constant legato and thus leaving no chance for muscle relaxation.) Having studied harpsichord, pianoforte, piano, and organ, my observation is that the later the music, the more physical the technique. In other words, early music requires mostly fingers and wrist. Music a hundred years later requires adding the forearm, and some 20th century music (such as Prokofiev) sometimes requires adding the torso (for those huge, loud, percussive chords). *Very few pianists get paid for playing the piano but, by adding organ to their keyboard skills, they increase their earning potential. We should emphasize that point in our conversations with them!*

Clergy are a potential fifth source for organ student recruitment – for two reasons. (1) Clergy may well be able to identify pianists (children, youth, adults) within their congregations who could be encouraged to study organ. Clergy could ask their budget committees to consider establishing a fund to pay for organ lessons for those pianists. (2) Clergy can help organists understand how we can better collaborate with them in the mission of the church and making it relevant to the 21st century. *Since the organ is used in the church more than any other place, the church is integral to the future of the organ.* The AGO Committee on Seminary and Denominations Relations is the obvious place for this dialog. And, of course, all organists can individually engage their clergy in this conversation.

Social Media offers yet another means of approaching the organist shortage issue. Broadcasting from the Royal Albert Hall and other prestigious venues, young, British organist Anna Lapwood has a very large following on TikTok of young people loving the pipe organ! If you are not familiar with this rising star, just google her name to find a plethora of videos. She was recently featured on CBS TV News! Both her playing and commentary are engaging. As more and more of life moves online, it seems very possible that the internet could play an increasing role in promoting the organ – *and the church!* Imagine online videos jointly made by clergy and organists in which various topics (like those listed in the "Topical Index" of hymnals) were presented. For example, such a video could contain a short commentary by the clergy on the concept of the Holy Trinity followed by the playing of Bach's "St. Anne Fugue" or the hymn "Holy, Holy, Holy, Lord God Almighty" or Bach's trio on "Allein Gott in der Höh sei Ehr." The organist could precede the playing of music with short demonstrations about how it relates to the topic at hand.

In choosing theological and musical commentary as well as music, keep in mind that the audience will hopefully include people who are not religious and/or are not familiar with the organ or its music!

Lastly, I would suggest that we seriously consider adding the “pastoral” aspect of music ministry in our teaching of organ. *Organists and organs can be “replaced” by digital means. Indeed, many organists have been “replaced” by digital/canned music in too many cases, but the “personal touch” cannot be “replaced” by digital means.* There is an old saying: “They don’t care how much you know until they know how much you care.” There are numerous denominational musical organizations such as the Association of Lutheran Church Musicians, Presbyterian Association of Musicians, Association of Anglican Musicians. However, in its name, the National Association of *Pastoral* Musician [emphasis mine] includes the word “pastoral,” an aspect which I believe to be very important in our work – generally speaking, but also in relation to the “digital replacement” issue mentioned above. In secular settings, such as state universities, including the “pastoral” aspect or any religious aspect in teaching organ would have to be done in accordance with regulations on such things by those institutions. Conversely, churches and church-related institutions would almost certainly be supportive of including the “pastoral” and/or religious aspects in teaching organ students.

We know how much music contributes to worship and how central worship is to the church. Given what has become common place today – for example: mass shootings, illegal sexual behavior, scammers taking life savings from pensioners at the very time they need it the most – the church is needed now more than ever. *Capable organists can play an important role in strengthening the church today!*

In addition to welcoming your responses to my suggestions, I am also very interested in learning what challenges readers might have had in their efforts at recruiting organ students. You can contact me at: musicmanwayne@outlook.com and/or with “Letters to the Editor” of The American Organist.