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without using the pedals at all, or who merely hold down an occasional note with the left foot . . . are considered . . . not really to be organists at all." Amen! Publishers of pedal-less "organ music" designed for church musicians please take note. Further, Yearsley takes aim at piano transcriptions of organ music, which fail without the pedal. (I would add the ersatz orchestral or band arrangements of organ music, which continue to persist long after Stokowski. Contrabass and tuba are no substitute for the 16-foot Principal and Posaune.)

In spite of its inept title and uncomely jacket illustration (showing the author's very worn Capezio's), *Bach's Feet* is a treasury of historical and practical information. It is the first thorough-going investigation of the organ pedal, normally quite peripheral in studies of the organ. Having mined numerous sources—musical and historical—and played much of the repertoire, the author commands the field with both breadth and depth. He sheds new light onto standard material, and his insights often encourage the reader to rethink. The book is well illustrated with musical examples and pictures of organs, although, curiously, it contains not one (pedal) disposition. Finally, Yearsley writes in a lively and engaging style. His descriptions of the organist, organ- and pedal-playing, and organ music capture perfectly the rigors and hazards of organ playing. Only an organist-scholar would know to label a Bach pedal solo as "strenuous stuff" (p. 136) or "perilous," requiring "marksmanship" (p. 2). *Bach's Feet* makes a major contribution to our knowledge of organ history. More than that, it should help to restore the organ to its former glory. To this end, it is particularly commended to organists, organ builders, church organ committees, clergy, even programmers for radio stations, and, of course, historians of the organ.

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Frederic B. Stiven. *In the Organ Lofts of Paris*. Annotated and Edited by Rollin Smith. Richmond, Virginia: OHS Press, 2010. Originally published Boston, Massachusetts: Stratford Co., 1923. xix, 184 pp: 68 illus., 3 appendices, index. ISBN: 978-0-913499-35-1. \$19.95 (hardbound).

Frederic Benjamin Stiven (1882–1947) was born in Michigan and received his Bachelor of Music degree from Oberlin College Conservatory in 1907. From 1909 to 1911, he resided in Paris, where he studied organ with Alexandre Guilmant and orchestration with Charles Marie Widor. Upon his return to the United States, he was appointed Associate

Professor of Organ at the Oberlin College Conservatory and organist-choirmaster at the Euclid Avenue Christian Church and later at Calvary Presbyterian Church in Cleveland, Ohio. From 1921 to 1947 he served as Professor of Music and Director of the School of Music at the University of Illinois in Urbana.

During his years abroad, Stiven kept a journal, and it was his impressions and recollections recorded there that became the substance for his 1923 book, *In the Organ Lofts of Paris*. Each Sunday he visited organs and organists in the City of Light, and his endearing descriptions form the basis of this attractive little book. The present reprint has been copiously annotated by Rollin Smith, who consulted Stiven's original journals in the archives of the University of Illinois at Urbana-Champaign. Smith has also taken this publication as a welcome opportunity to make available many of his immense collection of period photographs to illustrate the text. The reader not only visits the churches of Saint Eustache, La Madeleine, and Saint Clotilde — among others — but also such musicians as Henri Dallier, Charles Tournemire, and Charles Quef in portraits as well as in words. One of the more touching entries, "The Last Days of Guilmant," tells of Stiven's final visit to *le maître* in late February 1911. He was the last student Guilmant taught. Stiven's account of that visit was published in *The Etude* (June 23, 1923, p. 420) and is reprinted here as an Appendix.

This Golden Age of the Organ in Paris extended from the final decades of the nineteenth century into the first decades of the twentieth century and has fascinated many. Except for the larger characters of the period, relatively little is known about the details of the churches and organs. This text, an eyewitness account, is a valuable resource, not only for researchers but for all musicians. Furthermore, it is entertaining to read. The book is well designed and painstakingly produced. It is highly recommended to all friends of the organ and French music, in particular.

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ALTAMONT, NEW YORK

David Lasocki. *The Recorder and Other Members of the Flute Family in Writings from 1100 to 1500.* Portland, OR: Instant Harmony, 2012. iv, 88 pp. ISBN 978-0-9834048-4-2. \$12 (Ebook); \$19 (softbound).

With a publication record dating back to 1967, David Lasocki is well known for his extensive body of historical and bibliographical scholarly