

Arlington, and at Washington National Cathedral, St. Thomas Church Fifth Avenue, and the Cathedral Church of St. John the Divine (2011).

During his tenure at the cathedral he also supervised the installation of a fifteen-bell Paccard carillon, the purchase of a Lammermuir continuo organ, and enhancements to the Grieb-Williams organ installed in 1988. On his twentieth anniversary he was honored with the painting of his portrait by noted artist Jason Bouldin. In March 2012 Sonare Recordings released a solo CD, *Stephen Schaeffer Plays the Advent Organ*, featuring the cathedral organ in a varied program of literature.

Prior to his appointment at the cathedral in 1987, Schaeffer was on the music faculty at Presbyterian College in Clinton, South Carolina for sixteen years, the last four as Chair of the Department of Fine Arts. During his years at Presbyterian College, Dr. Schaeffer was organist and then director of music and organist at Broad Street Methodist Church and later organist at All Saints' Episcopal Church, both in Clinton. He also was active in the Greenwood AGO chapter, serving both as dean and sub-dean. In Birmingham, he has also served the AGO as sub-dean and executive committee member and on the Diocesan Liturgy and Music Commission.

Since 1987 Schaeffer has also been active in the Association of Anglican Musicians, serving on its executive board and on the editorial board of *The Journal*. He has maintained an active recital schedule and has served as organ consultant to many churches in South Carolina, Alabama, and Mississippi.

Early in his musical career, Schaeffer was a choirboy at St. Thomas Church under William Self. While in high school he studied organ and piano at Salem College with John and Margaret Mueller. His degrees are from Davidson College and the College-Conservatory of Music of the University of Cincinnati, where his organ teachers included Wilmer Welsh, Gerre Hancock, David Mulbury, and Roberta Gary. In 1981 he enrolled at the Conservatoire national de région in Lyon, France, where he received the Premier Prix in organ under Louis Robilliard. He has completed internships in choral conducting with Barry Rose and Jon Washburn.

Schaeffer was honored with a retirement celebration on July 20 and a reception following his final service at the cathedral on August 12. His retirement plans include remaining in Birmingham and being active as an organist.



Domecq Smith

Organist and composer **Domecq Smith** performed at Freiburg Cathedral in Freiburg, Germany, at a noon-time concert on June 29. He is pictured here at the main console upon which all four of the cathedral's independent instruments may be played. He presented an all-French program featuring works by Du Mage, Gigout, Franck, Langlais, Widor, and also included the European premiere of his *Litany* for organ solo. For information: <www.DomecqSmith.com>.

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Joe Utterback presented a workshop on improvisation and jazz techniques at the 2012 AGO national convention in Nashville. He then headed to Burlington, Vermont, for the United Church of Christ Musicians Association (UCCMA) convention, where he improvised during communion for the opening service, and presented a workshop on spirituals. He wrote an article that appeared in the summer 2012 issue of *Worship Music & Ministry*, the UCCMA's journal. Dr. Utterback will appear on October 28 at 7 pm at First Presbyterian Church in Dunwoody, Georgia. For information: <www.joeutterback.com>.

On June 30, **James Welch** performed a recital of Latin American music for organ and piano. The recital was given on the 1954 Aeolian-Skinner organ at St. Paul's Episcopal Church, Salinas, California (where John Steinbeck had once been a boy choir member). William Ray, organist of St. Paul's, coordinated the event, which included a large-screen TV so the audience could watch the organist. A Mexican fiesta dinner and program of folkloric Mexican dances followed the recital. The program included works by Fúrio Franceschini, Ramón Noble, José Jesús Estrada, Emma Lou Diemer, Darius Milhaud, Arnaldo Rebello, Ernesto Nazareth, Zequinha Abreu, Alberto Nepomuceno, and Noel Goemanne.

Nunc Dimittis



George Anthony Robertson

George Anthony ("Tony") Robertson died June 24 of complications following surgery in Winston-Salem, North Carolina. He was 64. Born in Macon, Georgia, November 21, 1947, he began piano study at age six, and organ study at age 16 with Doris Jelks of Wesleyan College. He earned a bachelor's degree from Greensboro College, where he studied with Harold Andrews and

Lorna Lutz Heyge. He held positions as organist-choirmaster at Holy Comforter Episcopal Church in Burlington, North Carolina (1970-72) and First Friends Meeting in Greensboro, North Carolina (1973-93). In 1993 he was appointed organist and assistant choir director at First Baptist Church in Elkin, North Carolina, a position he held at the time of his death.

Robertson served several terms as dean of the Winston-Salem AGO chapter and was instrumental in starting "Organists Against AIDS" concerts to benefit AIDS Care Services of Winston-Salem. He also served on the board of the Triad Pride Men's Chorus. He had given recitals in Georgia and North Carolina, and recently was featured on the summer recital series at Old Salem on the historic Tannenberg organ. George Robertson is survived by his mother Helen, his brother Bill, and a host of friends. A memorial service was held July 21 at St. Mary's Episcopal Church, High Point, North Carolina.

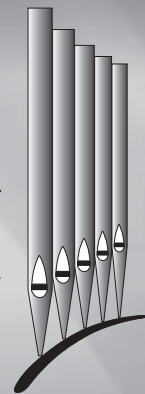
Jacques Taddei died on June 24 in his Parisian home at the age of 66. Born in Nice on June 5, 1946, he had studied philosophy at the Paris Sorbonne; at the Paris Conservatory, he was awarded two Premier Prix, in piano and in chamber music, and studied composition with Tony Aubin. A virtuoso pianist, in 1973 Taddei won the Grand Prix in the Mar-

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guerite Long-Jacques Thibaud Competition. After studying improvisation with Pierre Cochereau, director of the Nice Conservatory, and organ with Marie-Claire Alain, in 1980 he won the Grand Prix d'Improvisation at the Chartres International Organ Competition. An advocate of cultural activities, he then was director of the Conservatory in Rueil-Malmaison and served as assistant mayor in this city for twelve years.

In 1993, Jacques Taddei was appointed titular organist at the Basilique Sainte-Clotilde in Paris, France, succeeding César Franck, Charles Tournemire, and Jean Langlais. In 1995, he created the International Organ Competition of the City of Paris. He also directed the Conservatoire national de Région in Paris from 1987 to 2004, was music director at Radio France from 2005 to 2006, president of the International Summer Academy in Nice, a member of the Académie des Beaux-Arts since 2001, a General Inspector of National Education since 2006, and director of the Musée Marmottan in Paris since 2007. Among Taddei's high distinctions: Officier de la Légion d'honneur, Chevalier de l'Ordre national du Mérite, and Commandeur des Arts et Lettres.

—Carolyn Shuster Fournier

Here & There



David Craighead CD

Crystal Records announces the release of *David Craighead, Organ* (CD181). This CD is a combination of Craighead's two LPs on Crystal Records, originally released in 1977 and 1981. The program includes Albright, *The King of Instruments*; Persichetti, *Sonata for Organ and Drop, Drop Slow Tears*; Samuel Adler, *Xenia, A Dialog for Organ and Percussion* (Gordon Stout, percussion); and Cooper, *Variants for Organ*.

The late David Craighead (1924–2012) was chairman of the organ department at Eastman School of Music from 1955 until his retirement in 1992. Before 1955, he taught at Westminster Choir College in Princeton, New Jersey, and at Occidental College in Los Angeles. He graduated in 1946 from the Curtis Institute of Music, where he studied with Alexander McCurdy. One of the most respected organists in the world, Craighead repre-

sented "the American School of organists at its finest" (*New York Times*). For information: 360/834-7022; <www.crystalrecords.com>.

Michael's Music Service announces new sheet music publications. *Dance of The Bells*, by Vladimir Rebikoff (1866–1920) is a transcription suited for an organ with light bells or a celesta (chimes are not a possibility); theatre organs are ideal. The publisher's website includes the 1910 piano score and a recording. *The Star Spangled Banner* by John Knowles Paine (1839–1906) was written around 1861 and published about 1865. This publication contains corrections to engraver's errors, and the website includes an article from the *Harvard Graduates' Magazine*, published at Paine's death.

Roulade is Seth Bingham's best-known organ work. Virgil Fox recorded it in the Riverside Church in New York City after years of including it in concerts, and also recorded it on the former Paramount Wurlitzer in Wichita, Kansas. For information: <michaelsmusicsservice.com>.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, <ednowakmusic.com>. It features his original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, original organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form.

Pro Organo announces the release of a new choral CD from St. Thomas Church Fifth Avenue, New York, conducted by John Scott, entitled *Vierne at Saint Thomas* (CD 7244). The new CD, produced and engineered by Frederick Hohman, features two early works of Louis Vierne: the *Messe Solennelle*, op. 16, and the *Première Symphonie pour Grand Orgue*, op. 14. In the *Messe Solennelle*, the choir and the organ (played by Jeremy Bruns) are joined by the St. Thomas Brass, in an arrangement by Scott McIntosh. In addition to the complete *Symphony No. 1*, John Scott plays two selections from Vierne's *24 Pieces in Free Style*, interspersed between movements of the *Messe Solennelle*. For information: <ProOrgano.com>.

Wayne Leupold Editions announces new releases for solo organ: Johann Sebastian Bach, *The Complete Organ Works, Volume 1A, Pedagogical Works: Eight Short Preludes and Fugues, Pedal Exercitium, Orgel-Büchlein Standard Urtext* (WL500020), and *Volume 1B, Pedagogical Works: Eight Short Preludes and Fugues, Pedal Exercitium, Orgel-Büchlein Practical Urtext* (WL500021), \$48.00 each; Carson Cooman, *Volume VII, Solo Organ Works* (WL600274, \$22.50); Michel Corrette, *The Complete Organ Works, Volume 2, Premier Livre d'Orgue [1737] et Pièces de clavecin pour l'orgue [1734]* (WL600247, \$52.00); Pamela Decker, *Fantasy on 'Ein feste Burg'* (WL710011, \$24.50); João Wilson Faus-

tini, *Brazilian Organ Music, Volume IV* (WL600268, \$21.00); Dennis Janzer, *Hymn Treatments for Organ, Volume 3* (WL600269, \$17.00); Rachel Laurin, *Douze Courtes Pièces, Volume 2, Twelve Short Pieces, Op. 48, Op. 53, Op. 54, and Op. 58* (WL600272, \$46.50). For information: <www.wayneleupold.com>.



ChoirTV.com is the new video community for choir singers. More than just another platform for videos, it is a new virtual meeting place for choirs from all over the world. Everyone is free to present videos and stories to the international choral scene.

Sorting by categories and thematic channels makes it easy to go through the website, whether "A Cappella," "Gospel & Spiritual," "Contemporary," "Choir 2.0," "Choirs on TV," and many more. The "Community" section offers options for one to exchange opinions, discuss and meet in groups, and mutually rate videos of concerts, competition performances, or from the daily choral life.

Everyone can upload new video material; processing is simple and easy. The World Choir Games already had their own "Channel" that broadcast new videos during the event.

Foley-Baker, Inc. of Tolland, Connecticut, has installed a new two-manual drawknob console built by Organ Supply Industries at Christ Church, Red Hook, New York. The original tab console was destroyed when a 600-pound marble plaque, given by John Jacob Astor Jr., fell directly onto the console during the morning hours of January 9, 2011. The plaque was unaffected.

Foley-Baker, Inc. is currently installing a new three-manual drawknob console built by Organ Supply Industries at St. Mary of the Assumption Church in Brookline, Massachusetts. Work also includes tonal changes/additions to the church's Simmons pipe organ.

Foley-Baker, Inc. has been selected to re-leather the Choir and Swell divisions of the Tellers pipe organ at Hempstead United Methodist Church in Hempstead, New York. The work is the result of water damage that occurred in two successive winters. For information: 860/875-4666; <www.foleybaker.com>.

On June 28 the Penn State University Lehigh Valley campus dedicated the **Jerome and Martha Markowitz Music Room**. The room, a gift to the campus from the children of the late Jerome and Martha Markowitz, honors their parents and their dedication to music and education. The music room will not only be used by Penn State students, but also by students of the Community Music School. The room includes a state-of-the-art sound system, classroom space, three private practicing booths, a Mac recording lab, and Jerome and Martha Markowitz's Steinway piano. In addition, scholarships have been set up for students of the university and the Community Music School.

Jerome Markowitz, who died in 1991, founded the Allen Organ Company. Martha was an avid volunteer and spent time assisting the Community Music School in Allentown, Pennsylvania. As a member of the Community Music School board, she proposed a relationship between the school and the university's local campus that has since developed.

Outside of the Jerome and Martha Markowitz Music Room is a 20 ft. x 4 ft. mural commissioned by Ann Williams, Chancellor of the Penn State Lehigh Valley Campus, and painted by Ron DeLong, an art instructor at the campus.

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In the wind . . .

by John Bishop



Ingenious design

After spending hundreds of nights in New York hotels over the years, and having had the opportunity to borrow a friend's place in Greenwich Village for several months, Wendy and I decided last winter that we should have a place in the city, and we started shopping. We had fallen in love with the neighborhood of that borrowed apartment, and sure enough, we found a terrific place in the building next door. It's on the corner of Broadway and East Ninth Street, halfway between the Hudson and East Rivers. We're on the southwest corner of the building with lots of windows facing in two directions. We can look west down Ninth Street, over the top of the West Village, and across the Hudson to see the sun set over New Jersey—how romantic.

The previous owner had done a thoughtful job decorating the place, blending several tones of blue and gray paint in the kitchen and living room. But the ceiling of the bedroom was metallic silver, the sliding doors of the hall closet were bright purple, and the inside of the front door was neon orange. What was she thinking? We got out our paint brushes, set everything right, and moved in in mid-February.

I know that the choice of decorations is a personal thing, and I suppose the previous owner really liked the color scheme, but we thought it was revolting, as did the few select friends who saw the place before we painted.

Organ façade design

I've been thinking a lot about design because over the last month I've been working with a client on the layout and façade design for the relocation and installation of a large organ in a building currently under construction. I've conferred with the architect of the building, and now an organ architect is at work creating a concept. I have the building drawings spread out on the worktable in my study, and bundles of information about pipe scales, chest layout, and specifications. It's thrilling and more than a little daunting because we're working with a very large organ, and I'm well aware that the appearance and musical impact of the organ will dominate the worship of this church for generations. Later this summer we will present the design to the church. I imagine there will be some discussion and probably some revisions before the design is approved and we can get to work building the organ.

The New York architecture of Stanford White

Our apartment in New York is near Washington Square Park, a vibrant gathering place in the midst of the campus of New York University. On a summer evening, there are street performers and musical jam sessions. One night, there was a group of students who had wheeled a piano out into the square. There are stone tables with permanent chessboards where our son Andy loves to go pick up games with the crowd of regulars. And the architecture of Stanford White is all around you. Stanford White (1853–1906) apprenticed with the archi-

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