



Albinas Prizgintas

Preservation program—at Generations Hall in New Orleans. Prizgintas was recognized for his contributions to the community, culture, and jazz heritage of the city.

Prizgintas founded the Trinity Artist Series 23 years ago at Trinity Church. The series presents a weekly concert every Sunday of the year and has received various awards, such as the Mayor's Arts Award and Tribute to the Classical Arts awards. Two large annual festivals are held: the Patriotic Music Festival at the beginning of July, and the 29-hour Bach Around the Clock, which is held in March in celebration of Bach's birthday. Prizgintas holds two degrees from Juilliard, where he studied with Bronson Regan and Vernon deTar. Studies in Europe were with Karl Richter (Germany) and Michel Chapuis (Paris). In the field of jazz and blues, Albinas has performed with Earl King, Memphis Slim, and Lighting Hopkins. His Yellow-dog Prophet Choir is featured in a film starring Jim Carrey, *I Love You Phillip Morris*, which is scheduled for release in the next few months.

Prizgintas plays from 9 to 12 services weekly at Trinity Church, including a weekly organ concert Tuesday evenings called Organ & Labyrinth. In the past 22 years at Trinity, he has taken three vacations, including one in Europe during Hurricane Katrina, during which time he gave five concerts in Germany playing blues and classical organ to raise money for the Bishop's hurricane relief fund.

Prizgintas's wife, Manon, was decorated Chevalier des Arts et des Lettres by members of the French government last month for her work with the Trinity Artist Series. She shares the duties of director of music ministries at Trinity Church, where she handles concert publicity and scheduling.



Stephen Tharp at St. Sulpice, Paris

Stephen Tharp performed as part of the "Concerts Spirituels" series at St. Sulpice, Paris, on September 26. Works by Roth and Dupré complemented George Baker's newly composed *Variations on Rouen*, commissioned by Tharp and premiered by him earlier in September at the Meyerson Symphony Center in Dallas as part of Michael Barone's *Pipedreams Live* event there.

Tharp's Paris concert closed with Louis Vierne's *Symphonie No. 5*, a work rarely performed in France. This symphony was later recorded at St. Sulpice by Tharp for the Aeolus label, which will also record him playing *Symphonie No. 6* to finish a cycle of the complete Vierne symphonies at St. Sulpice. Volumes 1 and 2, comprising the first four symphonies and played by Daniel Roth, are al-

ready available in the USA from <www.pipeorgancds.com>. Stephen Tharp also recorded George Baker's new "Variations" at St. Sulpice for release as part of a future project. For more information, see <www.stephentharp.com>.



Beth Zucchini

Beth Zucchini performed the *Studien für Pedalflügel (Sechs Stücke in kanonischer Form)*, op. 56, by Robert Schumann on October 8 at the Church of the Incarnation in Santa Rosa, California. The recital was reviewed in *The Sonoma County Gazette*, which noted Zucchini's passion for the music and praised her "expressive and well-tailored" program. Organist, harpsichordist, and pianist, Beth Zucchini is founder and director of Concert Artist Cooperative (www.ConcertArtistCooperative.com).

Nunc Dimittis

Caroline B. (Casort) Stone died May 24 in Endicott, New York. She was 80 years old. Born in Coffeyville, Kansas, she studied organ in high school and became organist at St. Paul's Episcopal Church in Coffeyville; she graduated from Coffeyville College of Arts and Science and taught public school music. Following her marriage to Darrell Stone, the couple moved to France while he served in the U.S. Army and she served as chapel organist for the 866th E.A.B. Returning to the U.S., the Stones settled in Endicott, New York, where she served as organist for St. Paul's Episcopal Church for 30 years. She was active in several organizations, and served as dean of the Binghamton (NY) AGO chapter, and as co-chairperson of the local chapter of the National Guild of Piano Teachers. Caroline B. Stone is survived by her husband Darrell, daughter and son-in-law Mary Jane Stone-Bush and Wayne Bush; son and daughter-in-law David Stone and Donna June; four grandchildren, and sister Alice Evans.



H. Edward Tibbs (photo credit: *Birmingham News*)

H. Edward Tibbs died September 16 at age 77. He was professor of music at Samford University in Birmingham, Alabama from 1959 until his retirement in 2002, serving also as university organist and chair of the keyboard division. After his retirement, he continued as university organist and adjunct professor. He

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served as organist of Southside Baptist Church from 1960 until his death, and also served as a lifetime deacon of that church. His final public performance occurred on August 31 at the opening convocation for the Beeson Divinity School at Samford University, when he was honored for his many decades of dedication to teaching and Christian service.

A graduate of the Eastman School of Music as a pupil of Catharine Crozier, and of the University of Michigan in the classes of Robert Noehren and Marilyn Mason, Tibbs was the first full-time American pupil of Jean Langlais at the Church of St. Clotilde in Paris. In 1983, he received the Palmer Christian Award from the University of Michigan. Along with activities on the boards of numerous organizations, Dr. Tibbs played numerous recitals in this country and in Europe, and was the designer of over 50 pipe organs in the South, including the Samford Memorial Organ at Southside Baptist Church.

Tibbs served in the armed forces as a chaplain's assistant stationed at Fort Holabird, Maryland, during which time he was interim organist at the National Cathedral in Washington, D.C. Among his numerous activities in the musical life of Birmingham, he served as president of the Birmingham Music Club, an organization he rescued from bankruptcy in the early 1980s; president of the Birmingham Chamber Music Society; and dean of the Birmingham AGO chapter. For 15 years, he was the organist for the Alabama Symphony, having designed their organ used in the Birmingham-Jefferson Civic Center.

Dr. Tibbs was also honored by the city of Birmingham with the Silver Bowl Award for outstanding contributions to music in the Birmingham area. In the mid-1990s, he collaborated with Catharine Crozier in preparing the eleventh edition of *The Method of Organ Playing* by Harold Gleason. He is survived by a sister and brother, numerous nieces and nephews, and extended family. A memorial service was held at Southside Baptist Church. Memorial contributions can be made to the H. E. Tibbs Organ Concert Series at Southside Baptist Church, or to a Samford Music Scholarship for young organists at Samford University.

—Charles Kennedy

Robert Frederick Wolfersteig died June 7 in Atlanta at the age of 81. Born in Kingston, New York, he began organ study at age twelve. He completed undergraduate studies in 1950 at the Cincinnati College-Conservatory of Music, studying organ with Parvin Titus, and received the MMus degree in from Westminster Choir College, where he was a student of Alexander McCurdy. In 1961 Wolfersteig received a Fulbright grant and spent a year in Berlin at the Hochschule für Musik. He received the DMus from Indiana University in 1963, where he studied organ with Oswald Ragatz.

In 1965 he became professor of music at Georgia College, Milledgeville, where he taught until 1991. He served several local churches, including First Presbyterian Church, St. Stephen's Episcopal

Church, and Hope Lutheran Church, and was dean of the Macon AGO chapter from 1987–89. He played his last service on January 24, 2010 at St. James Episcopal Church, Clayton, Georgia, where he had served as organist since 2007. Robert Wolfersteig is survived by his wife, Eloise, daughter Patricia Albritton, and granddaughter Kendall Albritton.

Here & There

The Church Music Association of America announces the release of *Gregorian Chant: A Guide*, by Dom Daniel Saulnier, newly published on the 1,000-year anniversary of the Solesmes monastery. The book covers the history, structure, theology, liturgical function, and spirituality of the core music of the Roman Rite. This translation by Edward Schaefer was first published in 2003 by Solesmes and went out of print. The CMAA has revived it as a means of educating a new generation of singers in the English-speaking world. It is widely regarded as the finest modern treatment of the subject.

Dom Daniel Saulnier is the master of Gregorian chant at the Solesmes monastery in France. His text incorporates the latest scholarship on this ancient tradition of music; paperback, 129 pp., \$12.00. For information: <www.musicasacra.com>.

GIA Publications announces new releases: *Pageant of Carols* (Ten carol settings for solo piano) by Fred Offutt (G-6858, 40 pp., \$24); *A Wreath of Carols for Christmastide* (Four organ solos based on tunes of the season), by Bernard Wayne Sanders (G-7278, 16 pp., \$16); *Tidings of Comfort and Joy* (Christmas carols for flute and keyboard), by Clark Kimberling (G-7749, 40 pp., \$21). For information: <www.giamusic.com>.

The National Association of Pastoral Musicians (NPM) has posted on its website recordings of chants <www.npm.org/Chants/index.html> that will be found in the new English-language edition of *The Roman Missal*. The texts and musical settings are provided for study purposes in preparation for the implementation of the new Missal on the First Sunday of Advent, November 27, 2011. For each sung part of the Mass, one will find a recording in MP3 format and a PDF of the text with musical notation.

Oxford University Press announces the release of *Oxford Service Music for Organ*, edited by Anne Marsden Thomas; manuals only, books 1–3; manuals and pedals, books 1–3; \$16.95 each. Repertoire spans the 16th to the 20th century, with some new pieces written for the collection. For information: <www.edition-peters.com>.

Regent Records announces the release of *Christmas from Winchester*, with the Winchester Cathedral Choir directed by Andrew Lumsden; Simon Bell, organ;

and Frances Kelly, harp (REGCD350). The program includes works by Ledger, Chilcott, Davies, Willcocks, Lumsden, Pettman, Britten (*A Ceremony of Carols*), Hollins, Lauridsen, Wood, Rutter, Darke, Gardner, and Edmundson. For information: <www.regentrecords.com>.

Subito Music Corporation announces new choral releases by Dan Locklair: *Arise in Beauty*, anthem for SATB chorus and organ; *Love Came Down at Christmas*, anthem for SATB chorus, a cappella; and *The Spacious Firmament*, anthem for SATB double chorus, a cappella. Subito also announces the release of a new work for organ by James Lee III: *Ascend the Mountain* "A Walk with Dr. King." For information: 973/857-3440; <www.subitomusic.com>.



Hupalo & Repasky Tudor organ

The new Tudor-style organ by **Hupalo & Repasky Pipe Organs, LLC** of San Leandro, California, was featured in a recital by Robert Huw Morgan at Stanford Memorial Church on September 24. The new five-rank, one-manual instrument is tuned in Pythagorean temperament, and features an oak case, hand-carved linen fold panels, and façade pipes gilded and *en grisaille*.

The program included works by British composers: Elgar, *Sonata in G*; Preston, *Benedictus Sit Deus Pater*; Rhys, *Mass for Trinity Sunday*. The Elgar sonata was performed on Stanford's 1901 Murray M. Harris organ. For information: 510/483-6905; <http://hupalorepasky.com>.



Smolny Cathedral concert hall, St. Petersburg, Russia

Johannus has installed a Monarke Präludium, with a loudspeaker façade especially designed for the building, in Smolny (Resurrection) Cathedral concert hall in St. Petersburg, Russia. The organ has 47 voices, 62 ranks and a 24.2 audio system. The façade is suspended at a height of 32 meters. The 83-meter-high cruciform church in blue, white, and gold was built by Bartolomeo Rastrelli by order of Tsarina Elizabeth. The building became the Bolshevik headquarters after the Russian Revolution. Now it plays host to classical concerts (choir, organ, orchestra), and has a seating capacity of 800. For information: <www.johannus.com>.

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In the wind . . .

by John Bishop



The upper class

I'm thinking about virtuosity these days. Last Tuesday, October 10, the *New York Times* published a tribute to Joan Sutherland following her death on the 8th. That day (noted as 10-10-10) happened to be my mother's birthday and I enjoyed the coincidence as I remembered a family episode from the late 1960s. My parents are great music lovers and the instrument of choice when I was a young teenager was the then cutting-edge KLH stereo with amplifier and turntable in one sleek little unit and separate speakers. It seemed super-modern in those days of the console hi-fi built in the shape of a credenza. My father, an Episcopal priest, had a routine of closing himself into the living room on Saturday nights with a little analog typewriter on a card table and writing his sermon to the Saturday night live broadcasts of the Boston Symphony Orchestra hosted by Richard L. Kaye on WCRB, 102.5 FM.

Joan

My mother was devoted to recordings by Joan Sutherland as confirmed by the Winchester, Massachusetts police department. When our house was burglarized, mother was asked over the phone if she could identify the stereo. Not being much of a techno-wiz, all she could say was she knew there was a Joan Sutherland record on the turntable. Good enough to reclaim the prized machine.

The piece in Tuesday's *Times*, written by the paper's long-time astute and influential music critic Anthony Tommasini, shared story after story of triumphant debuts, thunderous ovations, immense technical facility, monumental stage presence (in every sense of the word), and a flexibility of stylistic intuition and pure ability that allowed this one artist to be revered as perhaps the greatest living interpreter and presenter of the operatic roles of Handel and Wagner—two musical worlds that are afterworlds apart.

Miss Sutherland was also humbly self-deprecating, referring to her figure in her autobiography as flat in the rib cage. Tommasini quoted her as saying that certain dresses "could make her look like 'a large column walking about the stage.'"

The supremacy of youth

I had a brief personal contact with her. When I was an undergraduate organ major at Oberlin, I was, naturally enough, accompanist to a gaggle of singers. Joan Sutherland was to give a recital in Akron, about two hours away, and I rented a car from the college fleet to haul a bunch to hear her. We had terrific seats very close to the stage so my youthfully discerning and supremely knowledgeable companions could witness every tic. I don't remember what she sang or who was the accompanist, but I sure do remember that, inspired by a couple little bubbles we heard in the Diva's voice, one of my flock greeted her in the receiving line asking if she had a cold.

Another lovely moment with virtuosity in my Oberlin career was the morning after the long-awaited artist recital when Itzhak Perlman sat in the student lounge

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