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documents the most recent thirty years of the oldest and largest organ factory in the western United States: from the sale of the firm to Jack Bethards in 1977 through well-known projects renovating the organ of the Mormon Tabernacle and building the new 130-rank organ for the Salt Lake City Conference Center of the Latter-Day Saints to the present.

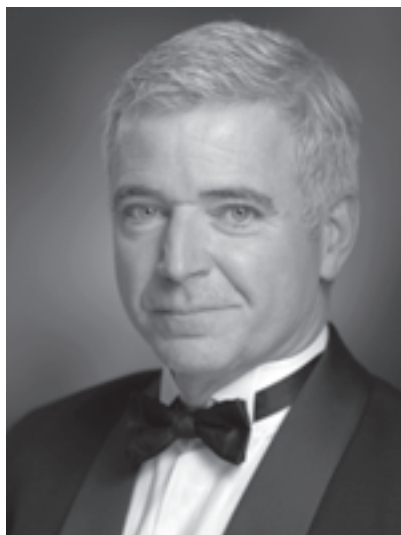
Dr. Ochse describes in detail Bethards' many special designs, including his tonal concept of symphonic organs, double expression, French Choir Organs, and the *multum in parvo* design, of which the Conference Center organ is an example. The book includes 41 illustrations and the stoplists of 23 organs; 160 pages; softbound \$25.99; hardbound \$45.99; <[www.ohscatalog.org](http://www.ohscatalog.org)>.

**Pierre Pincemaille** is featured on a new recording, *Messiaen—Early Organ Music*, on the ifo label (00318, two CDs). Recorded on the Dargassies organ (2004) at Saint-Eol, Dunkerque, France, the program includes *La Nativité*, *Le Banquet céleste*, *Apparition de l'Eglise éternelle*, and *L'Ascension*. For information: <[www.ifo-records.de](http://www.ifo-records.de)>.

**Jeffrey Tucker** is the author of a new book, *Sing Like a Catholic*. Tucker chronicles how the Catholic church is moving from a world in which "Catholics can't sing" to one in which singing like a Catholic is the fulfillment of a heritage that began in the Apostolic age with chant, continued through the Middle Ages and the Renaissance with the polyphonic era, and all the way through the later centuries with orchestral and organ Masses. In order to continue this trend, a paradigm shift is needed: the *Roman Gradual* for the choir, the *Kyrie* for the people, and the *Missal* for the celebrant. The music most appropriate to liturgy, the author argues, is either that music or an elaboration on that music. Paperback book, 236 pages, 6" x 9", perfect binding, \$20.00, Church Music Association of America; for information: <[www.musicasacra.com](http://www.musicasacra.com)>.

Easter 2009 was celebrated in Alabama and Massachusetts with the premiere of a new Easter anthem by **Richard Webster**, *And I Look for the Resurrection of the Dead*, on a text by Christina Rossetti (1830–94). The new work for SATB choir, brass quintet, timpani and organ was commissioned by the Church of the Nativity, Episcopal, Huntsville, Alabama. **Suzanne Purtee**, organist and choirmaster, in celebration of the 150th anniversary of the initial service in the church sanctuary (first used Easter Eve, April 11, 1859).

Around 955 worshipers attended the



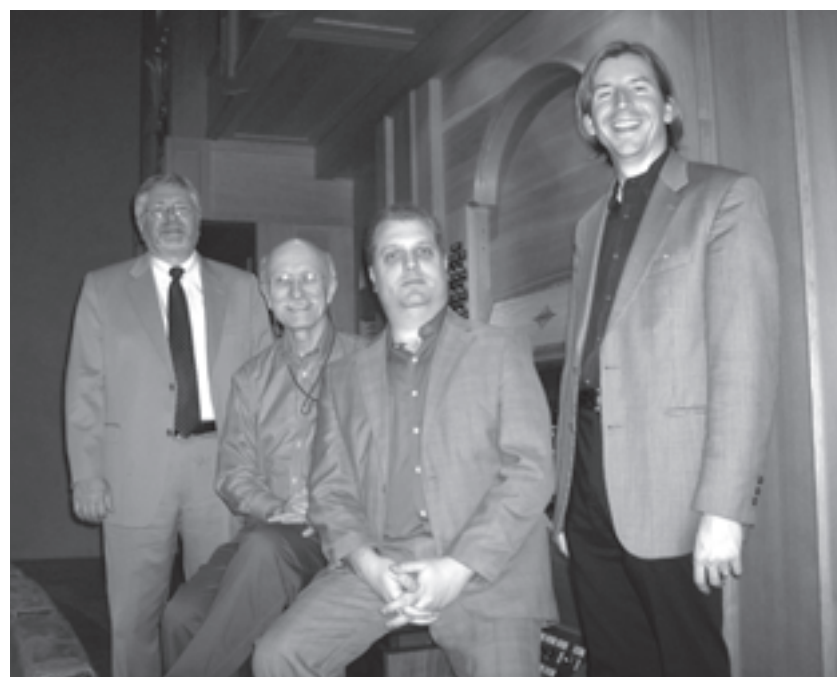
**Richard Webster**

Vigil and Easter Day services at Nativity, while worshipers at Trinity Church, Copley Square, Boston numbered some 3,500 among the four Easter services. **Michael Kleinschmidt**, director of music and organist at Trinity, played the organ for this New England premiere. The anthem is slated for publication by Advent Press, <[www.advent-press.com](http://www.advent-press.com)>. Webster is Trinity's associate director of music, music director of the Bach Week Festival in Chicago, and organist and choirmaster emeritus of the Parish Church of St. Luke, Evanston, Illinois.



**John Scott Whiteley**

**John Scott Whiteley** is featured on a new recording, *The English Cathedral Series, Vol. XV: York Minster*, on the Regent label (REGCD 275). The program includes works by Alain, Guillaume, Dupré, Pâque, Bernard, Ravel, Verdin, and Cocherneau. For information: <[www.regentrecords.com](http://www.regentrecords.com)>.



**Brent Hylton, John Brombaugh, Stephen Tharp and Homer Ferguson**

As part of the 60th anniversary celebrations for the Greater Central Arizona AGO chapter, **Stephen Tharp** played a concert on the Richards/Fowkes organ at Pinnacle Presbyterian Church,

Scottsdale, Arizona. Along with music by Bruhns, Bach, Mendelssohn and Reger, his concert featured the North American premiere of Swedish composer Fredrik Sixten's *Triptyche* from 2008.

## Nunc Dimittis

**Stefania Björnson Denbow** died October 18 in Athens, Ohio. She was 91. Born in Minneota, Minnesota, to Icelandic immigrants, she earned BA and MA degrees from the University of Minnesota, where she studied organ with Arthur Poister, and where she established an organ scholarship a decade ago. A homemaker, organist, scholar of Greek history and art history, and composer, Denbow based a number of her compositions on Icelandic poetry. Her works included *Surtsey String Quintet*, *Four Songs of the Eremite Isle*, *Magnificat*, an anthem based on *Jesus, Thou Divine Companion*, and *Exaltatio*, which was premiered by G. Dene Barnard at the First Congregational Church in Columbus, Ohio, later broadcast on *Pipedreams*, and also performed in Germany by Stephen Tharp. Stefania Denbow served as a church organist, including at the Church of the Good Shepherd and Christ Lutheran Church, in Athens, Ohio. She was a member of the Southeast Ohio AGO chapter, Mu Phi Epsilon, and Phi Alpha Theta. Stefania Denbow is survived by two daughters, a son, six grandchildren, a great-granddaughter, and nieces and nephews.

**Constance Hunter Greenwell** (Connie) died on February 8. Born in 1927 in Knoxville, Tennessee, she was a long-time member of the Dallas chapter of the American Guild of Organists; she served as membership secretary, and as hospitality chair for the 1994 AGO national convention in Dallas. She was a church organist and her other interests included horses, sailing, and travel. Constance Hunter Greenwell was preceded in death by her husband of 57 years, Gene.



**Joel H. Kuznik**

**Joel H. Kuznik**, 72, died on April 3 at St. Vincent's Hospital in Manhattan, where he had been since suffering a stroke in late February. Born June 29, 1936 in Waukegan, Illinois, he began his education at the local public school, but then attended Northwestern Prep and College in Watertown, Wisconsin to begin studying for the ministry, later attending Concordia Senior College in Ft. Wayne, Indiana, where he received a BA summa cum laude in 1959.

Realizing that he was called to the ministry of sacred music, he entered Concordia Seminary in St. Louis, Missouri, where he received a Master of Divinity in 1962. Joel often spoke of his Vicarage year at Bethlehem Lutheran Church in Sheboygan, Wisconsin, as one of the best years of his life. During his last year at seminary, he studied at the Eastman School of Music in Rochester, New York, where he received a Master of Music degree in 1963.

Kuznik was ready for a call in 1963, but the seminary offered a year-long fellowship that led to his Master of Sacred Theology in 1969. He was ordained a pastor at Redeemer Lutheran Church in Waukegan, Illinois, in August 1964. He began his career as a professor at Concordia College, St. Paul, Minnesota, where he was assistant professor of reli-

gion and conductor of the college choir. In 1966 he received a call from his alma mater, Concordia Senior College, where he became associate professor of music and college organist through 1976. In 1975 he spent a sabbatical leave in Paris, Haarlem, and Cambridge.

When the college closed in 1976, Joel moved to New York. In 1979 he began his career in the insurance industry, retiring in 1995 from MetLife. Most recently, he served as assistant pastor at Holy Trinity Lutheran Church, New York City, until August 2008. At the time of his death, he was serving as an assistant priest at St. Luke in the Fields Episcopal Church.

Joel's love affair with organ music (and Bach in particular) began very early in his life. He would call Bach "The fifth Evangelist," and once he retired he began to become involved again in organizations and activities that celebrated Bach's music and life. He attended the Bachfest in Leipzig in 2003, which was the beginning of a flurry of activity centered around anything related to classical music, the organ and most often Bach. He has over 60 articles in print and was working on at least three new articles at the time of his death.

Joel Kuznik was named to the Music Critics Society of North America in May 2005. He was a member of the American Bach Society and served on the board of the Bach Vespers at Holy Trinity Lutheran Church in New York. He was a long time member of the American Guild of Organists and served as dean of the Ft. Wayne chapter, on the executive board of the New York City chapter, and on the national financial board. He studied organ with Austin C. Lovelace, Frederick Swann, Ronald Arnatt, David Craighead, Jean Langlais, Marie-Madeleine Duruflé-Chevalier and Anton Heiller.

—Sean M. Scheller

**Jacques Mequet Littlefield** died January 7 at the age of 59 in Portola Valley, California. A member of the Peninsula AGO chapter, Littlefield received bachelor's and MBA degrees from Stanford University, where he studied under Stanford University organist Herbert Nanney; a large 45-stop Fisk organ is housed in a custom-built hall attached to his home. He worked for Hewlett-Packard as a manufacturing engineer before focusing solely on building his museum and restoration facility for his collection of more than 150 military vehicles, which included a World War II-era U.S. Army M3A1 wheeled scout car, a Soviet-era Scud missile launcher, and Sherman and Patton tanks. In 1998, Littlefield set up the Military Vehicle Technology Foundation, to manage the collection and help serve the interests of authors, historians, veterans groups, and others. Jacques Littlefield is survived by his wife, Sandy Montenegro Littlefield, five children, his mother, brother, sister, and a grandson.

**Jeffrey M. Peterson**, 48, of Staunton, Virginia, passed away in Erie, Pennsylvania on January 18. Born in Erie June 9, 1960, he was the son of Ronald and Virginia Buzanowski Peterson, and graduated from Fort LeBeouf High School,



Jeffrey M. Peterson

Erie, Pennsylvania. He was a pipe maker, first with Rodgers Organ Company in Hillsboro, Oregon, then at Organ Supply Industries in Erie, Pennsylvania. Since 1997 he worked at Taylor & Boody Organ Builders in Staunton, Virginia.

Peterson enjoyed his Harley and was a member of A.B.A.T.E. He was a hunter and enjoyed shooting and playing cards, and belonged to the Moose Club in Virginia. He is survived by his parents, Ronald and Virginia, of Summit Township, two brothers, Chris Peterson of Staunton and Brian Peterson, of Erie; a nephew, Nicholas Peterson and a niece, Laura Peterson.

—John H. Boody



Clyde J. "Cj" Sambach

**Clyde J. "Cj" Sambach**, age 60, died in Brick, New Jersey on February 27. He earned a degree in organ performance from Westminster Choir College; he served as organist-choir director at Holmdel Community Church, and as organist at St. Agnes Roman Catholic Church in Clark, New Jersey. Sambach concertized extensively and was a frequent conference clinician; he developed a special program, The Pipe Organ INformance®, to interest young people in the organ. Using large

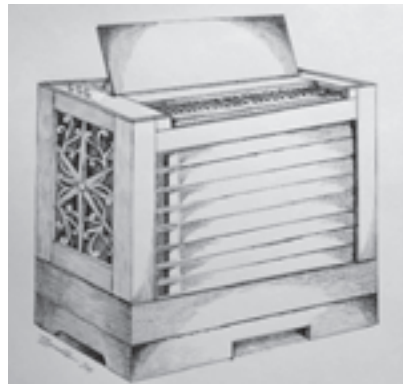
display posters, organ pipes, musical excerpts, and simple explanations, Sambach provided a basic understanding of the instrument from both the performer's and the listener's viewpoints. He also worked at Ocean County College and at Ocean County Vocational and Technical School in their accounting department. Cj Sambach is predeceased by his parents, Warren and Thalia Sambach; he is survived by his brothers Warren and Dean, cousins, and longtime friend Anthony Snyder.

## Here & There

**JAV Recordings** announces the release of *Organ Rolls Played on the Toledo Museum of Art Peristyle Organ—Skinner Organ Company, Opus 603* (JAV 163, \$25.00). In 1927 the Skinner Organ Company built Opus 603, which was moved by that company in 1933 to its current location. It is the largest organ Skinner built with a full automatic roll player, and features a Tuba on 18" wind. After sitting silent for many years, the organ was fully restored by A. Thompson-Allen Company of New Haven, Connecticut.

This recording uses the automatic rolls exclusively, which not only play the notes but also change the stops and open and close the expression boxes; these are played purely with technology from the 1920s. The CD comes with a 32-page booklet, which contains an essay on the organ, an interview with Joe Dzeda and Nick Thompson-Allen about their lives as organbuilders, a full stoplist, and photographs of the organ. Repertoire includes works by Verdi, Kreisler, D'Ambrosio, Bonnet, Chopin, Tchaikovsky, Wagner, Franck, Schumann, Saint-Saëns, Dvorák, Pierné, Schubert, and Stravinsky. For information: <www.pipeorgancds.com>.

*American Organ Solos—a Nineteenth-Century Collection* compiled and edited by **Jeannine Jordan** has been re-released in 2009. Now in its fourth printing, it includes several previously unpublished pieces including a virtuosic toccata, a programmatic piece aptly titled *The Thunderstorm*, a Christmas piece, and voluntaries of various length and difficulty in the best nineteenth-century American organ style. Composers represented are the well-known Eugene Thayer and George Elbridge Whiting as well as Jennie Allatt, Manuel Emilio, Albert Barnes and Thomas Philander Ryder. Also included are brief program notes about each piece and composer. The music was discovered during research at the Essex Institute in Salem, Massachusetts, the Library of Congress, and other church and historical archives. *American Organ Solos* is available only through the Pro-Motion Music Sheet Music Store at <www.promotionmusic.org> where credit cards and PayPal are accepted.



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The **Bedient Pipe Organ Company** announces an addition to their Legacy line of standardized instruments. For those who require a small, economical,

simple continuo organ, Bedient has developed *The Lancaster*. The instrument has a durable oak cabinet; there are no visible façade pipes and therefore no pipes to be damaged during moving and use of the organ. The stoplist comprises Gedackt 8', Flute 4', and Octave 2'. All pipes except the highest pipes of the Octave 2' are made of wood. The instrument is therefore lightweight, and tuning will not be significantly affected by changes in humidity. It can be moved by two people. The compass is C, D–d3. In lieu of a transposing mechanism and the problems of temperament associated with transposing, this instrument will be tuned to a440 but can be returned to a417. It is self-contained and has a quiet wind system. For information: 800/382-4225; <www.bedientorgan.com>.



St. James Episcopal Church, Painesville, Ohio

St. James Episcopal Church of Painesville, Ohio, has contracted with **Bunn-Minnick Pipe Organs** of Columbus, Ohio, for the restoration of their 1926 E. M. Skinner organ. Work on Skinner's opus 608 will commence this summer and will be completed by the end of December 2009. The console was electrified in the early 1990s, though most components will be retrofitted with new, and will include MIDI. The original Skinner stoplist and coupler options will be retained/reinstated. New to the organ will be a Skinner Harp/Celesta, which was planned for in the organ's original specification but never installed. For information: 800/292-7934; <www.BunnMinnick.com>.

**Dobson Pipe Organ Builders, Ltd.**, Lake City, Iowa, has completed the installation of Op. 87 (IV/95) at Highland Park United Methodist Church in Dallas, Texas. Tonal finishing began on April 27 and will run through the spring and summer. The church has announced dedication festivities for Op. 87, which include recitals by Ken Cowan and Bradley Hunter Welch. For details of the dedication and pictures of the installation, visit <www.dobsonorgan.com>.

Construction continues on Op. 88 for St. Andrews Lutheran Church, Park Ridge, Illinois, and Op. 89 for the University of Tampa. Plans are underway for restoration work on an 1896 Kimball (II/27), Union Sunday School, Clermont, Iowa; 1938 Skinner, Op. 516 (II/5), Lakewood Cemetery Chapel, Minneapolis; and 1913 Wangerin-Weickhardt (II/9), United Methodist Church, Cornin, Iowa.

**Charles Ruggles Pipe Organs**, Conifer, Colorado, reports recent projects. Opus 24, for Calvary United Methodist Church, Brownsburg, Indiana (1994),

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