

Europe in the Third Army, where he formed a racially integrated band, "The Wolfpack," which was spared from combat service. Brubeck had lessons with Arnold Schoenberg while on active duty; after his discharge he studied with Darius Milhaud at Mills College.

The Dave Brubeck Octet, which recorded for Fantasy Records, was succeeded in 1951 by the Dave Brubeck Quartet, which recorded for Columbia Records. In 1954 Brubeck was featured on the cover of *Time*. After the disbanding of the quartet in 1967, Brubeck continued not only performing and recording, but produced many compositions, including cantatas, oratorios, a Mass, and other sacred choral music, such as *La Fiesta de la Posada* (Schirmer), a Christmas choral pageant, *Lenten Triptych* (Hinshaw), a Lent/Easter trilogy, and the oratorio *The Light in the Wilderness* (Schirmer). He composed the entrance music for the 1987 visit of Pope John Paul II to San Francisco. In 2000, Brubeck founded the Brubeck Institute with his wife, Iola, at their alma mater, the University of the Pacific. Initially a special archive, consisting of the personal document collection of the Brubecks, the Institute has since expanded to provide fellowships and educational opportunities in jazz for students.

David Warren Brubeck is survived by his wife, Iola, five children, ten grandchildren, and four great-grandchildren.

Thomas W. Byers died on Christmas Day, 2012. Born in 1923, his early interest in music and a talent for wood-working and mechanical design led to his apprenticeship at Henry Pilcher's Sons in Louisville, Kentucky; he later worked with Chester A. Raymond in Princeton, New Jersey. In 1948 Byers started the Andover Organ Company in Methuen. Charles Fisk joined him as a partner a few years later, and took over the company when Byers left in 1958 to return to Louisville. Fisk left Andover in 1961 to start C. B. Fisk in Gloucester; in 1973, Byers moved back to join Fisk as a designer. He later worked in electronics and for a harpsichord builder; in recent years he volunteered at the Sawyer Free Library in Gloucester. Thomas W. Byers is survived by his wife of 52 years, Ann (Norman) Byers, son John, and daughter-in-law Mary.

Donald "Don" Corbett died in Port Dalhousie, Ontario, Canada, on January 7. A born salesman, he was able to combine his talent as an organist and choirmaster with a successful career in the organ industry. Born August 4, 1923, he studied organ in Toronto with Frederick Silvester and William Findlay. Throughout his career he held organist and choirmaster positions in Canada, the United States, and the U.K. Already an organist in 1940 at age 17, he was playing in Toronto churches. He joined the College of Organists in 1949 and was at that time organist of St. Aidan's Church, Queen Street. In 1953 Corbett was elected to the executive committee of the Toronto Centre of the College of Organists.

During World War II, he served overseas as staff sergeant for the Royal Canadian Air Force, 1943–1946. In 1957, Don moved to the United States, selling first for M. P. Möller and, from 1964, for Casavant Frères, first as sales representative in New York and New England (1964–1974), then as sales manager (1970–1974), coordinating the company's sales activity in the United States, and, finally, as vice president

for sales, a position he held until his retirement in the fall of 1988. During his career at Casavant, he worked closely with tonal directors Lawrence Phelps, Gerhard Brunzema, and Jean-Louis Coignet. An avid traveler, he was instrumental in developing the market in Japan, where Casavant installed 26 new organs.

In the 1960s, the Corbetts lived in Westport, Connecticut, where Don was organist and choirmaster at Green's Farm Congregational Church. He was also director of music at the Convent of the Sacred Heart in Noroton, Connecticut, where he was responsible for the installation of a new Casavant organ in 1967. He was also very actively involved in several organ study tours with Westminster Choir College. In Quebec, he was organist for many years at St. Paul's Anglican Church in Knowlton, Eastern Townships, where he resided.

Retirement found Donald and Rose Corbett, who had raised five children, enjoying life in Somerset, England, and in 1989 Donald once again became organist and choirmaster, this time at St. Michael's Parish Church in the village of Minehead for "my love of English church music."

After returning to North America in the 1990s, the Corbetts settled first in Middlebury, Vermont, where Don was organist and choirmaster at St. Stephen's on the Green Episcopal Church. They then moved to Nova Scotia, where he was organist at St. John's Anglican Church, Parish of Horton. Through his final years, from 2003 to 2012, Donald was a member of the Annapolis Valley RCCO Centre.

—Alan T. Jackson, Stanley Scheer, Jacquelin Rochette, Richard Knapp

Elizabeth "Betty" Mittelsteadt, age 95, died October 3, 2012 in La Crosse, Wisconsin. She held bachelor's degrees in education from Martin Luther College, New Ulm, Minnesota, and the University of Wisconsin-La Crosse, and a master's degree in early childhood education from Northwestern University, Evanston, Illinois, where she also studied organ. She married Karl A. Mittelsteadt in February 1943 when Karl was serving as an ensign in the United States Navy during World War

II. In November 1943 Karl lost his life when his ship, the USS Liscome Bay, was sunk in the Pacific Ocean.

Elizabeth Mittelsteadt was an elementary school teacher in Sparta and La Crosse, Wisconsin and Winona, Minnesota. An accomplished organist and pianist, she made frequent trips to Europe on organ study tours. She was a church organist for most of her adult life, serving at Grace Lutheran Church in La Crosse, and as director of music and education at Mount Calvary Evangelical Lutheran Church. She also taught privately; in 1999 a number of her students performed an organ concert in La Crosse in honor of her decades of worship accompaniment and training of future musicians. Elizabeth Mittelsteadt is survived by brother Arthur (Carolee) Beutler, and by nieces and nephews Barbara Beutler, Robert Beutler, Susan Heartt, John Beutler, David Beutler, Carol Loggins, and Karen D'Ambrisi.

Elizabeth Abeler Stodola died December 9, 2012, in Little Rock, Arkansas. She was 90 years old. A St. Paul native, she graduated from the University of Minnesota, did graduate work at the Manhattanville College of the Sacred Heart, and received a master's degree in music education from the University of Iowa. She taught vocal music in the Iowa public schools for 25 years. Returning to St. Paul in 1971, she served as music director at St. Leo the Great Catholic Church and at the St. Paul Seminary.

In 1982, Stodola moved back to Cedar Rapids and worked as a music instructor in the Davenport school system, and as organist-choir director at the First Congregational Church in Moline. She returned to Little Rock in 1988 and served as organist-choir director at Lakewood United Methodist Church, Trinity Episcopal Cathedral, and St. Michael's Episcopal Church. She was active in the Arkansas Bach Chorus and the Organ Historical Society, and served as dean of the St. Paul-Minneapolis and Cedar Rapids-Iowa City, Blackhawk, and Central Arkansas AGO chapters. Elizabeth Abeler Stodola is survived by two sons, three grandchildren, and a brother. ■

Harpsichord News

by Larry Palmer

Remembering Irma Rogell

"Walks with Wanda," the only English-language essay in Martin Elste's lavishly illustrated volume *Die Dame mit dem Cembalo* [The Lady with the Harpsichord] published by Schott in 2010, consists of five pages—Chapter Four—from an otherwise-unpublished memoir by harpsichordist Irma Rogell, in which she reminisces about her four summers of lessons with Landowska, beginning in 1955 and ending with the pioneering harpsichordist's death in 1959. The following year, at age 40, Ms. Rogell made her well-received solo recital debut at Boston's Jordan Hall and during the next five decades she continued to pursue a solid career of recitals, recordings, and teaching. On February 9, 2013 Irma Rogell died in Newton, Connecticut, at the age of 94.



Die Dame mit dem Cembalo book cover

Alerted to the news of her passing by the ever-vigilant harpsichord enthusiast Robert Tifft, I read Irma Rogell's obituary, which, strangely enough, did not mention the harpsichord at all. At first a little uncertain that the subject of the notice was indeed "our" Irma Rogell, I checked several tributes written for the funeral home's guest book; words from Teri Noel Towe and Peter Watchorn,

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both distinguished members of the harpsichord community, confirmed a relationship with our instrument, and led to correspondence with these gentlemen.

In notes to her recordings it was customarily noted that Rogell had remained faithful to Landowska's preferred Pleyel concert harpsichord; her own Pleyel instrument built by the Parisian firm was acquired in 1958. However Peter Watchorn's tribute to Rogell noted that "... shortly after arriving in [the USA] to join the staff of the Frank Hubbard Harpsichord Workshop in Waltham, MA . . . one of my first jobs was to work on a new instrument for Irma, and we came to know each other well over the next 25 years." To my request for clarification about Rogell's harpsichord(s), Peter responded: "We built a Hass copy for her in 1989—with seven pedals (like the Pleyel). She also had one of Eric Herz's big Model F instruments—the one with 16-foot. She also had her Pleyel. I'm not sure how long she kept the Hass—she couldn't tune, so it didn't see all that much use, I think" [E-mail communication 25 February 2013].

In an interview with alumna Rogell for the *Harvard Magazine* (May-June 2005), Emer Vaughn mentioned that "she is writing a memoir of her studies with Landowska . . .," the source, obviously, for the excerpt published in Dr. Elste's book. Trying to ascertain just how much more of this memoir might exist led to correspondence with Teri Towe, Christine Gevert, and Martin Elste, who kindly searched his Landowska files and responded with an additional chapter not included in his published book.

The first paragraphs from Rogell's "Chapter Three" immediately show her to be a captivating writer:

"What is she like?" The question came unexpectedly that first time and I heard myself say spontaneously, "She is just like your grandmother—that is, of course, if your grandmother also happened to be Empress of the World."

That first imperious "madame" with which she had greeted me at our first meeting was the last such greeting. Always thereafter I was "little one." She surrounded me with love, exactly, in fact, as my beloved great-grandmother had done. Which is why she was "Mamusia," the Polish word for little mother, which is what she preferred to be called.

I hope this short excerpt will whet the appetite for further reading in the published chapter from Irma Rogell's memoir. On her walks with Landowska many topics familiar to Landowska aficionados were covered. One puzzling bit of history—the story of Landowska's husband Henri Lew and his sudden demise after being hit by an automobile—is set in Paris rather than the usually cited city of Berlin. The correct venue, Berlin, is listed in Martin Elste's comprehensive chronology of Landowska's life, so it must be that memory—whether Landowska's, as she related an oft-told anecdote, or Rogell's, as she remembered a conversation from fifty years earlier—simply transposed the site in which the event actually happened.



Irma Rogell and Wanda Landowska

By all means, do not allow the lack of a reading knowledge of German to deter you from acquiring *Die Dame mit dem Cembalo*. The pictorial feast assembled for this 240-page, coffee-table-sized book includes 306 images, many not seen previously in print. These include record labels and album covers, two pages of finger exercises from a notebook belonging to St-Leu student Lily Karger, a Bach *Invention* score with Landowska's fingerings, numerous witty caricatures, and, as an exceptional labor of love from Dr. Elste, his own recent photographs of the current state of places Landowska called home in Paris, Berlin, St-Leu-la-Forêt, New York, and Lakeville, as well as her final resting place in the cemetery of Taverny (France), where her urn is placed next to that of her brother Paul Landowski.

Of Landowska's "last student," Irma Rogell, Emer Vaughn chose these words to end his 2005 *Harvard Magazine* profile "A Musical Education":

Now, after years of touring, recording . . . and teaching, Rogell again plays mainly for her own enjoyment . . . she listens to her old tapes ("Hard work!") for new recording projects, "because I'd like to share my belief that the harpsichord can be a very expressive instrument, which is at the core of what I learned from Landowska."

To hear an example of Rogell's keyboard artistry, access her performance of the *Sarabande* from Handel's *Suite in D Minor*, HWV 437, as recorded on the 33-1/3 rpm disc *La Tomba di Scarlatti* (1982), the fourth item in the section illustrating the sounds of the Pleyel harpsichord on Robert Tiff's website devoted to Janos Sebestyen and other 20th-century harpsichordists of note: <http://jsebestyen.org/harpsichord/audio.html#Pleyel>.

If any reader has further information about Irma Rogell and her unpublished memoir, please share it with the Harpsichord Editor at lpalmer@smu.edu or write to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275. ■

Carillon News

by Brian Swager

North American Carillon School

A carillon school has been established in Centralia, Illinois. The school is an affiliate of the Royal Carillon School "Jef Denyn" in Mechelen, Belgium. The school offers both a performance diploma and a proficiency certificate. In addition to performance studies, the school will offer coursework in arranging, composition, improvisation, campanology, and marketing and promotion. The faculty currently includes three carillonneurs: Carlo van Ulf, Frank DellaPenna, and John Gouwens. More information is available at www.carillonschoolusa.org.

Carillon Scholarships

The Ronald Barnes Memorial Scholarship Fund was established by the

Guild of Carillonneurs in North America in 1998. Its mission is to promote the growth and vitality of the North American carillon culture by encouraging study in carillon performance, composition, music history, or instrument design in North America. All North American residents are eligible to apply. Information and requirements are listed at www.gcna.org/scholarships.html.

Carillonneur Appointments

Two Dutch cities and one American university have appointed new carillon-neurs. **Rien Donkersloot** has succeeded retiring Haarlem city carillonneur Bernard Winsemius. In Breda, following a tradition, retiring carillonneur Jacques Maassen handed over his position to his son, **Paul Maassen**. Jacques' father and grandfather were previously the Breda city carillonneurs. **Lisa Lonie** has assumed the post of University Carillon-neur at Princeton University.

Carillon Library

Joy Banks, the librarian at the Anton Brees Carillon Library at Bok Tower Gardens in Lake Wales, Florida, has announced that they now have a searchable, online catalog for their collection. It can be found at <http://antonbrees.mlasolutions.com/oasis/catalog/?installation=Default>, but I suggest that you simply google "anton bree's library catalog." Banks promises that it is a work in progress, and they welcome feedback from users.

Oakland University Carillon

Oakland University has announced plans to install a 49-bell carillon on its campus in Rochester, Michigan. Donors Hugh and Nancy Elliott have given \$6.5 million for the carillon and a 151-foot tower with a garden, fountain, and landscaping. They have also provided funding for an endowment for operations and maintenance. A groundbreaking ceremony is tentatively planned for the university's Founders' Day celebration in April 2013.

Iowa State University Carillon Festival and Composition Competition

Iowa State University Department of Music announces a carillon composition competition. The competition is a part of the carillon festival to be held on September 21, 2013.

The purpose of the competition is to encourage the writing of original carillon compositions by young composers under age 35. Prizes include one cash award of \$500 and the premiere performance of the winning composition at the carillon festival.

The submitted work shall be an original composition for four-octave carillon (tenor C to C4), with two-octave pedal board (C-C2). The composition may be a solo, a duet for one carillon, or a work for carillon with one or more other instruments or chorus. Submitted compositions must be postmarked no later than August 15, 2013.

For more information, visit www.music.iastate.edu/carillon, or contact Tin-Shi Tam, University Carillon-neur, at Iowa State University, Music Department, 149 Music Hall, Ames, IA 50011; 515/294-2911; tsam@iastate.edu. ■

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail brian@allegrofioco.com. For information on the Guild of Carillonneurs in North America: www.gcna.org.

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