

his second wife, the violinist Nelly Söregi Wunderlich, in 2004. He is survived by three daughters and a stepson.

Wunderlich's early study was with his father and the local church organist. At the age of sixteen, he was admitted to the Academy of Music in Leipzig, where he was the youngest student. While he was studying with Karl Straube and Johann Nepomuk David, his lifelong interest in the music of Max Reger began. Despite growing up and living in the tumultuous time between the First and Second World Wars, he held prestigious positions and became well known for his many recitals and improvisations. Since he was trapped in the East, his career could not advance until he was able to escape in 1958 with his wife and daughters. He took the position of music director at St. Jacobi in Hamburg, where he oversaw the reconstruction of the well-known Arp Schnitger organ, which had been removed during the war. For many years he was also Professor of Organ and Improvisation at the Hamburg College of Music, where he met his second wife.

As he began to concertize throughout the world, including several tours with his choir, the Kantorei St. Jacobi, his fame grew exponentially. In the United States alone he made twenty-six tours. Students came from all over the world to study with him—many to study the works of Max Reger, as Wunderlich was one of the few musicians who was in a direct line of succession with Reger.

Wunderlich leaves quite an extensive body of organ works, as well as choral music. He remained active as a recitalist until his 91st year, when he decided not to play any more. (See "Heinz Wunderlich at 90," by Jay Zoller, *THE DIAPASON*, April 2009, pp. 19–21; "80th Birthday Tribute—Heinz Wunderlich," by David Burton Brown, *THE DIAPASON*, April 1999, p. 18; "Heinz Wunderlich at 74," by David Burton Brown, *THE DIAPASON*, April 1994, p. 6; and "The Published Organ Works of Heinz Wunderlich," by David Burton Brown, *THE DIAPASON*, April 1994, pp. 12–13.)

—Jay Zoller

Here & There

Darcey Press (www.darceypress.com) announces a call for hymn tunes. For its next project, Darcey Press needs a number of singable, harmonized, congregation-friendly tunes to set some public domain (Isaac Watts) texts. Contact Adrienne Tindall (a.tindall@comcast.net) if you are interested in helping. Include a brief description of your background, and perhaps a PDF file of a harmonized hymn tune you have written. Darcey Press will pay 10% royalties, divided pro rata, to composers. Copyright clearance should be confirmed on all tunes.

Fruhauf Music Publications announces the release of a new choral composition for the spring season. *Sing The Waters*, a verse anthem for SATB,

soprano solo, and organ, is based on the tune NETTLETON, with a new text that celebrates the cycles of life and spirit (15 pp., softbound 8½ x 11). For information: 805/682-5727; Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; <Eafruhauf@aol.com>; <www.frumuspub.net>.

Hal Leonard Books has published *Microphones & Mixers* (\$39.99) by Bill Gibson. The book is an updated second edition of Book 1 in the 6-book Hal Leonard Recording Method series and includes a DVD ROM and online media. As the first book in the series, *Microphones & Mixers* covers the first steps of the recording process. Topics include how professional microphones work, which to choose and why (plus accepted techniques for using them), understanding the signal path from mics to mixers and how to operate these tools to capture excellent recordings, as well as explanations of the most up-to-date tools and techniques involved in using dynamics and effects processors. Gibson augments his text with diagrams, product photos, graphs, and charts; 296 pages, 8.5" x 11", paperback, with DVD and online media, \$39.99, ISBN 978-1-4584-0296-7; <www.halleonardbooks.com>.

To see a video overview of the entire Hal Leonard Recording Method, visit <<http://youtu.be/2fRlURScQ2E>>.

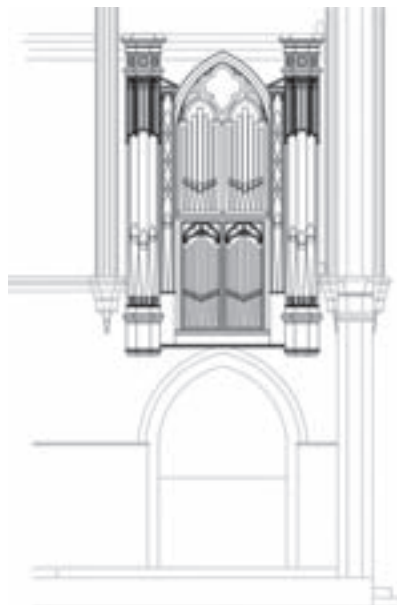
Pape Verlag Berlin announces that Wolfram Hackel from Dresden and Uwe Pape are working on a dictionary of organ builders in Saxony with more than 1,700 entries. This is the second volume of *Lexikon norddeutscher Orgelbauer*; volume 1 was "Thüringen." The book will be published in July. For information: <www.pape-verlag.de>.

The Royal School of Church Music (RSCM) has published *Gospel Colours Volume 1*, a collection of short organ pieces that reflect the reading of the Gospel. They have been composed by Martin How who, for many years, was a senior member of the RSCM staff.

Gospel Colours contains fourteen short pieces, each titled to reflect different moods and occasions, ranging from "Comfort/Pity in Sorrow" to "Majesty." Apart from "Light shines through," all pieces are short and can be played following the reading of the Gospel. One or two, such as "Wedding in Cana" and "Good Shepherd," contain fleeting references to appropriate well-known tunes. For information: <www.rscm.com>.

Goulding & Wood Organ Builders announces a new contract for their Opus 50 at the Episcopal Church of the Good Shepherd in Lexington, Kentucky. The new organ, comprising 48 stops and 57 ranks, will speak from twin chambers in the chancel and twin cases standing on the west wall of the nave.

The church features a wealth of architectural details, including extensive carved details. The reredos features a sculptural tableau of the Last Supper, and Tudor roses adorn the choir stalls. The organ casework will pick up on these



Goulding & Wood case elevation for the Episcopal Church of the Good Shepherd, Lexington, Kentucky

elements and reinforce the Gothic detail present throughout the church.

Tonally, the organ offers a wide variety of accompaniment colors useful in playing the Anglican choral service. Each division is built upon an 8' Diapason of differing color and dynamic. The 8' Open Diapason in the Antiphonal organ is paired with a Diapason Celeste. Two solo reeds will crown the ensemble: a heavy Tuba enclosed in the Choir division and a brass-resonator Horizontal Trumpet framing the west wall's lancet window.

The mobile four-manual console displaying further carved details in the cabinetry will provide comprehensive control systems for the instrument. Organists will be able to select modes whereby General toe studs can control Swell divisional pistons and Pedal divisional toe studs can control Great and Pedal divisional pistons together. Increasing the organ's palette, Great stops will couple to the fourth manual in two groups, principal chorus and color stops. These capabilities supplement other typical controls, such as Great/Choir manual transfer, normal inter- and intra-manual couplers, and multi-level capture memory.

Organist and choirmaster John Linker and organ committee chair Joseph Jones worked closely with team members of Goulding & Wood in planning the tonal design and control systems. The church is embarking on significant modifications to the room, including creating one of the chancel chambers from unused storage space. Construction of the organ at the Goulding & Wood shop in Indianapolis will occupy most of 2012, with installation planned for early 2013.

More information and work progress photos can be seen at <www.gouldingandwood.com> and <www.goodshepherdlex.org>.



Allen Quantum™ Q370 in the Petrozavodsk State Academy of Music, Republic of Karelia, Russia

Allen Organ Company has installed a Quantum™ Q370 in the Petrozavodsk State Academy of Music, Petrozavodsk, Republic of Karelia, Russia. The academy is an independent music institute



with approximately 100 faculty members and 500 students. Its more than 4,000 graduates work in Russia and in many countries around the world. The Allen organ was installed in the newly dedicated Great Hall of the conservatory. The three-manual console was finished to match the stage's floor and shell, which forms a tightly joined wooden chamber.

The organ also provides modern musical sounds through Vista Navigator™. Other electronic musical instruments can also be fed into the organ's audio system by the external Expanded Audio Capabilities (EACTM) system. This system enables electronic keyboards, external audio mixing consoles, guitars, and electronic drums to be amplified into the concert hall through the organ's amplifiers and speakers. For information: <www.allenorgan.com>.



Viscount, All Saints' Anglican Church

Schmidt Piano and Organ Service of Kitchener, Ontario, Canada, has installed a custom Viscount Model UNO CL-6 and a Schmidt Classique custom-built organ sound system at All Saints' Anglican Church, Waterloo, Ontario. Organist and choral director is Maryl Sinkens. The two-manual organ console features Viscount's patented "Pipe Modelling Technology." The dedication concert was played November 5, 2011 by Alison Clark, organist at St. Andrew's Anglican Church in Kitchener, Ontario. PAS Audio/Video of Cambridge provided video production for the evening. For information: <www.schmidtpianoandorgan.com>.

Harpsichord News

by Larry Palmer

János Sebestyén (1931–2012) by Robert Tiff

There were many sides to János Sebestyén. Few people, even among his friends, knew them all or were aware of his many accomplishments. To record collectors he was an enigmatic figure whose name appeared on often-obscure recordings. In Hungary, concert audiences knew him from decades of performances on harpsichord and organ. For others he was a familiar presence on radio and television. His students often knew him only as their professor. I was privileged to experience first-hand his work in all these areas.

János Sebestyén was born in Budapest on March 2, 1931. Both parents were musicians—his father Sándor a cellist and mother Rózsai a pianist. His musical education began with his mother and continued at the Liszt Ferenc Academy of Music, where he studied organ, piano, and composition. He graduated with an organ diploma in 1955, a student of János Hamerschlag and Ferenc Gergely. His association with the harpsichord came about purely by chance. In 1957 he was asked to play the instrument for a performance of Frank Martin's *Petite Symphonie Concertante*. The harpsichord was unfamiliar to many in Hungary and this performance awakened an interest with both the public and a number of composers. Sebestyén soon established himself as the only concertizing harpsichordist in Hungary.

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János Sebestyén (photo by Zsolt Kováts)

At the same time he worked at the Hungarian Radio. His career there began in 1950 and by 1962 he was writing and hosting his own programs. These broadcasts continued for 45 years and dealt not only with music, but also politics and history. He was a true reporter, never without camera and tape recorder. His most famous program, *The Diary of a Radio Reporter*, was a monthly broadcast that documented in sound the cultural and political events that had taken place fifty years previous to the air date. The radio was his lifelong passion.

Sebestyén's performing career outside Hungary began in 1958 with a tour of Scandinavia. Russia followed in 1961, then Holland the following year. A tour of Italy in 1963 was pivotal in many respects and this country would become his second home. It was in Rome that he first met composer Miklós Rózsa, resulting in a lifelong friendship. In Milan he was reunited with former Hungarian Radio colleague Thomas Gallia, a sound engineer now working as studio director at the Angelicum, an important cultural center with a permanent orchestra and recording studio.

Sebestyén's discography may be divided into two parts: the recordings made in Hungary, and those in Italy. Most of the recordings in Hungary were for the state label Hungaroton, while those in Italy were published by a number of labels in Europe and the United States. His association with Vox in New York came about after Gallia and Rózsa suggested him to George Mendelssohn, owner of the label. Mendelssohn, famous for his frugality, provided little money and expected his artists to work quickly. Sebestyén was rarely happy with the results; the recordings in Italy were rushed and the instruments he played were far from ideal. He said these recordings pursued him like phantoms, disappearing from one label, only to be resurrected on another. Some remained available for decades.

It was his collaboration with violinist Dénes Kovács for a 1970 recording of Corelli's sonatas that led to the establishment of the harpsichord department at the Academy of Music. Kovács, then rector of the Academy, charged Sebestyén with the task of leading the department. While Sebestyén was never part of the early music movement, he provided every opportunity to expose his students to the newly emerging historical approach to the harpsichord, inviting prominent harpsichordists from throughout Europe for concerts and workshops. He encouraged his students to explore works outside the standard harpsichord repertoire and insisted they play new music. He wanted them to be as flexible as possible—to feel comfortable also at the piano or organ, and thus not limit themselves. He never

considered himself a specialist, relying instead on his musical instincts to navigate the entire keyboard repertoire.

Sebestyén's personal life was as passionate and varied as his professional activities. His circle of friends included actors, artists, pilots, doctors, and diplomats. It is no exaggeration to say that visitors flocked to his home, seeking knowledge and advice, or simply to enjoy his dark yet playful sense of humor. No one in Budapest was as well-connected—he knew everyone and had the ability to get things done. His accomplishments were many and there is no doubt he secured for the harpsichord a permanent place in Hungarian musical life and achieved near-legendary status at the Hungarian Radio. He was loved by his students, friends, and colleagues, and for me, our friendship was both unexpected and rewarding. János Sebestyén died in Budapest on February 4, 2012. ■

Robert Tift is Evening Circulation Supervisor for the Bridwell Library at Southern Methodist University. His 28-year friendship with János Sebestyén arose from lifelong passions for the harpsichord and record collecting. In 2000 he created the János Sebestyén webpage at <www.jsebestyen.org>.

News items and comments for these pages are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275. E-mail: <lpalmer@smu.edu>.

In the wind . . .

by John Bishop



Who do we think we are?

I was a few weeks shy of my sixteenth birthday in February 1972 when my wisdom teeth were taken out. I don't know whether oral surgery was that much more cumbersome in those days, or if my teeth presented some special problems—but I do know I had to spend two nights in a hospital, and I lost the school vacation to the experience. Because of the pain and

perhaps a sense of rebellion, I stopped shaving, and for forty years I was never without a beard. Through an eighteen-year first marriage, two kids growing up, and many lifelong friends, it wound up that the only people in my life who had seen me without a beard were my parents and my siblings.

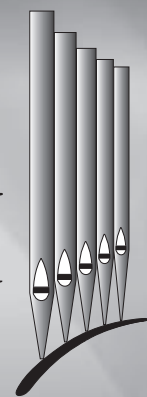
In the first week of January this year, Wendy and I attended the wedding of a close friend and colleague. It was a lovely three-day event in a picturesque village in Vermont. There were about a dozen other guests and together we had a lovely time. It was a dressy affair and there was an excellent photographer present, and a week or so later we were invited by e-mail to a website to see (and purchase) photos. They were great photos and everyone looked terrific in snazzy clothes, but I had to admit that I looked older in the photos than my internal picture of myself. That beard was so white.

I shared my thoughts with Wendy and we agreed to experiment. Several years ago with the help of a hotel concierge I found a wonderful place for haircuts in New York. It's a men's-only salon that offers drinks and all sorts of nice perks. I made an appointment with my favorite stylist, Lyuba, and when I sat in her chair she asked, as she always does in her strong Russian accent, "What are we going to do with you today?" When I said we're going to take off the beard she gave a little shriek. They brought me

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