



**Artis Wodehouse** (photo credit: Mahmoud Sami)

ples of 19th-century reed organ building in America. Franz Liszt's name came to be used for this model possibly because he taught the American pianist William Mason, of the family that founded the Mason & Hamlin firm. The instrument is foot-pumped and operates on the suction principle, the air being drawn inward. No body of significant music was written for the Liszt organ. Thus, Wodehouse has begun a commissioning project, and the second half of the concert will comprise new music written expressly for it, including works by Carson Cooman, Rachel Laurin, Thomas J. Parente, and Alfredo Villela.

Wodehouse will begin the program with standard works written for the harmonium by Vierne and Guilmant. Like the Liszt organ, the harmonium sounds through brass reeds and is foot-pumped, but operates instead on the pressure principle. A sizeable repertoire came to be written during the 19th century by such composers as Berlioz, Saint-Saëns, and Sibelius. Wodehouse's Mustel Art harmonium—considered to be an example of the finest built during the heyday of the harmonium—was acquired from the BBC and restored in the Netherlands. Both of Wodehouse's instruments have undergone complete restoration and are at modern concert pitch.

Wodehouse began her work with reed organs and the harmonium in 2000, when she discovered a little 4-octave Mason & Hamlin foot-pump reed organ left out for trash. Since then, she acquired and had restored a number of representative organs. Three were built by the American firm Mason & Hamlin: a Model 86K from 1916 with 16 stops, a small 49-note single-manual portable from 1889, and the largest and most complex, the 1887 Mason & Hamlin Liszt organ. Others in her collection include an Estey Artist Model Z with 16 stops (1916) and two 1950s Yamaha reed organs: a 49-note portable and an eight-stop single-manual. In 2006, Wodehouse acquired a French-designed, German-built double-manual harmonium, built in 1885 by Philippe Trayser. In 2010 Wodehouse acquired a 1903 Mustel Art harmonium, a special model with expanded performance capabilities that were exploited by certain European composers who wrote for it, most notably Karg-Elert. For information: 212/501-3317; <www.artiswodehouse.com>.

## Nunc Dimittis

**Ruth F. Kehl** died October 27, 2009, in Delmar, New York. She was 94. A lifelong member of St. John's Evangelical Lutheran Church in Albany, she served as organist and choir director there from 1942 to 1995, and as executive director of Albany's junior choir Youth Festival from 1962 to 1967. She was also active in other groups at St. John's and was a member of the Eastern New York AGO chapter. Ruth Kehl is survived by her cousin Marilyn Marcil and several friends and caregivers.



**John J. Peters**

**John J. Peters** died December 9, 2009, in Evanston, Illinois. He was 64. Born in Evanston, October 29, 1945, he obtained his first pipe organ in his teens, and rebuilt it in his parents' basement. That led to a career spent restoring and maintaining church and theatre organs. Among his projects was the restoration of the Wurlitzer organs in the Chicago Theater and the Oriental Theater, both in Chicago. He also maintained the theatre organ at the Catholic seminary in Mundelein, Illinois. Peters served as president of CATOE (Chicago Area Theatre Organs Enthusiasts), and worked for 20 years at Bradford Organ Company.

**Clemens Sandresky**, 93 years old, died June 25, 2009 in Winston-Salem, North Carolina. A proficient pianist from an early age, Sandresky enrolled at Dartmouth College as a pre-med student, but changed to a music major, which Dartmouth created for him. He was assigned Beethoven's *Emperor Concerto* as a graduation project, and the performance was conducted by Nadia Boulanger. Sandresky also studied music at Harvard University and the Longy School, but was drafted into the Army in 1941. After the war, he established a studio in Asheville, North Carolina, and was director of music at All Souls Episcopal Church; he also taught and performed at the Harvard Music Camp in summer. Sandresky completed his master of arts degree at Harvard in 1952 and became dean of the School of Music at Salem College, where he gave yearly piano recitals in which he explored the piano repertoire from Mozart to Hindemith. Clemens Sandresky is survived by his wife Margaret, daughter

Eleanor, son Charles and his wife Loretta and their sons Jacob and Charles.

**Mary Shoup**, age 83, died August 9, 2009 in Manfield, Texas. A graduate of North Texas State University, she lived for many years in Memphis and served as dean of the Memphis AGO chapter. She served as choir director at Colonial Park United Methodist Church, and as organist-choir director at Rebecca United Methodist Church and at Trinity United Methodist Church in Mansfield. Mary Shoup is survived by her son David Bryan Hairston, daughter Linda Hairston Horne, granddaughter Mary Margaret Horne, and sister Janet Ward.

**Jeffrey Wasson** died January 4, in Evanston, Illinois, from heart failure. He was 61. Born August 24, 1948, in Evanston, he spent his youth in Morganfield, Kentucky. He earned bachelor's and master's degrees from the Northwestern University School of Music before completing his doctorate there. A musicologist, organist, and music professor, Wasson taught music for 27 years, first at Northwestern, and later at Barat College and DePaul University. He served as music director at St. Francis Episcopal and St. Mary of the Angels in Chicago, and St. Timothy's Lutheran in Skokie.

Wasson won three National Endowment for the Humanities grants. He worked for the Chicago Symphony Orchestra and the Ravinia Festival, and served on the boards of several music organizations, including Ars Musica Chicago and the North Shore AGO chapter. An editor and writer for *A Compendium of American Musicology: Essays in Honor of John F. Ohl*, he published seven articles in the reference work *Reader's Guide to Music: History, Theory, Criticism* and 25 articles in *The Hymnal 1982 Companion*.

Wasson gave scholarly lectures and presentations at musicology conferences and institutions; his research topics included Gregorian chant, pre-tonal polyphony, and the borrowing processes in the work of Bach and Handel. He was a voting member of the National Academy of Recording Arts and Sciences, which oversees the Grammy Awards, and was a member of the College Music Society, the International Musicological Society, and Phi Kappa Lambda.

## Here & There

**Michael's Music Service** announces new publications. *Sanctuary of the Heart*, by Albert Ketèlbey (subtitled *Méditation Religieuse*), a well-known melody that was offered in varied arrangements, including military band, uses the *Kol Nidre* in its material. *Hungarian March*, by Hector Berlioz and transcribed by Herbert Brewer, is a favorite that Berlioz later included in *The Damnation of Faust*. *Cantique de joie*, by Serge de Gastyne, is a stunning tour-de-force, in spots reminiscent of Langlais. Dedicated to Peter Basch and performed by him at Notre

Dame, Paris, on the V/153 Cavaillé-Coll in 1973, it requires a large organ and is a challenging piece. For information: <<http://michaelsmusicservice.com>>.



**Trinity Episcopal Church, Iowa City organ**



**Trinity Episcopal Church, Iowa City basement**

**Bedient Pipe Organ Company** is preparing to reassemble a historically curious tracker organ for Trinity Episcopal Church in Iowa City, Iowa. The organ was removed as part of a major renovation project at Trinity that includes raising the sanctuary building to replace the 138-year-old foundation and revising the organ chamber. While most of the organ was stored in Iowa City, the remainder was brought to the Nebraska shop where Bedient craftspeople made numerous repairs: recovering key tops with bone; repairing casework, console and bench; repairing and repainting façade pipes; repairing trackers; modifying the swell box; refitting/releathering pipe stoppers and tuning sleeves; and refurbishing windchests.

The repairs are the latest in a long history of organ maintenance, renovation and replacement at Trinity. According to organist Andrew Hicks's essay chronicling the instruments at Trinity, the congregation has enjoyed organ music since 1862, when it purchased an Estey pump organ. Trinity may have been the site of Iowa's first pipe organ, when William A.



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