

## Nunc Dimittis



**Richard Hillert**

**Richard Hillert** died February 18. He was Distinguished Professor of Music Emeritus at Concordia University Chicago, River Forest, Illinois, and was best known for his work as a composer and composition teacher. One of his most noted works is *Worthy Is Christ*, of which "This is the Feast of Victory" has been widely published in various worship books.

Hillert received his bachelor's degree in education from Concordia, and master's and doctoral degrees in composition from Northwestern University. He also studied composition with Italian composer Goffredo Petrassi. Hillert taught at Concordia from 1959 to 2003. He edited eleven volumes of the *Concordia Hymn Prelude Series* and was associate editor of the journal *Church Music* (1966–80).

Hillert's compositions and publications include liturgical music for congregation, choral motets, hymns and hymn anthems, psalm settings and organ works, concertatos, and cantatas, including settings of *The Christmas Story According to Saint Luke* and *The Passion According to Saint John*. Richard Hillert is survived by his wife Gloria Bonnin Hillert, and children Kathryn Brewer, Virginia Hillert, and Jonathan Hillert.



**Rev. Richard D. Howell**

**Rev. Richard D. Howell** died January 26 in Dallas, Texas. Born June 24, 1932 in Great Bend, Kansas, he earned a master of sacred music degree from Southern Methodist University, and was ordained a deacon in the United Methodist Church. He started playing for church services at age 13, and went on to serve numerous United Methodist congregations in Texas and taught elementary music for the Richardson and Dallas school districts. He played for children's, youth, and adult choirs and directed handbell choirs, serving as the chairman of the Dallas Handbell Festival. He was active in many organizations, including the American Guild of Organists, Choristers Guild, and the Fellowship of United Methodist Musicians. Richard D. Howell is survived by his wife of 52 years, Bradley Sue Howell,

children Mark and Teri Howell, Celeste and Martin Hlavenka, and Jane Walker, along with grandchildren, sisters-in-law, and numerous nieces and nephews.



**Richard Proulx**

**Richard Proulx** died February 18 at age 72. From 1980 to 1994, he was organist-music director at the Cathedral of the Holy Name in Chicago, where he was also responsible for the planning and installation of two new mechanical-action organs for the cathedral: Casavant II/19 (Quebec, 1981) and Flentrop IV/71 (Holland, 1989). Before coming to Chi-

cago, he served at St. Thomas Church, Medina/Seattle (1970–1980), and was organist at Temple de Hirsch Sinai. Previous positions included St. Charles Parish, Tacoma; St. Stephen's Church, Seattle; and 15 years (1953–1968) at the Church of the Holy Childhood in St. Paul.

A native of St. Paul, Minnesota, he attended MacPhail College and the University of Minnesota, with further studies undertaken at the American Boychoir School at Princeton, St. John's Abbey, Collegeville, and the Royal School of Church Music in England. He studied organ with Ruth Dindorf, Arthur Jennings, Rupert Sircom, Gerald Bales, and Peter Hallock; choral conducting with Bruce Larsen, Donald Brost, and Peter Hallock; composition with Leopold Bruenner, Theodore Ganshaw, Bruce Larsen, and Gerald Bales.

Proulx was a widely published composer of more than 300 works, including congregational music, sacred and secular choral works, song cycles, two operas, and instrumental and organ music. He served as consultant for *The Hymnal 1982*, the *New Yale Hymnal*, the *Methodist Hymnal*, *Worship II* and *III*, and contributed to the *Mennonite Hymnal* and the *Presbyterian Hymnal*.

**Phyllis J. Stringham**, of Waukesha, Wisconsin, died February 12 at the age of 79. Born January 30, 1931 in Grand Rapids, Michigan, she earned her Bach-



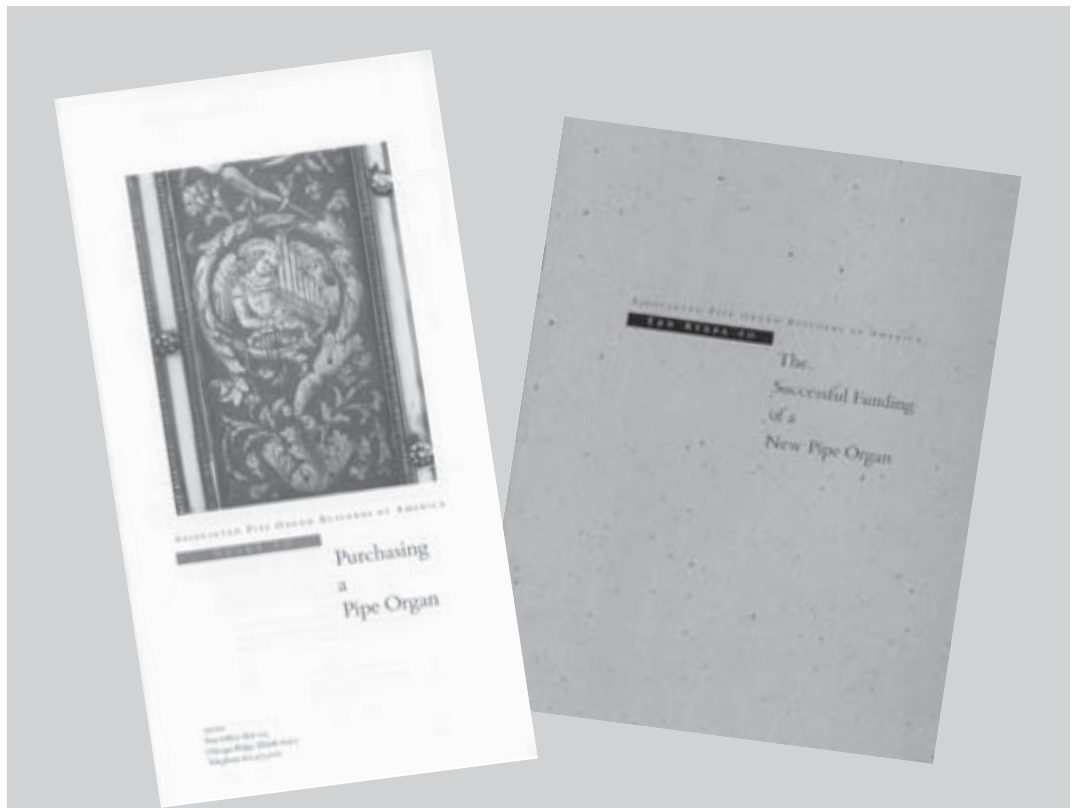
**Phyllis Stringham**

elor of Arts degree from Calvin College and a Master of Music degree in organ performance at the University of Michigan. Her organ teachers included John Hamersma, Robert Noehren, and Marilyn Mason. She pursued additional study at the American Conservatory in Fontainebleau, France, studying with Nadia Boulanger and André Marchal. In 1966 she studied with Marie-Claire Alain and Anton Heiller at the Summer Academy for Organists in Haarlem, Holland. While on sabbatical leave in 1972, she spent five months studying at the

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Hochschule für Musik in Vienna, Austria. Further study was done at the Eastman School of Music with Russell Saunders, and with Delbert Disselhorst at the University of Iowa.

For 43 years, Stringham was Professor of Music and College Organist at Carroll University, Waukesha, Wisconsin (1959–2002). After retirement from teaching, she retained her position as College Organist and Curator of the Organ. In 2007 she was named Organist Emeritus. Her earlier teaching career began at Chatham Hall, an Episcopal school in Virginia. She is listed in *Who's Who in the World of Music*. From the late 1960s to 2007 she operated the Phyllis Stringham Concert Management agency. She served the AGO as dean of the Milwaukee chapter and as Wisconsin State Chair.

Phyllis Stringham is survived by her brother James A. (Gladys), nephews, many grandnephews, nieces, other relatives and friends. A memorial service was held February 18 at St. Luke's Lutheran Church, Waukesha.



Gail Walton

Gail Walton, director of music at the University of Notre Dame's Basilica of the Sacred Heart, died February 24 in Indianapolis after a long illness. She was 55 years old. Dr. Walton had served as director of music in the Basilica since 1988, directing the Notre Dame Liturgical Choir as well as the Basilica Schola, which she founded in 1989. She held degrees from Westminster Choir College and the Eastman School of Music, where she earned the doctor of musical arts degree in organ performance, and was awarded the performer's certificate. Before joining the basilica staff, she taught organ at Goshen College.

Gail Walton performed throughout the midwestern United States and played concerts in the German cities of Bonn, Heidenheim, Mainz, and Rottenburg/Neckar in the summer of 1991. In the summer of 1995, she took the Notre

Dame Liturgical Choir on a tour of Italy, giving performances in Florence, Milan, Assisi, and Rome. She frequently played duo recitals with her husband, organist and Notre Dame music professor Craig Cramer.



Allan Wicks

Allan Wicks, a leading cathedral organist of his generation, died February 4 at age 86. He played a crucial role during the 1950s and 60s in bringing modern works by Messiaen, Maxwell Davies, Stravinsky, and Britten into the regular cathedral repertory. Born in Harden, Yorkshire, on June 6, 1923, the son of a clergyman, Wicks became organ scholar at Christ Church, Oxford in 1942, where he studied under Thomas Armstrong. He became sub-organist at York Minster in 1947, then in 1954 organist and master of the choristers of Manchester Cathedral. During his time there, he oversaw the rebuilding of the war-damaged organ, and championed the music of Peter Maxwell Davies and Malcolm Williamson. He also regularly conducted Stravinsky's *Canticum Sacrum*.

In 1961 he was appointed organist and master of the choristers of Canterbury Cathedral, a post he held until 1988. There he regularly performed music by such composers as Messiaen, Ligeti, Tippett, Lennox Berkeley, and Alan Ridout. Wicks made several recordings, released on LP but yet to be issued on CD, of works by Alan Ridout, Messiaen (notably *La nativité du Seigneur*), Bach, Mendelssohn, Liszt, Franck, Widor, Alain and Reger. Wicks retired from Canterbury in 1988, having served under three archbishops and taught several generations of choristers.

Check out the Calendar of Events on The Diapason website: [www.TheDiapason.com](http://www.TheDiapason.com)

## Here & There

**Michael's Music Service** announces new publications. *Slumber Song*, by Edwin H. Lemare, is one of Lemare's original pieces, the second of fourteen published in 1925; it has not been reprinted since then. *Arkansas Traveler*, by Fred Feibel, is a light and bouncy novelty number, written for the Hammond organ. *Larghetto*, the second movement from *Serenade for Strings* by Edward Elgar, has been transcribed by C. H. Trevor. For information: <[www.michaelsmusic.com](http://www.michaelsmusic.com)>.

**Gothic Records** announces new releases. *Eternal Light*, by the East Carolina University Chamber Singers conducted by Dan Bara, features the ECU Chamber singers performing new music for instrumental soloists—clarinet, flute, and bassoon—with a *cappella* choir. This is their second Gothic recording and includes John Rutter's "Hymn to the Creator of Light" and the premiere recording of Egil Hovland's setting of *Agnus Dei* for bassoon and choir.

A *Grand Celebration* was recorded live by Peter Conte at the Wanamaker Organ with the Philadelphia Orchestra, conducted by Rossen Milanov. The CD features Dupré's *Cortège et Litanie*, Jongen's *Symphonie Concertante*, and Elgar's *Pomp and Circumstance*.

*Days like this* features the 30-strong, mixed-voice, Seattle-based Choral Arts (formerly Choral Arts Northwest) professional choir, conducted by Robert Bode. This disc features many first recordings by American composers, including a five-movement setting of the poetry of Langston Hughes for 4-hands/piano and choir by William Averitt. For information: <[www.gothic-catalog.com](http://www.gothic-catalog.com)>.

**The St. Thomas Choir of Men and Boys** is featured on a new recording, *American Voices*. John Scott is conductor, and Frederick Teardo is organist. The program includes works by Bernstein (*Chichester Psalms*), Thompson (*Alleluia*), Copland (*In the Beginning*), Muhly, Barber, Castellanos, Rorem, and Hancock. For information: <[www.SaintThomasChurch.org](http://www.SaintThomasChurch.org)>.

**Juget-Sinclair Organbuilders** has been commissioned by the Conseil du patrimoine religieux de Québec to restore two historic, late-nineteenth-century organs built by Casavant Frères in rural Québec. The first instrument is Casavant's Opus 70, built in 1896 with sixteen stops for the village parish of St-Alexandre in the region of St-Jean-sur-

Richelieu. The second is Casavant's Opus 72, an eighteen-stop instrument built in the same year, for the village parish of St-Léon-le-Grand near Trois-Rivières. Both instruments feature two manuals and pedal, three fixed combination pedals, tracker action, and a hand-operable wind system. The instruments are in reasonably good condition, playable, and almost all parts—including the consoles, windchests, and reservoirs—are present in both instruments.

Together, these projects, involving two very similar instruments from a particular moment in the history of a single workshop, provide interesting opportunities for restoration. Much of the damaged pipework at St-Alexandre, for example, can be restored using similar pipework from the St-Leon instrument as a guide and reference. Likewise, some of St-Leon's wind mechanism is missing, but the corresponding parts of the nearly identical wind system at St-Alexandre can be used as models to reconstruct the missing parts. The restoration of both instruments is scheduled for completion in the summer/fall of 2010. The Conseil du patrimoine religieux is a Québec-wide non-profit organization whose mission is to support and promote the conservation and enhancement of Québec's religious heritage. For information: <[www.juget-sinclair.com](http://www.juget-sinclair.com)>.

**Wahl Organbuilders**, Appleton, Wisconsin, celebrated their tenth year in business with the commencement of a two-manual mechanical-action organ for Augustana Lutheran Church of Hyde Park, Chicago, Illinois. The design calls for each manual division to be placed in freestanding casework on either side of the detached, reversed console, allowing efficient layout of the pipework while simultaneously granting the organist easy visual communication with other musicians and all activity in the sanctuary. The 20-stop design includes a wide variety of foundation tone, including a full-length 16' open stop. In addition, an upper manual string chorus, a generous number of couplers and Pedal transmissions, and the placement of the Pedal reed under expression will combine to make an effective and flexible instrument in the church service. The organ will have electric stop action and a full complement of pistons. Installation is scheduled for 2011. For information: 920/749-9633; <[www.wahlorganbuilders.com](http://www.wahlorganbuilders.com)>.



Allen French-style console

**Allen Organ Company** has designed and built a custom two-manual, 37-stop organ with Allen's Quantum™ technology. The French terrace-style console's oak-finish side panels are inlaid with rosewood, coordinating with rosewood drawknob stems and rosewood sharp keys on the keyboards and pedalboard. The drawknob faces are maple, with sequential numbering and reeds engraved in red. The console has a lighted, acrylic music rack/pedal light package, parallel keyboards, and square-style keycheeks.

The customer selected a Schlicker stop specification. In addition to the Schlicker stoplist, this custom organ includes six alternate stoplists, any of which can be invoked in a few seconds. For information: <[www.allenorgan.com/www/allenews/organoftheweek/2009/20091207/OrganOfTheWeek.html](http://www.allenorgan.com/www/allenews/organoftheweek/2009/20091207/OrganOfTheWeek.html)>.

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