

# Sacramento Chapter of the American Guild of Organists Newsletter

February 2020

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## Dean's Message

### To my Dear Colleagues,

Do you like our newsletter? Do you know someone else who would like to read it? In our last board meeting we unanimously decided to offer the newsletter free of charge to anyone who wishes to receive it. We've already added local choir directors and organ enthusiasts to our list (now over 120 recipients).

Have them email me or you can forward their email with their name and I'll add them to the list. As you will see this newsletter is crammed with interesting and useful information for organists, choir masters, organ enthusiast, Bach lovers among many others!

Happy 80th Birthday Marian Metson! We feature her great biography in this newsletter in anticipation of her birthday bash at First Lutheran in Yuba City. Check out the flyer attached, and details in the events column.

I hope you can make the very interesting Tim Brown workshop coming up at St. Paul's on Friday evening the 31st of January. He comes to us all the way from Clare College, Cambridge, England! Information about parking and

the music you'll need is in the Future and Current Events section. Bring your choir director or member along with you. Music is not provided so make sure to print out your copy before you come.

You'll also find the second half of the "Overcoming Performance Anxiety" by Valerie Stipcak, but check out our new column: "Featured Article" launched by our UK colleague Mark Jameson on a the Mander organ at St. George in Penang, Malaysia. And don't miss Gayla Mott's review of our very successful 12th Night Party.

I hope to see you at all the future events and hear what great things your doing in promoting the organ and supporting each other as colleagues.

*Ron*

PS Don't forget to visit our Facebook page - the new link to it is just above!



### Need an AGO Organist to play at your service?

We are compiling a list of all AGO substitute organists to be published here for churches to have for quick reference when they need an organist.

#### Substitute list

Lars Gjerde

Email: [lars@larsgjerde.com](mailto:lars@larsgjerde.com)

Phone: (585) 200-8903

Randy Wurschmidt

Email: [rwurschmidt@yahoo.com](mailto:rwurschmidt@yahoo.com)

Phone: (260) 452-9751

*Do you want to appear on this list? If so, please email your preferred contact information to: [rpsidhu@comcast.net](mailto:rpsidhu@comcast.net) and you too can be listed here.*



## AGO Board Members

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Michael Varlas  
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## Membership Profile



Marian Ruhl Metson was born in Omaha, Nebraska on February 22, 1940. She will be celebrating her birthday by performing with four colleagues on the spectacular Munetaka Yokota organ at her former church in Yuba City. You are all invited! See attached brochure and Future and Current events column for details.

**CHILDHOOD DEVELOPMENT:** In 1943 her family moved from the midwest to Portland, Oregon, then to California, living in Oakland and then Petaluma, where she graduated from high school. Inspired by hearing her mother singing and playing the piano, she talked her into beginning piano lessons at the age of four. She continued piano study with various teachers through high school culminating in a solo recital at Petaluma High School. On the program was the Concerto No. 1 in G minor by Mendelssohn with her teacher playing the orchestra part. While in the seventh grade, the organist at her father's church in Oakland encouraged her to begin studying organ, and after their move to Petaluma the following year she became organist at the United Methodist Church. Several sessions at the College of the Pacific summer music camp studying with Allan Bacon inspired her to become an organ major in college.

**COLLEGE AND UNIVERSITY:** Her undergraduate experience involved a search in finding the right place to settle in. As a freshman she commuted from Petaluma to Santa Rosa Junior College where she studied organ with Gordon Dixon. The following year she moved to San Francisco attending SF State and receiving credit for studying privately with Harold Mueller, organist at Trinity Episcopal. During that time, she met Gil and Madeline Crane and was a bridesmaid in their wedding. A year later she transferred to Baldwin Wallace College in Berea, Ohio studying with Warren Berryman and John Christian. While there she was privileged to hear the Cleveland Orchestra under the leadership of George Szell numerous times. Continuing in an eastward direction, she started working on her master's degree in organ performance at Boston University where she studied with Theodore Marier and Max Miller (remember Uncle Max in TAO?).

**PROFESSIONAL OPPORTUNITIES:** How lucky can you get? Just as she was preparing her final degree recital at Boston University she learned that the position of Assistant Organist at Memorial Church, Harvard, was available. John Ferris, Organist and Choirmaster, attended her recital, subsequently gave her an interview, and hired her. She remained there for seven years, taking leave of absence while the Fisk Company was replacing the Aeolian Skinner with a four manual tracker action organ. She went to Vienna to study for a semester with Anton Heiller and attend the Haarlem Organ Academy the following summer where she took master classes with Marie Claire Alain, Luigi Tagliavini and Gustav Leonhardt. While in

Boston, Marian had found a remarkable voice teacher and decided she wanted to be a professional singer as well as organist. Ask her sometime about her exciting gigs during this time, but her independent solo life ended when she met Graham Metson, a tall, handsome Foreign Service Officer working in the State Department in Washington DC. After they were married in 1976, she moved to DC where she eventually was lucky again, finding the position open at Reformation Lutheran Church on Capitol Hill. When her husband retired from the State Department, they decided to move back to the Boston area, where she was asked to join the organ faculty at Boston University. They spent ten years living in the beautiful, historic city of Newburyport, where she worked at the Congregational Church playing an 1867 Stevens organ. During her time there she recorded four CD's on historic and modern organs in the Boston area for Raven Recordings.

After two beastly New England winters she and her husband decided it was time to return to California. They found the perfect house in Auburn near the American River Canyon and she has lived there ever since. Again, as luck would have it, the organ at First Lutheran Church, Yuba City, was being built by Munetaka Yokota, who by then had achieved renown after having completed the Centennial organ at Chico State. She eventually became the principal organist at First Lutheran, where she started an adult choir and presided over a distinguished recital series which continued after the dedication of the organ by David Rothe and Hans Davidsson in 1993. After sixteen years she retired from First Lutheran having found a satisfying situation at Holy Cross Lutheran in Rocklin. There she shares organ responsibilities with two other organists, directs the choir and is inspired every Sunday by the liturgical worship and preaching.

Marian has performed at national and regional conventions of the AGO as well as numerous conventions around the country held by the Organ Historical Society. In northern California, she has performed recitals several times on the Centennial Organ at Chico State, First Lutheran, Yuba City, the Presbyterian Church in Marysville, Oroville Congregational, St. Paul's Episcopal and Westminster Presbyterian in Sacramento. She enjoys playing duets with Rex Rallanka whenever possible!

**FOR FUN:** While her husband was living, Marian accompanied him to many exotic locations: Japan, Outer Mongolia, Sri Lanka Central Asia, and four trips to China. After his death in 2006 she has traveled with friends, family and HOST organ tours to England, Scotland, Ireland, Germany, Austria, Belgium, Spain, France, Italy, Myanmar, Africa and Peru. As time passes, she is becoming an increasingly fanatic opera NUT, hoping to hear performances in the major houses in the US and Europe while she still can travel. While at home she tends to her one third acre yard, cultivating it into an increasingly civilized garden.

*Please send your member profile, picture (not required) and short bio of yourself with organ experience to [rpsidhu@comcast.net](mailto:rpsidhu@comcast.net)*

# St. George's Church, Penang, Malaysia

by Mark Jameson

London organ builders Mander's completed in 2018 a new organ in Penang, this information comes from their web site. The compiler of this document is in contact with Michael Blighton who is now Mander's Managing Director, John Mander having retired. Dr William McVicker was the consultant.

The building of St George's Church, George Town, Penang was started in 1816 and completed in 1818 under auspices of the East India Company, their charter having been extended for 20 years in 1813. Initial designs were proposed by Major Thomas Anbury but built to plans by the then governor of Prince of Wales Island, William Pertie, which were modified by Lieutenant Robert N Smith of the Madras Engineers. Smith was a colleague of Colonel James Lillyman Caldwell, who was the chief architect of St George's Cathedral in Madras and St George's Church bears similarities to the cathedral in Madras. It was consecrated on the 11th of May 1819 by the Bishop of Calcutta, Thomas Fanshaw Middleton. The design is a combination of Neo-Classical, Georgian and English Palladian styles and was built of brick on a solid plastered stone base. It was built entirely by Indian convict labour. It is the oldest Anglican church in south-east Asia.

The church was hit in a Japanese bombing raid in December 1941, which damaged the building badly. The church became derelict and much of its furnishings were looted the following year, including the pews, monuments, the organ and font, the last of these being returned to the church somewhat later. The church was re-opened for services in 1948 after its restoration. The inner city of George Town was recognised as a UNESCO World Heritage Site in 2008 and the church underwent a major restoration in 2009.

The new organ is not the first to grace St George's Church. The first pipe organ was a second-hand instrument by Bryceson, which had been the choir organ at St Andrew's Cathedral, Singapore. It was a one manual instrument of seven stops and was installed in 1888.

In 1899, the firm of Forster and Andrews was commissioned to build a new organ of 16 stops, incorporating material from the Bryceson instrument. It was installed in the liturgical south-east corner of the church and appears to have had two simple pipe-array fronts, one facing down the church

and the other facing the chancel, a typical arrangement for organs in Anglican churches at the time. In 1939, this instrument was rebuilt by an unknown builder and what has been described as magnificent casework was added, which was paid for by a private donation.

This organ is just visible in a photograph taken some time between 1934 and 1941. There being no funds available for a new pipe organ after the war, the church was served by a succession of electronic instruments until the arrival of the new organ in 2017.



Mander's were first approached about a new organ by Andrew Yong, in 2012. He was representing the Tan family which had expressed an interest in sponsoring a new organ for St George's Church in time for the church's bicentenary. A contract was signed in 2016 and work was started later that year.

Various suggestions for the placement of the organ were discussed. The last organ was sited in the liturgical south-east corner of the church and the new organ is in a similar position on the opposite side of the church.

Up until it was bombed in 1941, the church sported a west end gallery, and there were obvious advantages to such a position, both acoustically and due to a shortage of space in the church. Ultimately it was decided that a new gallery was a project for the future, but as that option has not been ruled out for the future, the height of the organ was set so that this might be realised at some point.

For now, it was initially proposed that the organ be placed against the south wall of the church, in the south aisle, and design proceeded along that position. However, as the design progressed, the option of placing it between two columns, making it free-standing seemed to be preferred, so the design was changed to allow access from the rear, access from the sides not being possible if the organ stood between columns. But discussions as to where the organ should be placed continued almost up to the point where the organ was to be shipped and the final decision was that the organ should go against the wall at the east end of the north aisle.

This presented a problem as by now the design had progressed too far to be changed and access had to be possible from behind the organ to assemble it. Some resourceful members of the congregation had the solution. A moveable platform would be constructed so that the organ could be assembled, after which it would be moved to the wall and a platform would be constructed around the moveable platform once the organ was complete. The large inward-opening windows behind the organ were made to open outwards, so that routine maintenance could be carried out. A short video was made of the organ being moved in this way for the first time, which was done whilst the organ was being worked on!

The case was designed to complement the architecture of the church and the timber selected and stained to be similar to the local timbers which were used at the time the church was built. It was decided that in the interests of easy maintenance, the organ should be entirely mechanical, both key and stop actions. Only the blower, tremulant operation and

# St. George's Church, Penang, Malaysia (cont)

by Mark Jameson

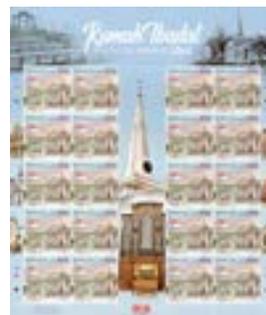
lighting employs electricity. The specification was conceived to ensure an instrument which would lead the congregation well and also to enable the development of a music programme and the performance of organ recitals once organists had been trained. It needed to be sufficiently versatile to encourage organists and choirs from other establishments in the far east to be attracted to it to bring a new cultural element to Penang and the surrounding area. The organ was consecrated by Archbishop Ng Moon Hing on the 23rd of July 2017.

Penang's capital George Town has a rare distinction of the capital being a UNESCO World Heritage Site, featuring many cultural and religious aspects from both Western and

Eastern influences, and retaining values from its Colonial past. Malaysian postage stamps frequently have included musical items, older building and transport. On 18 May 2019 a set of stamps featuring places of worship was issued, as a second series. Only when the writer looked and saw that the church of St George Penang was one of the subjects I took greater interest, and when my purchased set arrived, discovered the side tab included the console of the Mander organ. Wow! That information had not been included in the stamp publicity, so I purchased the complete sheet [Approx. £9 through a dealer]. This is the first sheet I have seen where the organ is the central feature on a sheet:



Great		Swell	
Open Diapason	8	Gedackt	8
Stopped Diapason	8	Salicional	8
Principal	4	Voix Celeste TC	8
Fifteenth	2	Principal	4
Mixture IV	1 1/2	Chimney Flute	4
Trumpet	8	Recorder	2
Swell to Great		Sesquialtera II [12.17]	2 <sup>2/3</sup>
PEDAL		Oboe	8
Bourdon	16	Tremulant	
Principal [from Gt]	8		
Trumpet [from Gt]	8	[Gt Mixture 1 <sup>1/3</sup> , 1 <sup>2/3</sup> , 1/2]	
Great to Pedal		Pitch A440 at 27C	
Swell to Pedal		Wind pressure 80mm	



For those interested in stamps, there are also a series of stamps being issued by Poland featuring historic organs, however to do justice to those involves a much longer article.

Special Submission by Mark Jameson

5th November 2019

## CHAPTER BUSINESS

Your board meet on Saturday the 18th to discuss numerous items. One of those is to continue to expand our newsletters offering and provide it to everyone free of charge in PDF. So, if you know of someone who wants to receive our newsletter, we'd love to add them to our email list (which is now well over 100). Your Pastor or Choir Master may wish to receive it for example.

Below is a summary of nine points we discussed that I could share with you. Many other things are in the works which I hope to talk about very soon.

- 1) Newsletter - Proposal to expand the number of recipients of the e-mail newsletter to include all interested parties was agreed upon.
- 2) ATOS - Discussion of a meeting with the American Theater Organ Society members at the Memorial Auditorium. The original Feb. meeting planned for the Memorial Auditorium will be rescheduled.
- 3) SFRAGO - Application to the San Francisco AGO for \$1500 of grant money to assist in bringing Olivier Latry to the area on April 23, 2021.
- 4) Web Site - Dr. Lars Gjerde offered to develop our web site and voted unanimously for him to work on developing a Sacramento AGO web site.

5) SMART - Questions have come from the national leadership as to our use of the Specific, Measurable, Attainable, Realistic, Timely charts provided by Elizabeth George at our Nov. 4 meeting on Chapter Development. Dr. Ryan Enright will be responsible for tracking our progress using these charts.

6) Invitation to Join Brochure - Ron suggested that the company the chapter uses for producing the monthly newsletter be hired to design and produce the proposed tri-fold brochure for chapter use as advertising.

7) Treasurers' Column - Ron requested that Adrienne periodically write an article for the Newsletter in which opportunities for financial support for the chapter beyond membership fees would be mentioned and encouraged.

8) Membership Directory - After discussion it was determined that a new membership list will be produced for distribution by e-mail and printed at the individual recipient's discretion. The list will include contact information in addition to each member's position.

9) POE - Pipe Organ Encounter nominee, Devin Chang, has responded (via e-mail Jan. 10, 2020 to Ryan Enright) that he is "almost certainly" planning on attending the POE in Long Beach. Contact will be made with the Long Beach chapter regarding the number of spots still available and any deadlines that must be met for acceptance.

## Other Events

"Music on the Mountain" - Pacific Union College Church, Angwin

"Winter - Music on the Mountain" will be at 4 pm, Feb. 22 at the PUC Church in Angwin and will feature our Rieger organ with Tom Flesher at the console. Our organ has been under repair for the last few months by Hupalo/Repasky and Tom will use it to full advantage as he showcases various styles of music and lots of hymn singing with audience participation.

Organist and pianist Tom Flesher studied organ with Ken Mansfield of Hayward State University, and William Watkins in Washington, DC. While earning his BA in mathematics from the College of William and Mary in Williamsburg, Virginia, Tom studied with James S. Darling at Bruton Parish Church. Now retired from the computer software business, Tom is organist at First Presbyterian Church of Napa (since 1985!), and helps to manage a 1,000 acre ranch in the hills east of Napa.

The following future events are also scheduled in the Pacific Union College Church in Angwin:

March 7 at 4 pm we will welcome Hans Uwe Hielscher at the Rieger organ console once again. He is organist and carillonneur for the Marktkirche in Wiesbaden, Germany. He was recently honored upon the completion of his 2,000th Saturday noon recital in the Marktkirche.

Hans U. Hielscher has been organist at the Marktkirche in Wiesbaden, Germany, since 1979. His studies were at the Detmold State Academy of Music and in Paris/Rouen, France. He also studied carillon at The Nederlandse Beiaardschool in Amersfoort, The Netherlands. Hans has presented more than 3,600 organ recitals around the globe, his concert tours have taken him to all European countries, the United States (69 U.S. tours), Bahamas, Israel, Iceland, South Africa, Australia, New Zealand, Japan, Hong Kong, Singapore and Bangkok. He has been featured on radio and TV broadcasts, 23 CD recordings on the Motette, Wergo, IFO, Lade labels and is the author of the books "Alexandre Guilmant - Life and Work", "Famous Organs in the U.S.A.", "The Organ of Wiesbaden Marktkirche". He is a published composer of some 50 works for organ. Hans has been honored by the French government in Paris for his worldwide engagement in French organ music and nominated "Chevalier de l'Ordre des Arts et des Lettres" in 1985

March 6 at 11 am we will introduce the children of the Napa Valley to a recital by Hans Hielscher as he plays a program of "animals" for all ages. However, you must bring a stuffed animal with you! Come and enjoy this exciting program and listen to the animals as the organ makes them come alive. All children are welcome to this free program. No age limit.

April 25 at 4 pm "Music on the Mountain" will feature Malcolm Anderson of Minnesota in an organ program to include audience hymn singing plus classical and loved organ music. Malcolm graduated Pacific Union College and Andrews University in Michigan. and has been a professional organist since graduation.



# Sacramento AGO Chapter

## Future & Current Events

### Achieving the English Choral Sound with Tim Brown

Friday, January 31, 2020 at  
St. Paul's Episcopal Church on J and 15th Streets

6:30 pm Dessert Reception followed  
by 7-9 pm Workshop

For our January meeting, the Chapter will host Mr. Tim Brown, Director Emeritus of Clare College. He is successor to John Rutter at Clare, and he continued to develop the choir into the world-renowned group it is today. The topic for the evening will be Achieving the English Choral Sound. Mr. Brown will demonstrate conducting and vocal techniques unique to the English tradition; the "guinea pig" choir will be the Cathedral Choir of the Cathedral of the Blessed Sacrament. This workshop should appeal to organist, choir directors, and choristers: please invite your conductor colleagues and choir members! If you would like to attend, please RSVP with Rex Rallanka, Sub-dean, at [rrallank@gmail.com](mailto:rrallank@gmail.com). The Chapter would like to thank Nancy Metzger, Director of Music for St. Paul's Episcopal Church, for hosting this event.

You must bring your own music to this event - Here is the list of items that you can obtain as downloads from publishers and free at IMPSL:

Ave Verum Corpus - by Byrd

Ave Verum Corpus - by Mawby

Rise Up My Love - by Willan

if time permits these will also be added:

O Thou the Central Orb - by Wood

God So Loved the World - by Stainer

In addition, parking: The city is constructing a new wing to the Convention Center, directly behind the church. For their construction people, they have cordoned off 2 parking lanes on 15th St., next to the side of the church. During weekdays, this parking is for their workmen. On Sundays, it is for St. Paul's and Nancy will have a key to the barrier so we can use this space that evening. This will hold about 12 cars, directly behind the church is space for about 9 cars.

Also, in the alley/right of away area, more cars can line up. We plan to have a parking attendant to help with parking.

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### Trinity Cathedral Hosts: The Thirty-Third Annual Diocesan Choir Festival

Saturday, February 1, 2020 - with Tim Brown

### Marian Metson's - 80th BIRTHDAY BASH ORGAN RECITAL!!!

Saturday, February 22, 2020 at 3:00 pm  
First Lutheran Church 850 Cooper Avenue Yuba City

Participating: Ryan Enright, Titular Organist, St. John's Lutheran Church, Sacramento. Helen Mendenhall, former Accompanist, Sacramento Children's Chorus. Marian Metson, former Director of Music, First Lutheran Church. Rex Rallanka, Director of Music, Cathedral of the Blessed Sacrament. David Rothe, Professor Emeritus, Chico State University

Playing works by J.S. Bach, Bruhns, Boëly, Walther and Jerry Mueller of Sacramento

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### Masterclass and Practice Techniques Workshop with David Higgs

Monday, March 2, 2020 at the  
Cathedral of the Blessed Sacrament

6:30 pm Dessert Reception  
followed by 7-9 pm Workshop

The Chapter is excited to host David Higgs, Chair of the Organ Department at the Eastman School of Music, at the Cathedral of the Blessed Sacrament. The evening will begin with a dessert reception in the church hall in the basement. From there, we will head up to the church, where Dr. Higgs will first give a presentation on practice techniques. After a brief break, 2-3 players will play in a masterclass on the Cathedral's Reuter/Schlicker organ. If you would like to volunteer to play for the masterclass, please email Rex Rallanka, Sub-dean, [atrrallank@gmail.com](mailto:atrrallank@gmail.com) before December 31.

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**Sunday March 15th at 5pm Choral Evensong** at All Saints Episcopal Church, followed by a recital at 5:40 PM by Dr. Lars Gjerde. Reception to follow.

Location: All Saints Episcopal Church, 2076 Sutterville Rd, Sacramento, CA 95822



## Review of the Twelfth Night Party!

### MUSINGS of 12TH NIGHT

Oh...there it is at the end of the cul-de-sac. Huh... three garage bays beneath one wing of the house. Clever design for the lot. Now up a couple of flights of steps to the entry. Cool...the knob is in the center of the door. Wow! Look at that tree - it must be 15 ft. tall! Did you notice the vintage pump organ and African folk instruments on either side? Wait - over here in the dining room...don't forget to make your name tag. First and last - you're no Rock Star. OK...up the stairs to the kitchen/family room. Ah...here's where everyone is gathered - around the food. Looks yummy and everyone has been busy cooking. Pans of ribs, chicken, roasted veggies - cheeses, chips, dips, fruit and crackers spread around the central island. Wonder what Christmas Spices are in these Norwegian dishes? Let's see...water, coffee, tea on the counter and wine over on the side. Now that's convenient... the sliding door opens onto a covered deck with an outdoor kitchen overlooking the pool and hot tub. What comfy couches here in front of the fireplace.



H-m-m...where are the desserts? There they are...down the stairs, across the entry and down another flight to the music room. Look at that...bookshelves covering the walls and a harpsichord, organ and grand piano all in one room. It isn't even crowded. The sought-for table...piled with sweets. O-o-o....a Norwegian Almond Cake covered with a custard-y pudding. Cupcakes, cookies, cakes and pies and all the other tempting Christmas goodies. Is there a message hidden in the smaller plates for dessert? Is that another room beyond? Oh...a den/gym combo...and there's another organ! 2,4,6,8...16,18,20....24,25 or so, give or take. Who would want to miss this? YAY! WE'RE GOING TO SING!

Favorite Christmas carols and some Scandinavian folk carols in parts sung by the assorted organists, organist/choir directors and special choir director guests. What a wonderful sound! Everyone singing joyfully for the joyful season of Advent and Christmas just celebrated. The sun has set on another Sunday of worship and fellowship with friends and family topped off with a special gathering of colleagues which puts the finishing touches on a busy time before launching into a new year and decade. An excellent repast and delightful setting enjoyed with friends gathered from across the region. Thank you to Lars, Scott and Brett along with the resident felines, Molly and Abel, for opening your home to all for such a spectacular afternoon.

By Gayla Mott, Secretary

## Book Review



### **Bach Perspectives 9 - J.S. Bach and His German Contemporaries (American Bach Society)**

Another interesting yearbook from the American Bach Society - with several intriguing articles by the various authors. The most fascinating of which is the Bach vs. Scheibe controversy that Bach biographers have exploited. The new information presented in that chapter will put it all into context, then you will

understand what that bruhaha was all about - I found that chapter the most enlightening of the book.

But no doubt you'll also like the one on Gottlieb Muffat (son of Georg Muffat) and the other chapters on Bach and fellow organist Graupner - I recommend it if you're looking to understand more of Bach in the context of his time. The ABS never ceases to deliver in providing curious and captivating aspects of Bach's life and times.

"He liked to Hear the Music of Others": Individuality and Variety in the Works of Bach and His German Contemporaries, by Wolfgang Hirschmann.

Aesthetic Meditation and Tertiary Rhetoric in Telemann's VI Ouvertures a 4 ou 6, by Steven Zohn

Bach, Graupner, and the Rest of Their Contented Contemporaries, by Andrew Talle

The Famously Little-Known Gottlieb Muffat, by Alison J. Dunlop

Bach versus Scheibe: Hitherto Unknown Battlefields in a Famous Conflict, by Michael Maul

As a result of reading about Gottlieb Muffat, I bought some of his music in a decent edition engraved by Diletto Musicale. I purchased the Apparatus musico-organisticus which has Toccatas 1-4. There are several other volumes with his Preludes, Capriccios, tone verses among other things at Sheet Music Plus. [www.sheetmusicplus.com](http://www.sheetmusicplus.com)



## Recording Review



The Orchestral Organ – Jan Kraybill [Reference Recordings RR145-SACD] This is a recording of transcriptions played on the Casavant Frères [op.3875] instrument in the Julia Irene Kauffman Center, in Kansas City. Jan has kept in touch with me since her earlier recording on this 102

rank organ built in 2011. In her notes with the disc she provides a link where to download the specification but I have pointed out to her not everyone has a computer and the specification should be in the leaflet!

Her programme starts with Tchaikovsky, Festival Coronation March, originally transcribed for organ by Lincoln Cathedral organist George Bennett [d.1930], and this is believed to be its first recording. Adagio for Strings by Samuel Barber was written in 1936, the organ transcription dates from 1949. Charles Gounod's Funeral March of a Marionette is better known, transcribed for organ in 1884. Chaconne from the 1st Suite for Military Band Op.28, No.1 by Gustav Holst – believed to be the first recording of this transcription published in 1933 by Henry Ley, at the time organist at Christ Church Cathedral, Oxford. Finlandia by Sibelius is a favourite – this transcription was made by Austin Fricker in 1907. Emil von Reznicek [1860-1945] transcribed his own work Praeludium & Chromatic Fugue for organ in 1921 – a first recording. Romance from Orchestral Suite in D Op.49 by Saint-Saëns dates from 1922, again claimed as the first organ recording. Wagner's works often feature in transcriptions – this is James Roger's transcription of 1911 featuring Forest Murmurs from Siegfried.

Scherzo from Mendelssohn's A Midsummer Night's Dream is well known. Finnish born Swedish composer Edvard Järnefelt [1869-1958] wrote Praeludium in

1900, USA composer Arthur Nevin transcribed to organ in 1919. Finally, Grand March from Aida by Verdi completes this very well documented and exciting recording. Excellent!

Since the above review by Mark Jameson, this CD has been nominated for a Grammy!

### Reproduced from Grammy.com:

79. Best Classical Instrumental Solo

Award to the Instrumental Soloist(s) and to the Conductor when applicable.

### THE BERLIN RECITAL

Yuja Wang

### HIGDON: HARP CONCERTO

Yolanda Kondonassis; Ward Stare, conductor (The Rochester Philharmonic Orchestra)

### MARSALIS: VIOLIN CONCERTO; FIDDLE DANCE SUITE

Nicola Benedetti; Cristian Macelaru, conductor (Philadelphia Orchestra)

### THE ORCHESTRAL ORGAN: Jan Kraybill

### TORKE: SKY, CONCERTO FOR VIOLIN

Tessa Lark; David Alan Miller, conductor (Albany Symphony)

Special Thanks to Mark Jameson for his excellent review and to Cannon David Link for bringing this to our attention!

*Submit your favorite CD review to: [rpsidhu@comcast.net](mailto:rpsidhu@comcast.net)*



**Sacramento Chapter**  
of the American Guild of Organists Newsletter

Feb  
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## TAO Reprint: Musicians on the Side Overcoming Performance Anxiety Part 2 | By: Valerie Stipcak

*Last month Valerie Stipcak described her experiences with performance anxiety and shared how she was able to make progress by changing her mind-set. This month she suggests more specific coping skills to help deal with the challenge.*

—Wayne L. Wold

### Part II: My Findings

Last month, I discussed how my love for performing met a barrier when I developed performance anxiety. In this follow-up article I'll share with you what methods I employed in situations where it seemed as though my anxiety would not yield to anything. There was not one single solution for getting my anxiety to subside. All of the techniques worked in different combinations, and I varied the skills depending on the situation. Know that you should use these skills regularly, not just when anxiety is present. You should be familiar with how the skill affects you and to what degree it affects you before using it in a performance situation. If you are currently studying or coaching with a teacher, ask if they can assist you with this process. If you currently have a studio, pass these skills along to your students. I have learned many of these techniques from my teachers.

One of the most valuable things I did was hire an Alexander Technique coach and have weekly sessions with her. My coach helped me isolate those parts of the music where I was becoming most tense. She would even remind me at times to breathe while playing, because when I concentrated too hard my breathing would become shallow. My coach taught me how best to use my body to create music and to overcome performance anxiety, which was my goal for meeting with her.

There are a smattering of "quick fixes." One teacher taught me about the Sarnoff Squeeze. You can use this skill right before a performance to lower your blood pressure and heart rate to achieve overall calmness. To do one repetition of a Sarnoff Squeeze, find a wall, stand a couple of feet away from it, push into it, tighten your ab muscles, take in a deep breath, and breathe out slowly on a hiss while keeping your arms and abs engaged. You will notice a difference! The teacher cautioned me to do only a couple of these at a time, because you run the risk of passing out. Another skill is 4-7-8 breathing. This skill mimics the breathing you achieve in your deepest sleep. To try it, breathe in for four counts, hold it in your lungs for seven counts, then breathe out for eight counts. Repeat several times in a row, as if to consume your thoughts with your breathing. I also found that an "object of comfort" was helpful to me in working through times when I was fearful. This is simply something you keep with you that brings you happiness and comfort. Such objects can work even when you are not focusing on them, but they are something tangible and right there with you. For me, my regular go-to object of comfort was the cross necklace my childhood church gave me when I was confirmed.

I'm a big advocate of healthy remedies to problems. One thing that will fight performance anxiety and anxiety in general is regular exercise. It helps if it is an exercise that raises your heart rate, but even walking regularly can help to lessen anxiety. I have tried some essential oils for

performance anxiety, and I like doing things such as putting lavender oil on the bottom of my feet or behind my ears. If you are interested in going this route, you can seek out an essential oil representative and tell them exactly what you're looking to accomplish, whether it be to lessen anxiety, increase focus and clarity, or achieve other goals. I dabbled in taking natural supplements for a while, but I recommend extreme caution when doing this. It would be wise to try this approach under the supervision of a doctor, especially if you are taking other prescriptions.

There are some therapy tools that were useful to me in my journey with performance anxiety. I learned to practice positive thinking and to envision my performances going well. In fact, I would even skip ahead mentally to the end of a recital and envision a standing ovation taking place, and then I would take steps to get to that point. Ask yourself what is the bad thing that you think might happen, and then try replacing that thought with a positive thought. For example, if you think you're going to fall off the bench, picture yourself taking a bow instead. Talk about your performance anxiety with your friends and colleagues. We are all human and should be sharing our experiences and learning from them, even when they make us feel imperfect. Regular prayer and meditation are also excellent skills. Try looking up "anxiety" in the topical index of a Bible.

Of course, you can take medication prescribed by a doctor, but I recommend this as a last resort. Medications come with side effects that can be much worse than just dealing with the anxiety. If you are going to take a medication for performance anxiety, make sure you thoroughly discuss with your doctor the risks and benefits. Also, test run it before an actual performance several times so that you know how to manage your body under the effects of the medication.

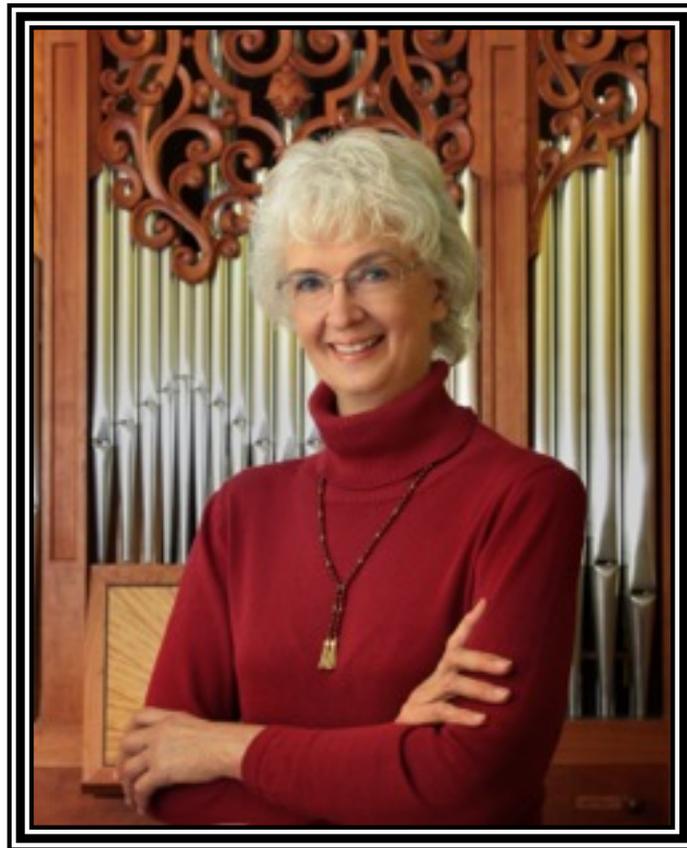
After all of that, I found that the main solution to my problem was years of experience and numerous performances. Each recital that went by got easier. Now as a teacher of nearly 60 students who play regular studio recitals, I share these skills and pass them along, and I'm open with them about the struggles I had. When they get anxious before performing, I remind myself that they simply care deeply about the outcome of their performance and that I was in their shoes not too long ago.

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