

Laura Mueller  
280 Robinson Rd.  
 Mooresville, NC 28117  
[lauramueller@windstream.net](mailto:lauramueller@windstream.net)  
704-650-7872

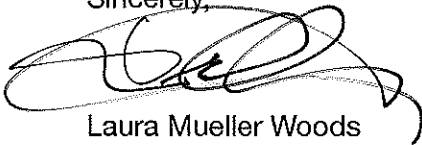
February 18, 2020

City of Winston-Salem  
Marketing & Communications Department  
PO Box 2511  
Winston-Salem, NC 27102

To Whom it May Concern,

Please consider this nomination for my father John Storm Mueller who died January 14, 2019. He gave is life to music and the arts not only in Winston-Salem but throughout the world. His legacy lives on in the hearts of all those he has touched through music.

Sincerely,

A handwritten signature in black ink, appearing to read 'Laura Mueller Woods', with a large, stylized flourish at the end.

Laura Mueller Woods



# 2020 Nomination Form

Application deadline: Friday, February 28 by 5 p.m.

DELIVER TO: City Hall, 101 N. Main St., Winston-Salem,  
Marketing & Communications Department, Suite 336

OR MAIL TO: City of Winston-Salem,  
Marketing & Communications Department  
P.O. Box 2511  
Winston-Salem, NC 27102

Nominee's Stage Name: Dr. John S. Mueller Given Name: John Storm Mueller

Address at Time of Death: 1524 Sharon Rd. Winston-Salem State: NC

Winston-Salem Resident: Beginning: 1955 (year only) To: 2019 (year only)

Category:  Music  Visual Arts  Dance  Motion Pictures  
 Theater  Television  Writing  Radio

Criteria:

- The nominee(s) exhibited sustained excellence in his or her field for at least ~~five~~ <sup>70</sup> years.
- The nominee(s) made distinguished contributions to the community and civic-oriented participation.
- The nominee(s) is deceased (must provide copy of death certificate).
- The nominee(s) was a resident of Winston-Salem for at least five years. - From 1955
- The nominee(s) made a significant contribution to the arts or entertainment industry in one or more of the following areas: music dance, theater, writing, visual arts, motion pictures, television, or radio. A "significant" contribution would be iconic in terms of renown and the impact on the artistic disciplines or popular culture.
- Application must include nominee's performance/accomplishment biography.
- Attach nominee's biography with dates which must include at least 5 years of accomplishments in the arts, culture, or entertainment field.
- Attach a list of nominee's civic/community involvement.
- Attach a copy of nominee's death certificate.

Sponsor: Laura Mueller

Address: 280 Robinson Rd.

City: Mooreville State: NC Zip Code: 28117

Email: lauramueller@windstream.net

Phone: Home: \_\_\_\_\_ Cell: 704-650-7872

Signature: [Handwritten Signature] Date: 1/15/2020

## **Biography for John (and Margaret) Mueller**

**John and Margaret Mueller - Salem College 1955-1995**

**John Mueller - North Carolina School of the Arts 1958-1995**

John and Margaret Mueller are graduates of Oberlin College Conservatory of Music. John Mueller received a Bachelor of Music in organ. He received a Master's Degree at the University of Michigan in 1952 and completed his Doctor of Musical Arts degree from Boston University in 1969. They both received Fulbright awards for study with Helmut Walcha in Germany.

Dr. Mueller taught organ and harpsichord at North Carolina School of the Arts for twenty-eight years and was Professor Emeritus of Salem College where he taught organ for forty years.

Dr. Mueller was a leader in the revival of the classic organ in the United States and in the teaching of stylistic practices of the Baroque and Romantic eras. He has been a guest faculty member of the Longy School of Music in Cambridge, Massachusetts, Summer Organist and Choirmaster at Harvard University's Memorial Church, and a member of the Fulbright Selection Committee for organ and harpsichord for six years.

Dr. Mueller served as organist and choirmaster at churches throughout the region, most recently at St. Anne's Episcopal Church and at Christ United Methodist Church in Greensboro, North Carolina.

John and Margaret Mueller presided over some of the first Flentrop organs in the United States, and throughout their careers worked to demonstrate the increased musicality made possible by slider wind chests sensitive action and special ensemble characteristics. "John Mueller was the consultant for seventeen organs in the Southeastern United States, including the Fisk organ at the UNC School of the Arts and the Flentrop organs in Shirley Recital Hall, Salem College and in Duke University's Chapel." (Kimberly Marshall The HARP Report 2011). The restoration of the 1965 Flentrop Organ in 2013 incorporated the new knowledge the Flentrop Firm had accumulated since the building of the organ in 1965, knowledge based on study of early instruments through their restorations. Dirk Koomans and his wife Yu Nagayama revoiced all of the flue work and reeds, Geert Spronk cleaned the entire organ and replaced worn action parts, and finally Richard Houghton replaced the piston action with a more flexible solid state system. The completed restoration places this organ as one of the crowning instruments in the state of North Carolina.

**John and Margaret Mueller -  
Founders of the Summer Organ Academy at Salem College  
1974-2001**

**Guest Artists**

Harald Vogel (1975)  
André Isoir (1976)  
Luigi Ferdinando Tagliavini (1977)  
Harald Vogel (1978)  
John O'Donnell (1979)  
Louis Robilliard (1980)  
René Saorgin (1981)  
Gillian Weir (1982)  
Louis Robilliard (1983)  
Marie-Claire Alain (1984)  
Michael Radulescu (1985)  
Peter Williams (1985)  
Russell Saunders (1986)  
Marie-Claire Alain (1987)  
Guy Bovet (1988)  
Lionel Rogg (1989)  
Montserrat Torrent (1991)  
Kimberly Marshall (1992)  
Susan Landale (1993)  
Gerre Hancock (1994)  
Susan Landale (1995)  
David Craighead (1996)  
Martin Haselböck (1997)  
Robert Glasgow (1998)  
Martin Haselböck (1999)  
Louis Robilliard (1999)  
James David Christie (2000)  
Guy Bovet (2001)

### **John S. Mueller - Organ Consultations**

1. Salem College, Old Chapel, Flentrop 1957, 2m, 16 stops
2. Salem College, Holtkamp practice organ, 1959, 2m, 12 stops
3. Organ for the residence of John and Margaret Mueller, Flentrop 1960, 2m, 9 stops
4. Reynolda Presbyterian Church, Winston-Salem, NC, Flentrop 1961, 3m, 30 stops
5. Salem College, Shirley Recital Hall, Flentrop 1965, 3m, 25 stops
6. Salem College, Hanes Auditorium, Holtkamp 1964, 3m, 37 stops
7. University of North Carolina School of the Arts, studio organ, Fisk 1969, 2m, 9 stops
8. Salem College, practice organ, Flentrop 1971, 2m, 3 stops
9. Organ for the residence of Barbara Fisher, Winston-Salem, NC, Flentrop 1971, 2m, 15 stops
10. Duke University Chapel, Flentrop 1976, 4m, 66 stops. Fenner Douglass and John S. Mueller, consultants
11. Lutheran Theological Southern Seminary, Columbia, SC, Flentrop 1985, 3m, 34 stops
12. First Presbyterian Church, New Bern, NC, Fisk 1986, 2m, 16 stops
13. Church of the Advent, Spartanburg, SC, Flentrop 1989, 2m, 24 stops
14. Trinity Episcopal Church, Mt. Airy, NC, Noack 1993, 2m, 8 stops
15. First Presbyterian Church, Wilmington, NC, Noack 1993, 2m, 9 stops
16. St. Anne's Episcopal Church, Winston-Salem, NC, Bedient, 1997, 2m, 9 stops
17. Old Salem, Home Moravian Church, Tannenberg Organ, 1800, 2m, 15 stops, restored by Taylor and Boody 2004;  
John Mueller served on restoration committee.
18. St. Paul's Episcopal Church, Chapel, Winston-Salem, NC, Fisk 2005, 2m, 22 stops

**A selection of the hundreds of students who have studied with John & Margaret Mueller -**

Kimberly Marshall, Arizona State (Paul Fritts); Jack Mitchener, UNC School of the Arts and Oberlin (Fisk, Flentrop, Brombaugh); Erica Johnson, Eastman, Oberlin, UNCUSA; Harry Huff, former University Organist at Harvard (Fisk); Glen Wilson, harpsichordist, head of Early Music at the Hochschule in Würzburg and former assistant to Harnoncourt; Linda Kent, harpsichordist for the Australian Chamber orchestra and past director of the Baroque Orchestra at the University of Melbourne; Frances Nobert, head of the Whittier College Music Department; Virginia Vance, Peace College (Richards and Fowkes); David Lynch, head of the Meredith College Music Department (Andover Organ); Mary Louise Kapp Peeples, Judson College (Flentrop); Jane Dimmock Cain, Davidson College Presbyterian Church; Susan Heaton Bates, Greensboro, (Dobson-Rosales); Thomas Baugh, Roanoke (Fisk); Sarah Kirk Albright, Ann Arbor (Holtkamp); Stephen Schaeffer, The Cathedral Church of the Advent, Birmingham; Lou Carol Fix, Moravian College; Scott Carpenter, Old Salem (Tannenberg Organ); The Rev. Neil Alexander, Chancellor, The University of the South; Mylinda Dockery, Music Institute of Lexington; Heather Martin Cooper (Ott Organ); Shayne Doty; Arie Tubb Motchman; Robin Elmore Hensley; Timothy Belk; Nancy Lancaster; Virginia Haisten Doepner; Robert Gant; Jane Bostian Arant; Nancy Marchal; Bill Rainey; Peggy Farrow Vance; Montine Pfohl Wilkinson; Alicia Smith Shumate; and many others.

**(Letter to Donors for Flentrop Restoration - 2013 Salem College - from John S. Mueller)**

John Fesperman, curator of musical instruments at the Smithsonian Institution, credited Salem College with the reinstatement of the classical organ. He was right. Most of the outstanding schools of music and many of the great churches have followed the path Salem set in 1957 and 1965. Consider Oberlin College Conservatory, Eastman School of Music, Duke University Chapel, Saint Marks Cathedral in Seattle, Rice University and Eckert College to name just a few.

May we live together, forever, in music.

## ORDER DETAILS

## PREVIEW FOR AD NUMBER J0013576

**Order Number:****Order Status:**

Saved

**Classification**

Obituaries

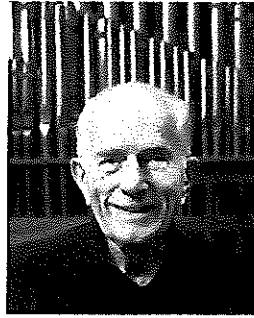
**Package:**

Obituary Package

**Final Cost:****Payment Type:****User ID:**

## ACCOUNT INFORMATION

## SCHEDULE FOR AD NUMBER J0013576

**MUELLER**  
WINSTON-SALEM

**John Storm Mueller**  
Aug. 4, 1927 - Jan. 14, 2019

Dr. John Storm Mueller, 91, acclaimed organist, professor of organ, loving husband, adoring father, proud grandfather, army veteran and advocate for the arts passed away peacefully Monday, January 14, 2019. He was 91.

Dr. Mueller's love for his family, passion for music, faith in God, joy he found in his students, and an unyielding quest for knowledge shaped each day of his life. Those days were spent inspiring and encouraging others. John and Margaret Mueller, his wife of sixty years were a team in all respects - filling the hearts of those surrounding them with music, love, and inspiration.

Born in East Liverpool, Ohio, he was the son of Herman Mueller and Marjorie Storm Mueller. He studied organ at Oberlin College (where he met Margaret) and graduated with a Bachelor of Music in organ. He received a Master's Degree at the University of Michigan in 1952 and completed his Doctor of Musical Arts degree from Boston University in 1969.

Dr. Mueller was a legendary teacher and iconic figure in the international organ world. He taught organ at Salem College from 1955 to 1995 and taught organ and harpsichord at North Carolina School of the Arts from 1967 to 1995. Throughout his career, he performed extensively and was the organist at many churches, including St. Anne's Episcopal Church in Winston-Salem, as well as summer organist for Harvard University Memorial Church.

He studied organ in Germany as a Fulbright Scholar and later served on the Fulbright Committee, and with Margaret, had seven of their own students become Fulbright Scholars. One of his favorite stories was of being seated next to Senator Fulbright himself, as an honored guest at Washington DC's ceremony with Queen Beatrix celebrating 200 years of peaceful relations between the Netherlands and the USA at the dedication of the new Flentrop organ at St. Columbia's Episcopal Church.

Dr. Mueller, with his wife Margaret, paved the way for the revival of the classical pipe organ in the United States, introducing the great organs and organists of Europe to American organists. They did this together through 21 years of Salem's Summer Organ Academy, inviting world-famous teachers and organists to Winston-Salem to work with their students and other organists throughout the US. Still on this earth and loving him so, are his wife Margaret S. Mueller, daughter Laura Mueller Woods, son-in-law Mark Woods, grandson John Woods, and granddaughter Kiley Woods. He is also loved and remembered by his music family which he referred to as his "children in music", his "grand-children in music", and now his "great-grandchildren in music". So many of his students have become distinguished teachers and performers.

Dr. Mueller's legacy lives on in the lives he has touched. Empathy was as natural to him as breathing and the proof of how deeply he cared for humanity is evident in institutions, communities, and individuals all over the world. We will miss him with all our hearts. We are deeply saddened but mindful of, and so grateful for, the example he relentlessly and passionately lived.

A memorial service and celebration of his life will be held at St. Paul's Episcopal Church at 2pm Saturday, January 26, 2019. The service will be followed by a reception at the church.



2019900993

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NORTH CAROLINA DEPARTMENT OF HEALTH AND HUMAN SERVICES  
N.C. VITAL RECORDS

CERTIFICATE OF DEATH

REGISTRATION DISTRICT NO. 03495

LOCAL NO. 978

COUNTY OF DEATH Forsyth

STATE FILE NO.

DECEDENT'S LEGAL NAME											
1a. FIRST John			1b. MIDDLE Storm			1c. LAST Mueller			1d. SUFFIX	1e. LAST NAME PRIOR TO FIRST MARRIAGE	
2. SEX M		3a. AGE-LAST BIRTHDAY (Yrs) 91		3b. UNDER 1 YEAR Months Days Hours Minutes		3c. UNDER 1 DAY Hours Minutes		4. DATE OF BIRTH (Month/Day/Year) August 4, 1927		5. BIRTHPLACE (County/State or Foreign Country) Ohio	6. DATE OF DEATH (Month/Day/Year) January 14, 2019
PLACE OF DEATH (Check only one)											
7a. IF DEATH OCCURRED IN A HOSPITAL <input type="checkbox"/> Inpatient <input type="checkbox"/> ER/Outpatient <input type="checkbox"/> DOA					7b. IF DEATH OCCURRED SOMEWHERE OTHER THAN A HOSPITAL <input checked="" type="checkbox"/> Hospice facility <input type="checkbox"/> Nursing home/Long term care facility <input type="checkbox"/> Decedent's home <input type="checkbox"/> Other (Specify)						
7c. FACILITY NAME (If not institution, give street and number) Kate B. Reynolds Hospice Home					7d. CITY OR TOWN Winston-Salem			7e. COUNTY OF DEATH Forsyth			
8. MARITAL STATUS <input checked="" type="checkbox"/> Married <input type="checkbox"/> Married, but separated <input type="checkbox"/> Widowed <input type="checkbox"/> Divorced <input type="checkbox"/> Never married			9. SURVIVING SPOUSE (Give name prior to first marriage) Margaret Stodgrass			10a. DECEDENT'S USUAL OCCUPATION (Do not use retired) Organist		10b. KIND OF BUSINESS/INDUSTRY College Private School			
11. SOCIAL SECURITY NUMBER 296-26-9461			12a. RESIDENCE-STATE OR FOREIGN COUNTRY North Carolina			12b. COUNTY Forsyth		12c. CITY OR TOWN Winston-Salem			
12d. STREET AND NUMBER 1524 Sharon Road						12e. INSIDE CITY LIMITS <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		12f. ZIP CODE 27103	13. WAS DECEDENT EVER IN U.S. ARMED FORCES? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		
14. DECEDENT'S EDUCATION (Check the box that best describes the highest degree or level of school completed at the time of death) <input type="checkbox"/> 8th grade or less <input type="checkbox"/> 9th-12th grade; no diploma <input type="checkbox"/> High school graduate or GED completed <input type="checkbox"/> Some college credit, but no degree <input type="checkbox"/> Associate degree (e.g., AA, AS) <input type="checkbox"/> Bachelor's degree (e.g., BA, AB, BS) <input type="checkbox"/> Master's degree (e.g., MA, MS, MEng, MEd, MSW, MBA) <input checked="" type="checkbox"/> Doctorate (e.g., PhD, EdD) or Professional degree (e.g., MD, DDS, DVM, LLB, JD)					15. DECEDENT OF HISPANIC ORIGIN? (Check the box that best describes whether the decedent is Spanish/Hispanic/Latino. Check the "No" box if decedent is not Spanish/Hispanic/Latino) <input checked="" type="checkbox"/> No, not Spanish/Hispanic/Latino <input type="checkbox"/> Yes, Mexican, Mexican American, Chicano <input type="checkbox"/> Yes, Puerto Rican <input type="checkbox"/> Yes, Cuban <input type="checkbox"/> Yes, other Spanish/Hispanic/Latino (Specify)			16. DECEDENT'S RACE (Check one or more boxes to indicate what the decedent checked himself or herself to be) <input checked="" type="checkbox"/> White <input type="checkbox"/> Black or African American <input type="checkbox"/> American Indian or Alaska Native (Name of the enrolled or principal tribe) <input type="checkbox"/> Yes, Cuban <input type="checkbox"/> Asian Indian <input type="checkbox"/> Japanese <input type="checkbox"/> Chinese <input type="checkbox"/> Korean <input type="checkbox"/> Filipino <input type="checkbox"/> Vietnamese <input type="checkbox"/> Other Asian (Specify) <input type="checkbox"/> Native Hawaiian <input type="checkbox"/> Guamanian or Chamorro <input type="checkbox"/> Samoan <input type="checkbox"/> Other Pacific Islander (Specify) <input type="checkbox"/> Other (Specify)			
17. FATHER/PARENT NAME (First, Middle, Last) (Last Name Prior to First Marriage) Herman Mueller					18. MOTHER/PARENT NAME (First, Middle, Last) (Last Name Prior to First Marriage) Marjorie Storm						
19a. INFORMANT'S NAME Laura Mueller			19b. RELATIONSHIP TO DECEDENT Daughter		19c. MAILING ADDRESS (Street and Number, City, State, Zip Code) 280 Robinson Rd., Mooresville, NC 28117						
20a. METHOD OF DISPOSITION <input type="checkbox"/> Burial <input checked="" type="checkbox"/> Cremation <input type="checkbox"/> Donation <input type="checkbox"/> Entombment <input type="checkbox"/> Removal from State <input type="checkbox"/> Other (Specify)			20b. PLACE OF DISPOSITION (Name of cemetery, crematory, other place) Salem Crematory			20c. LOCATION (City or Town and State) Winston-Salem, NC					
21. SIGNATURE OF FUNERAL DIRECTOR Sandra Swadlow			21b. LICENSE NUMBER FD-4058		21c. NAME OF EMBALMER Not Embalmed		21d. LICENSE NUMBER				
22. NAME AND ADDRESS OF FUNERAL HOME Affordable Cremation of Winston-Salem, 201 Lyndhurst Av., Winston-Salem, NC											
23. Part I. Enter the chain of events (diseases, injuries or complications) that directly caused the death. DO NOT enter terminal events such as cardiac arrest, respiratory arrest, or ventricular fibrillation without showing the etiology on lines b, c and/or d. Enter only one cause on a line. DO NOT ABBREVIATE.											
IMMEDIATE CAUSE (Final disease or condition resulting in death) → a. Complications of blunt trauma of head Due to (or as a consequence of)											
Sequentially list conditions, if any, leading to the cause listed on line a. Enter the UNDERLYING CAUSE (disease or injury that initiated the events resulting in death) LAST											
b. Due to (or as a consequence of)											
c. Due to (or as a consequence of)											
d. Due to (or as a consequence of)											
PART II. Other significant conditions contributing to death but not resulting in the underlying cause given in PART I. Hypertension, Parkinson's disease					24a. WAS AN AUTOPSY PERFORMED? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		24b. WERE AUTOPSY FINDINGS AVAILABLE TO COMPLETE THE CAUSE OF DEATH? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No				
25. MANNER OF DEATH <input type="checkbox"/> Natural <input type="checkbox"/> Homicide <input checked="" type="checkbox"/> Accident <input type="checkbox"/> Pending <input type="checkbox"/> Suicide <input type="checkbox"/> Cannot be determined		26a. WAS CASE REFERRED TO MEDICAL EXAMINER? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No 26b. IF YES <input type="checkbox"/> Declined by Medical Examiner		27. TIME OF DEATH (Approximate) 17:15		28. DID TOBACCO USE CONTRIBUTE TO DEATH? <input type="checkbox"/> Yes <input type="checkbox"/> Probably <input type="checkbox"/> No <input checked="" type="checkbox"/> Unknown		29. IF FEMALE: <input type="checkbox"/> Pregnant at time of death <input type="checkbox"/> Not pregnant within past year <input type="checkbox"/> Not pregnant, but pregnant within 42 days of death <input type="checkbox"/> Not pregnant, but pregnant 43 days to 1 year before death <input type="checkbox"/> Unknown if pregnant within the past year			
30. DATE PRONOUNCED (Month/Day/Year) 01/14/2019		31a. DATE OF INJURY (Month/Day/Year) Unknown		31b. TIME OF INJURY Unknown	31c. INJURY AT WORK? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	31d. PLACE OF INJURY—at home, farm, street, factory, office, building, etc. Residence		31e. IF TRANSPORTATION INJURY SPECIFY: <input type="checkbox"/> Driver/Operator <input type="checkbox"/> Passenger <input type="checkbox"/> Pedestrian <input type="checkbox"/> Other (Specify)			
31f. DESCRIBE HOW INJURY OCCURRED Fell out of bed					31g. LOCATION OF INJURY (Street/Number/City/State) 1524 Sharon Rd., Winston-Salem, NC						
32. CERTIFIER (Check only one) <input type="checkbox"/> Certifying physician/nurse practitioner/physician assistant - To the best of my knowledge, death occurred at the time, date, and place, and due to the cause(s) and manner stated. <input checked="" type="checkbox"/> Medical Examiner - On the basis of examination, and/or investigation, in my opinion death occurred at the time, date, and place, and due to the cause(s) and manner stated.											
33a. SIGNATURE AND TITLE OF CERTIFIER Patrick E. Lamb, MD, Wake Forest Baptist Medical Center, Winston-Salem, NC					33b. LICENSE NUMBER 38646		33c. DATE SIGNED (Month/Day/Year) January 15, 2019				
34. FOR LOCAL REGISTRAR (Name) Joshua R. Swift					35. DATE FILED (Month/Day/Year) JAN 18 2019						
DATE CORRECTED (Mo/Day/Yr)					ITEM(S) CORRECTED:						
DATE AMENDED (Mo/Day/Yr)					ITEM(S) AMENDED:						

TYPEPRINT IN PERMANENT BLACK, BLUE, BLACK OR BLUE INK

NAME OF DECEDENT (For use by Physician, Institution or Medical Examiner)  
JOHN MUELLER

RELATIONSHIP TO DECEDENT  
Daughter

METHOD OF DISPOSITION  
Cremation

IMMEDIATE CAUSE  
Complications of blunt trauma of head

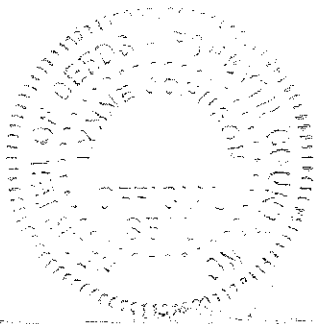
UNDERLYING CAUSE  
Hypertension, Parkinson's disease

MEDICAL EXAMINER ONLY

CERTIFIER

REGISTRAR





**North Carolina - Forsyth County**  
**I hereby certify that this is a true and accurate copy of a**  
**record in the office of the Register of Deeds**

*22* day of *Jan*, 20*19*.  
**Lynne Johnson, Register of Deeds**

*[Signature]*  
**Deputy-Assistant**

[https://www.journalnow.com/news/local/john-mueller-influential-educator-and-organist-has-died/article\\_2a738959-7c2a-5979-adb9-c1e59de79906.html](https://www.journalnow.com/news/local/john-mueller-influential-educator-and-organist-has-died/article_2a738959-7c2a-5979-adb9-c1e59de79906.html)

## John Mueller, influential educator and organist, has died

By Lynn Felder Winston-Salem Journal

Jan 17, 2019



John Storm Mueller, a music professor at N.C. School of the Arts, now UNC School of Arts, and Salem College for many years, died Monday. He was 91.

John Storm Mueller, a music professor at N.C. School of the Arts, now UNC School of Arts, and Salem College for many years, died Monday. He was 91.

Mueller and his widow, Margaret Mueller, 95, taught several hundred students in both schools in widely recognized pipe organ instruction programs. He also greatly influenced the revival of classical organ construction in the U.S. and a renewed interest in music composed for the organ by Europeans during the Baroque era and earlier.

His advocacy led to him being a consultant for several churches and institutions that were building organs. On his advice, the 1965 Flentrop organ was installed in Salem's Shirley Recital Hall.

The Muellers were also instrumental in getting the new organ for Crawford Hall at UNCSA. It was built by C.B. Fisk and funded by UNCSA founder and patron Thomas S. Kenan III of Chapel Hill and the Sarah Graham Kenan Foundation. Mueller played at the dedication of the organ, which was named the Sarah Graham Kenan Memorial Organ in 1977.

Others he encouraged were the Flentrop at Reynolda Presbyterian and the 290-stop Holtkamp in Salem's Hanes Auditorium.

Timothy Olsen is the current Organ Department chair in the School of Music at UNCSA.

"He is a monumental figure in the organ world particularly in the classical organ," Olsen said. "He has a long list of students that have gone out into the world and are in major church and teaching positions.

"He had seven students who received Fullbrights."

Mueller studied in Germany on a Fullbright Scholarship in 1960.

“He was a very well-known figure in the organ world, and he’s been a truly great supporter of the program at UNCSCA,” Olsen said. “They attended just about every organ event that there was. Though he didn’t always agree with the repertoire (he had his opinions), he was always gracious about it.

“They were legends in the community, and will be greatly missed.”

William Van Pelt of Richmond is a former executive director of the Organ Historical Society of which Mueller was a member.

“He was a very important figure to literally thousands of organists and church musicians throughout the world, not to mention his tremendous influence throughout the latter half of the 20th Century in North Carolina,” Van Pelt said.

Although Margaret Sandresky started the organ programs at UNCSCA and Salem in 1965, Mueller took the reins when she left in 1967. He led the department and taught organ and harpsichord, until he and his wife retired from college teaching in 1995. He was given emeritus faculty status, and the couple continued to teach workshops and master classes throughout the country and world for many years.

They ran a Summer Organ Academy at Salem College for 21 years, attracting students and faculty globally. “As well, they mounted tours of organs in Europe — many examining very important organs in Eastern Germany despite the inconveniences of

travel there before the (Berlin) Wall came down — for a bus load of organists and organ students,” Van Pelt said.

The Muellers met at Oberlin College, where they were both students, in the late 1940s. He served in the U.S. Army, attended the Juilliard School and received a doctorate degree from Boston University. Mueller began teaching at Salem College in 1955.

Mueller served as an organist at local churches, including Centenary United Methodist, First Baptist and St. Ann’s Episcopal, and he performed on organs worldwide.

The Muellers established the John and Margaret Mueller Hymn Prize for the best hymn playing in the annual N.C. High School Organ Festival and Competition, which is being held Jan. 25-27 at UNCOSA.

lfelder@wsjournal.com 336-727-7298 @LynnFelder

### Funeral Services

A funeral is planned for 2 p.m. Jan. 26 at St. Paul’s Episcopal Church.

Lynn Felder

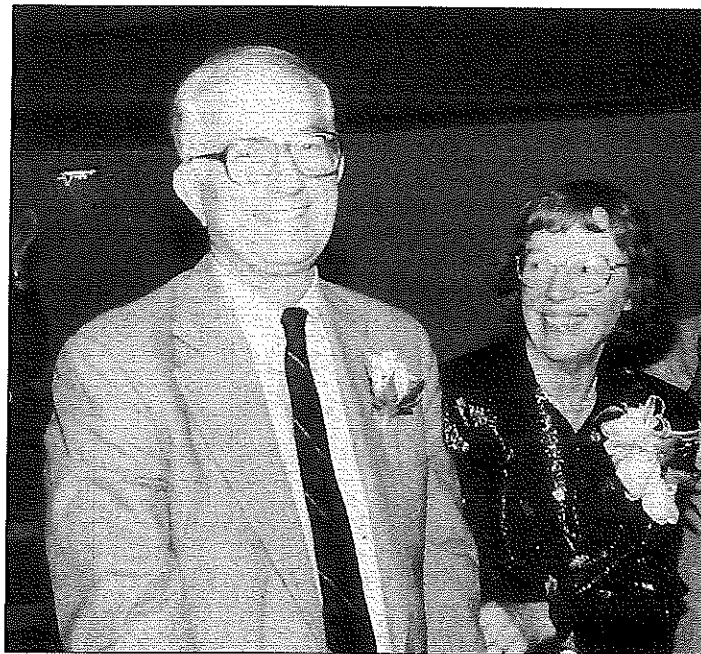
# “No Faking”: Muellers Demanded the Best of Themselves and Their Students

Last November, with their Feb. 26 organ concert four months away, Dr. John Mueller and Margaret Mueller began the ritual of practicing for hours each day. They didn't answer letters. They didn't send Christmas cards. They didn't pay bills; the phone company disconnected their phone. "How could we possibly do all that and practice?" Margaret exclaimed, so exuberantly and sincerely that the listener had to nod her head in agreement.

To no one's surprise, the concert, their last as full-time faculty members, was a success. After all, the Muellers' single-minded devotion to excellence was what earned them an international reputation as teachers and performers during their combined 77 years of service to Salem. "There is no faking in music," John Mueller said. "One must always be completely prepared, or as prepared as one can be."

They expected that same dedication from their students, and their teaching, combined with their kindness and genuine concern, produced grand results. At a retirement party honoring the Muellers last spring, Jim Gregory, one of seven Fulbright Scholars that John Mueller taught during his years at Salem and the N.C. School of the Arts, said the Muellers taught students to "always search for whatever beauty is inherent in the music and to play it to the fullest. This is why a Mueller student is able to play with greater warmth, vitality and appeal than many other organists."

The commitment to excellence began early in both of their lives.



*Dr. John Mueller, professor of organ, and Margaret Mueller, professor of organ and theory, were honored at a June 13 gala concert in Hanes Auditorium. The Friends of the School of Music raised \$20,000 to endow an organ scholarship in their names. Susan Landale, a world renowned organist and teacher who lives near Paris, was the performer for the gala concert.*

By the time she was in high school in Corning, Iowa, Margaret already was practicing four hours a day — two on the piano and two on the violin. After high school, she was offered a job as organist of a 2,000-member Methodist church near Kansas University. She studied piano at the university, then transferred to Oberlin College, where she met her future husband in an organ class.

She taught at North Dakota State College and Iowa State College, then received a Fulbright for organ study with Helmut Walcha in Germany and a grant from Oberlin to study with Andre Marchal in Paris. After

returning from Europe, she taught at Randolph Macon Woman's College and earned a master's degree in organ from Oberlin.

John, born in Wadsworth, Ohio, was very impressed with the organ from an early age. He skipped his senior year of high school and enrolled at Wooster College, where he studied with Neille O. Rowe, who had studied under Widor.

After graduation, he spent two years in the Army, then received a master's degree in organ from the University of Michigan in Ann Arbor. His first teaching job was at the now-defunct Flora McDonald College in Red Springs, North Carolina, where

Charles Vardell, the former dean of the Salem School of Music, was head of the music department. When a position came open at Salem in 1955, he recommended young John for the job.

In 1958, 12 years from the day they had met at Oberlin, the Muellers became engaged. They were married later that year, and Margaret was offered a position in Salem's Community Music School that eventually became a full-time professorship. Meanwhile, John had started working on his doctorate at Boston University. The Muellers spent each summer in Boston, where John was the summer organist and choir director at Harvard's Memorial Church. Like Margaret, he also received a Fulbright to study with Walcha.

The Muellers coordinated their family life around all of these professional pursuits. Daughter Laura says that her parents laid her in a box beside the organ as they practiced. As she grew larger, she says, she "graduated" to a drawer! While the Muellers were in class, college students baby-sat her. When she was older, she often came to the Fine Arts Center after school to wait for her parents. Once, she and a friend tracked blue powdered paint from the art studio all over the lower floor of the FAC. Margaret had to clean it up, scrubbing on her hands and knees!

On a more serious note, the Muellers were instrumental in several milestones for the School of Music — and the national organ scene as well. The Smithsonian Institution, for example, credits John for leading a revival of *(Cont. on page 11)*

***The Muellers' single-minded devotion to excellence earned them an international reputation as teachers and performers during their combined 77 years of service to Salem.***

## President's Message

(Cont. from page 4)

young woman in any area, please call our admissions office at 1-800-32-SALEM or 910-721-2621. Your help will not only benefit Salem College, but it will have a lasting impact on a young woman's life!

I remember daily that Salem alumnae are our greatest asset and dearest treasure. You were determined that Salem would thrive. Because of you, freshman enrollment has doubled and giving to Salem increased 81 percent between the 1988-91 and 1991-94 fiscal years — and the annual fund reached an all-time high in the year just ended. All of us who love Salem and work daily on your behalf thank you. Please hold Salem in your hearts as we move forward.

*Julianne Still Thrift*

## Help Salem Recruit Students

The admissions office needs Alumnae Admissions Representatives (AAR's) in the following states:

- Connecticut
- Florida
- New Jersey
- New York
- South Carolina

If you are willing to be a friend to a young woman who may be a future Salem student, please call the admissions office at 1-800-32-SALEM or 910-721-2621.

## Muellers (Cont. from page 5)

mechanical-action organs in the United States!

In 1957, when the College was ready to buy an organ, Mueller recommended one made by the master builder Dirk Flentrop of Holland, who was building organs modeled after the great European instruments of the 16th through 19th centuries. Dean Clemens Sandresky and President Dale Gramley followed John's advice and purchased the organ for the hefty price of \$10,200. (The Muellers estimate that such an organ would cost \$320,000 today.) The organ was placed in Old Chapel, and musicians and organ builders came from all over the United States to see it. Nationally renowned organist E. Powers Biggs predicted that Salem's decision signaled the beginning of a revival of such

organs. The organ is now in the John S. Mueller organ studio in the Salem Fine Arts Center; when the building was completed in 1965, the College bought the larger Flentrop that is now in Shirley Recital Hall.

When Flentrop visited the School of Music in 1957, he was impressed to learn that John had actually built a harpsichord himself before he entered the Army! Three years later, Flentrop shipped to the Muellers, in 12 large boxes, the parts for a 10-rank organ, which Mueller assembled.

The Muellers' European training inspired another turning point. After spending the summers of 1970 and 1972 in Haarlem, Holland attending the International Organ Academy, where they came to know such great artists as Marie Claire Alain, Anton Heiller, Luigi Tagivini and Rene Saorgin, the Muellers decided that Salem should have its own Summer Organ Academy. They used some of their own money to establish it in 1974, and because of the connections they had made in Europe, they were able to attract big-name artists at a low cost — and some came for no fee at all. As many as 150 musicians each year have attended the weeklong conferences of lectures, master classes and concerts by nationally and internationally recognized organists.

More than anything else, though, the

Muellers are known for their great teaching. From 1974 through 1990, they took a group of Salem students to Europe every four years during January Term. They rode a chartered bus through Holland, Germany, France and Spain to see historic instruments.

Over the years, they have taught students of many skill levels. They set high standards, but

they also are patient with those who are willing to work hard. At the retirement luncheon, Heather Martin C'92, who has earned a master's degree from Notre Dame and is now the organist and choir director for a large Catholic church in Dayton, Ohio, said: "In some places, it is possible to tread water through a music program. ... But the Muellers always had such high standards. I thank God for the high

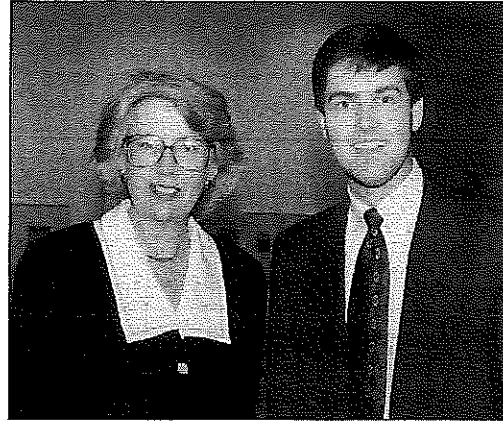
expectations they had for me, and I'm grateful for their love and faith in me."

Although they have officially retired, the Muellers still plan to do some teaching and to remain actively involved with the Summer Organ Academy and the American Guild of Organists. They will continue to give recitals, and Margaret still plays the organ at St. Paul's Episcopal Church in Winston-Salem, where she has been since 1963. John will give a concert April 15, 1996 in Shirley Recital Hall. Both Muellers say they are delighted that Dr. John E. "Jack" Mitchener, a longtime student of John's, will fill their shoes at the School of Music as assistant professor of organ.

The Muellers have seen a lot of changes in the way musicians are trained. Because music instruction has dwindled in the public schools, there are fewer jobs available for music teachers, and students are not as well prepared for college music training, they say. "We do not get as many majors, but the ones who do come are quite serious," John said.

Added Margaret: "If one is truly gifted, she creates her own job. If one is called to be a musician, she can't stay away from music."

The Muellers could not, and their legacy lives on all over the world, where Salem graduates are playing and teaching in some of the most prestigious churches, colleges, universities, and schools.



*Dr. Julianne Still Thrift and Dr. John E. "Jack" Mitchener, a longtime student of John Mueller and the School of Music's new assistant professor of organ.*



# HISTORIC ORGAN RESOURCE PROGRAM

*A resource to assist organ students,  
organ teachers, organ enthusiasts, and  
professional organists to experience  
historical and  
historical-style instruments*

A Quarterly ePublication

Issue No 2.2 — May, 2011

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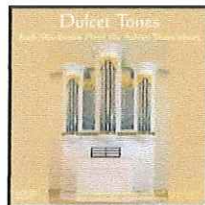


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## Introduction to an Interview with the Muellers

By Kimberly Marshall, Guest Editor

John and Margaret Mueller have been driving forces in the education of organists for half a century. The dynamic duo taught at Salem College from 1955 until their retirement in 1995.<sup>1</sup> Even in retirement, they are passionately involved in advising on organ playing and the construction of new instruments. The Muellers have taught hundreds of students, many of whom, like myself, they introduced to the organ and nurtured through the early stages of learning about articulation, registration and pedal technique. By conveying their passion for the instrument and applying their expertise in pedagogy, John and Margaret Mueller developed a

thriving studio of organists, from high school to Master's level. They also created opportunities for students to experience historical instruments through their European Study Tours, and they brought many significant European artists to work with their students and community members through the Summer Organ Academies. Through their tireless efforts and dedication to the field, the Muellers have created a legacy that will sustain many future generations.

I am proud to be part of that legacy. My connection with the Muellers began in 8<sup>th</sup> grade, when I began studying piano with Margaret through the Salem College Preparatory program. She considers her work with

children to be her greatest legacy, and like many other young pianists, I benefited enormously from her enthusiastic pedagogy and her passion for music making. I remember late afternoon lessons in her dimly lit office full of books and scores. I thought that I'd like to have a studio like that someday; it was as if centuries of great music were awaiting me, and that through my teacher I would gain access to this wonderful world of sound.

Margaret Mueller is an innate musician with a terrific ear. She once transcribed Renaissance dances from a recording by a European artist so that we could play them. In her piano lessons, she focused on fundamental



aspects of musicality, phrasing and color. She always saw the big picture and through her example inspired her students to transcend technical mastery for an expressive, communicative interpretation.

Hearing Margaret accompany or play continuo on the organ was a treat! She was very imaginative in supporting other musicians and would use subtle registration changes and tasteful articulations to enliven a bland accompaniment. Her energetic sparkle came through in everything that she performed, and her enthusiasm for music was contagious.

During the spring of my freshman year in high school (1974), I gave a piano recital attended by both Margaret and John Mueller.

Afterwards, John asked if I might be interested in taking organ lessons from him. I was incredibly honored by his invitation and began studying with him at Salem College the following autumn. I had my lessons on the 1965 Flentrop in Shirley Recital Hall there and had access to several other Flentrops for practice. Imagine starting to play the organ with such resources—I was immediately smitten with the instrument! Under Dr. Mueller's expert tutelage, I studied the "little" Bach Preludes and Fugues, movements from Couperin's Masses, and lots of Nilson pedal studies. (I loved those!) By the end of that year, I was devoting almost all of my time outside of school to practicing the organ, so much so that Dr. Mueller suggested that I apply to the North Carolina School of the Arts (now the University of NC School of the Arts). I attended UNCSA for my final two years of



John and Margaret Mueller at their house organ c. 2000  
(Photo courtesy of Laura Mueller.)

high school and was able to focus on my organ studies.

The training I received from John Mueller during my high school years was exceptional. He was a very demanding teacher, and he required discipline and commitment from his students. My lessons were at 8 am, and I would arrive at 7 am when the building opened to warm up beforehand. I was convinced that Dr. Mueller would be disappointed in me if I didn't take advantage of that extra hour on the Flentrop. He painstakingly indicated for me the articulation of individual lines in baroque music and the contours of rubato in romantic music. What patience he had! He knew that the art of organ playing resided in the subtleties of touch and timing, and he excelled in conveying this to young musicians. He had me me-

morize all my recital pieces and would help me identify starting points throughout each work where I could instantly catch myself in case of a memory slip. He devoted countless hours to listening to recital run-throughs, helping his students to refine their interpretations and to gain experience in performing. He had a very large studio and between private lessons, studio classes and recital preparation, I am sure that there were times when he felt as if he were living in the Salem Fine Arts Center!

### **Discipline and Passion in Equal Measure**

John Mueller modeled the commitment and discipline that he expected of his students. Achieving the right balance between hard work and pleasure in creating music is one of the Muellers' secrets to pedagogical success.



They required much of their students, while at the same time motivating them to achieve high standards by opening up new possibilities for making music at the organ. They were constantly looking for ways to learn more about the organ, and they shared this passion with their students. My first exposure to European organs was as part of a “January term” organ study tour in 1978 that was organized by the Muellers. Thanks to connections made during that trip, within 9 months I was enrolled at the Conservatoire de Lyon as a student of Louis Robilliard.

### Mechanical-Action Instruments of High Quality

The Muellers fully understood the importance of fine instruments in training fine organists. They often explained that the organ teaches the organist how best to play. (This is reiterated in Jane Cain’s interview with them below.) They presided over some of the first Flentrop organs in the United States, and throughout their careers, they

worked to demonstrate the increased musicality made possible by a high-quality instrument with sensitive action. John Mueller was the consultant for 17 organs in the Carolinas, including the Fisk organ at the UNC School of the Arts and the Flentrop organs in Shirley Recital Hall, Salem College and in Duke University’s Chapel. In addition, he served on the committee that selected Taylor & Boody to restore the historic Tannenberg organ in Old Salem. Dr. Mueller was actively engaged with leading mechanical-action organ builders, advocating their work to many churches and colleges. The superb instruments he brought to North and South Carolina served as models for other installations, casting a wide net of influence.

### Performance Practice

John and Margaret Mueller were pioneers in applying information on historical performance to their playing. They both studied with Walcha on Fulbright Scholarships in the 1950s; the clarity of Walcha’s

contrapuntal lines was a model for them in their playing and teaching. As they report in Cain’s interview below, they learned from the organs they played, responding to the sensitive action and colorful sounds. They stayed very current with research into the performance of early music. Inspired by the Haarlem Summer Organ Academies, they created their own at Salem College and the University of North Carolina School of the Arts, bringing leading organists to teach their students and community members. While still in high school, I was exposed to the ideas of Harald Vogel and André Isoir at these summer academies, and I continued to benefit from them as an undergraduate, ultimately coming back to teach one. By bringing in many different authorities on aspects of organ repertoire, the Muellers encouraged their students to be open to new ideas and to think independently. Margaret was dedicated to bringing European artists to the US, and she personally organized the first American tours for René Sarogin and Louis Robilliard, who was later taken up by Murtagh/MacFarlane Artists Management. By making the connections to bring these artists stateside, she helped to bring their expertise on performance practice to American organists.

In this issue of *The HORP Report*, we celebrate the legacy of Margaret and John Mueller. For decades, they endeavored to bring organs of high quality to their communities and to instill in their students the dedication and curiosity necessary for productive careers. Jane Cain explores many facets of their work in her enlightening interview; as appendices to this, we have listed the



Four generations of organ teaching: the Muellers with their student, Kimberly Marshall; her former students, Homer Ferguson and Katie Ann McCarty, both currently working in NC; and Katie Ann’s student, Emma Haupt.



25 artists who taught at the Summer Organ Academies as well as the 17 organs for which John Mueller served as consultant. Another tribute to the strong organ culture they created in Winston-Salem is the beautiful recording by Jack Mitchener (also a former student of John's) on the Tannenberg organ in Old Salem, reviewed in this issue. Finally, to show the wide network created by their many students teaching students of their own, we include an article on the organ in Catholic worship by Skye Hart, who recently completed his Doctor of Musical Arts degree under my direction at Arizona State University. In a time when we bemoan the lack of young people playing the organ and the rise of "happy clappy" liturgical music played on synthesizers, the Muellers stand as shining beacons for fulfilling a higher vision of the organ. By emulating their fine examples, may we be creative advocates for our instrument in the 21<sup>st</sup> century!

<sup>1</sup> John retired from Salem College and the UNC School of the Arts in 1995 after 39 years at Salem and 27 at the UNCSA. Margaret retired from Salem College in 1995 after 36 years, from St. Paul's Episcopal Church in 2001 after 38 years as organist there, and from teaching at the Salem College Community Music School in 2007.



Margaret Mueller c. 1965

## An Interview with John and Margaret Mueller

By Jane Dimmock Cain

1. You had a Flentrop organ installed at Salem College in 1957. Was this the first Flentrop in the U.S.? How did you first become aware of tracker organs generally and the Flentrop workshop specifically?

John: My first contact with a tracker action organ was at a Lutheran church in Wooster, Ohio. It was a Moller with a very cumbersome action. In spite of the heavy touch, there was an immediacy of speech to the tracker action that wasn't apparent in the electro-pneumatic action. When Salem College was in the market for a new organ in 1955, I wanted to pursue this sensitive mechanical action in more depth. The answers to my questions came in the mid-1950s through the many organists returning from Europe after study on Fulbright Grants. Grigg Fountain and Fenner Douglass returned to the United States after their Fulbright year full of enthusiasm about the classic organs, and they suggested we consider the Flentrop Orgelbouw for our new instrument. At their recommendation, we placed an order with the Flentrop firm in 1955.

Margaret: I applied for a Fulbright Grant in 1955. At the time I was a pianist, but I thought there were too many pianists applying, so I applied

in organ, a fortunate choice. I visited the Flentrop factory in Zaandam, Holland and played a tracker for the first time. I was overcome by the sensitivity of the organ, a key action which permitted infinite varieties of touch and provided the opportunity for a more musical interpretation. Before that, I had thought the organ could not be as sensitive as the piano, but now there was a greater sensitivity than I had dreamed possible.

John: There were two small Flentrop positives in America before Salem's organ, and there was also the Beckerath at Trinity Lutheran Church in Cleveland installed the same year as our Flentrop, 1957. Experience with a small Flentrop positive convinced me that we were pursuing the right path.

2. As you began playing and teaching on this instrument, did you immediately begin doing things differently, or were the changes more gradual? What, specifically, changed in your teaching approach?

For the first time, we could begin to hear and feel the differences in articulation, articulations which were quite similar to the tonguing or legato sounds of a wind instrument. Through fast or slow releases of the keys and a relaxed ease, we could respond to the sensitivity of the action, achieving a markedly more musical interpretation of the organ



literature. So to speak, the organ began to teach us.

3. Was there resistance to this new idea in organs, from the college administration or from other organists in Winston-Salem?

John: Dale Gramley, our college president, and Clemens Sandresky, Dean of the School of Music, expected me to find the best possible organ for the college and trusted my judgment completely in the selection of the Flentrop organ. Subsequently, the contract was signed in 1955. The reaction of local organists was another story. After the organ dedication concert, a local organist said it wasn't an organ because there were no string stops. She also thought its action would be too cumbersome because of her experience with the heavy action of the 19<sup>th</sup>-century American trackers. I suggested she try the organ, which had the lightest touch of any of the other organs on campus—electro-pneumatics that is—but she didn't respond to the opportunity.

4. Did you feel like pioneers? Were you nervous about whether it was a risky thing to do, or did you believe that you were on the front edge of a permanent new thing? How did your colleagues in other institutions react?

John: We were so impressed with the organ that we never had doubts. When E. Power Biggs came to Winston-Salem, he told me this instrument would define the beginning of a new era in the Art of the Organ in America. As you know, Mr. Biggs was a strong

advocate of the classic organ and had a new Flentrop at Harvard exactly one year later than the Salem organ, November, 1958.

We weren't thinking about setting a trend for the future. We were pursuing our quest for a more responsive and sensitive organ. Our choice was supported by the many organ builders who came from all over the country to see and study this first instrument. Casavant spent several days studying the action and taking measurements of pipe scales. They soon began building instruments in a similar style. The trend established at Salem was soon pursued by other

colleges: Eastman got two practice Flentrops; Florida Presbyterian, now Eckerd College, has two; Oberlin got a large Flentrop in 1976 plus many practice and studio organs; and Duke followed in 1977 with a wonderful chapel organ.

5. I understand you have a story about the Queen of Holland.

John: In 1982, Queen Beatrix was invited to Washington to celebrate two hundred years of peaceful relations between the Netherlands and the U.S. and to be present at the dedication of the new Flentrop at St. Columba's



Invitation to the dedication of the organ at St. Columba's Episcopal Church in Washington, D. C. (Photo courtesy of Laura Mueller)



Episcopal Church. The ceremony culminated with the presentation to her of John Fesperman's new book, *Flentrop in America*. We were invited, but Margaret was scheduled to play a recital in Richmond and couldn't attend, so our daughter Laura went with me. When we arrived and showed our invitation, it turned out that we were honored guests, and we were ushered right to the front row to sit beside Senator Fulbright, whose scholarship program was so influential in sending American organists to study in Europe. He was a bystander but largely responsible for establishing the classic organ in America through returning American organists who were now demanding mechanical action organs. At the presentation of Fesperman's book to the Queen, Fesperman said that Mr. Biggs is usually considered to be responsible for this organ movement in the U. S., but on the contrary, the credit goes to John Mueller and Salem College. I was asked to stand and be presented to the audience and Queen Beatrix.

6. Why would Biggs be credited if Salem were a year before the organ at Harvard?

His radio broadcasts were so well known, as were the many recordings he made on European instruments, that it was only natural he was credited with the founding of the classic organ movement. He also made an interesting recording called "The Art of the Organ," where he compared the lively speech of the pipes on a tracker to the woolly sounds of the electro-pneumatic organ. He famously

said, "A pipe in the open is worth two in a box."

7. How many Flentrops are there in Winston-Salem now?

There are six Flentrops and 13 other mechanical action organs. (John Mueller was the consultant for many of these; see below for a listing of his organ consultations.)

8. You sponsored week-long Summer Organ Academies in the summer for many years. How did those get started? Who are some of the famous European organists that you brought to Salem? How did you meet them?

John: Dick Flentrop encouraged us to continue developing our professional organ skills by attending the Summer Organ Academy in Haarlem, Holland, which we did in 1970 and 1972. There we studied with Marie-Claire Alain, Luigi Tagliavini, Anton Heiller, René Saorgin, Cor Kee and Gustav Leonhardt. We wanted to bring this kind of experience to North Carolina for our students and other professional organists. Salem and the N.C. School of the Arts let us use their facilities but offered no financial backing.

Margaret: We took all the financial risk ourselves. The artists came for a small stipend plus travel and housing. Marie-Claire Alain offered to come for whatever we could pay, which was \$1000. She came twice. Also, we had no secretarial assistance, so we did all the correspondence and publicity ourselves. After two successful years, Salem College assumed the

financial risk. (See below for a listing of the artists for each Summer Organ Academy.)

9. How did these European artists influence your teaching? Did any of your students subsequently go to study with them?

They helped us to keep up-to-date on developments in the organ world and expanded our knowledge of the organ literature and its interpretation. Occasionally we had problems when students at first tended to over-do the open articulation and then had to be taught how to be more subtle. We had many students who continued their study with Marie-Claire Alain, Susan Landale, Louis Robilliard and John O'Donnell.

10. When did you first learn about early fingering? How much difference do you think early fingering makes on mechanical organs? How strict are you about early fingering in your own playing?

Margaret: I tried early fingering on harpsichord first with Maria Jäger Jung in Germany in 1955. Soon thereafter I found a recently written Master's thesis by Newman Powell at Stanford University titled "Early Keyboard Fingering and Its Effect on Articulation." It was a marvelous reference source. The early fingering shows what articulation was used in early music; its application is subtle and delightful on mechanical action organs, and of course may be applied to all organs. When I played Sweelinck for a concert on Harvard's Busch-Reisinger



Museum's Flentrop for the 1976 National AGO Convention, I worked very hard on using absolutely authentic fingering. Afterwards I decided that it was too time consuming and difficult to follow the early fingerings exactly and that I could try them out to see how they made the music sound and then do what felt natural for the hand to get the same results. Did you know that children often use early fingering when playing their first C major scale?

11. Tell us about the January Term tours to Europe that you led. How did the students connect their experiences on the antique organs with the instruments at Salem and UNCSA?

John: Our first January Term trip was in 1974 and cost only \$600 for four weeks, which included airfare, hotels, a Mercedes Benz touring bus and many meals - unbelievable! The object was to hear different national styles of organs in Holland and Germany, Italy, France, and sometimes Spain, and to relate the sounds and physical proprieties of the organs to each country's literatures. It helped students immeasurably with their understanding of registration for the various schools of organ playing.

Margaret: You have the sounds in your ears, so when you go to any organ, you can register by ear, as well as by academic rules.

John: Students found that the language of each country affected the sounds of organs. The guttural sounds of the German

language were reflected in the pipe speech of the North German organ which had rather strong chiffs, while the singing vowel sounds of the Italian language were reflected in the singing quality of the Italian organs. We didn't just go to hear and play the organs; we had masterclasses with Saorgin, Robilliard, Alain, and Rogg. Sometimes they would travel with us and teach us on several historic organs. The students were also exposed to the culture of each country through visits to museums, guided city tours and through observing the developing European architectural styles throughout the ages.

12. How did these trips to Europe influence or change your teaching? Your playing? Your ideas on organ construction?

Margaret: These trips opened up a new world for students as well as for us. We heard and played the national styles of literature on the organs for which they were conceived. These sounds and experiences stay with us in all our teaching and performing and help us to establish the special characteristics of each composition.

13. Did you take students to the Flentrop workshop in Holland? What do you think impressed the students most at the shop?

John: Yes, and we also saw the Metzler shop in Switzerland and the König shop in Alsace. Through these experiences, students could see the inner structures of the instruments and how each segment of the organ related to their playing

experience, influencing the character of sound and touch. At Metzler's workshop, we were greeted rather coolly, and they reluctantly gave us a tour. The president of the Metzler company planned to take us to hear one of their organs. However, after hearing our students play so beautifully, he spent the whole day taking us to see many of their organs as well as the historic organs at the monastery in Muri.

14. You taught many students at both Salem and the North Carolina School of the Arts. Who are some that went on to become influential teachers in their own right? What kinds of instruments do they have to play on?

In a way, I don't know how to answer this, since I don't want to slight any of my students. The list goes on and on: Kimberly Marshall, Arizona State (Paul Fritts); Jack Mitchener, UNC School of the Arts and Oberlin (Fisk, Flentrop, Brombaugh); Erica Johnson, Eastman, Oberlin, UNCSA; Harry Huff, former University Organist at Harvard (Fisk); Glen Wilson, harpsichordist, head of Early Music at the Hochschule in Würzburg and former assistant to Harnoncourt; Linda Kent, harpsichordist for the Australian Chamber orchestra and past director of the Baroque Orchestra at the University of Melbourne; Frances Nobert, head of the Whittier College Music Department; Virginia Vance, Peace College (Richards and Fowkes); David Lynch, head of the Meredith College Music Department (Andover Organ); Mary Louise





John Mueller teaching in Shirley Recital Hall, Salem College

Kapp Peeples, Judson College (Flentrop); Jane Dimmock Cain, Davidson College Presbyterian Church; Susan Heaton Bates, Greensboro, (Dobson-Rosales); Thomas Baugh, Roanoke (Fisk); Sarah Kirk Albright, Ann Arbor (Holtkamp); Stephen Schaeffer, The Cathedral Church of the Advent, Birmingham; Lou Carol Fix, Moravian College; Scott Carpenter, Old Salem (Tannenberg Organ); The Rev. Neil Alexander, Chancellor, The University of the South; Mylinda Dockery, Music Institute of Lexington; Heather Martin Cooper (Ott Organ); Shayne Doty; Arie Tubb Motchman; Robin Elmore Hensley; Timothy Belk; Nancy Lancaster; Virginia Haisten Doepner; Robert Gant; Jane Bostian Arant; Nancy Marchal; Bill Rainey; Peggy Farrow Vance; Montine Pfohl Wilkinson; Alicia Smith Shumate; and many others.

15. How would you characterize the tonal characteristics of most organs being built today versus

those built in the 1960s, 70s and 80s?

Margaret: The movement for tonal clarity began back in the early 1900s with Albert Schweitzer, who campaigned to save early tracker organs, even before the modern tracker revival. When we were students at Oberlin, we had a class around 1950 with Dr. Richard Murphy, who assigned Wilfrid Mellers' book on Couperin, which discussed clarity of sound, and how to play *notes inégales*. We began teaching *notes inégales* very early, probably before anyone else.

John: When our teacher, Arthur Poister, was at Oberlin, Walter Holtkamp took him to see one of his new instruments with a classic specification. After playing it all morning, Mr. Poister didn't have anything to say, so finally Mr. Holtkamp, who was concerned by his reticence, asked what he thought of the instrument. Mr. Poister said, "For the first time,

I've heard how I really play, and I'm not happy about it. Now I'll have to learn to play all over again." Mr. Poister went on to Syracuse and built an organ department around Holtkamp's instruments.

It seems to me there are two types of tracker instruments: those that strictly follow historic principles—builders such as Taylor & Boody, John Brombaugh, Richards & Fowkes (although their Scottsdale instrument combines styles) and Helmut Wolff—and more eclectic instruments on which one can play music from many periods -- C. B. Fisk, Paul Fritts, Martin Pasi, Lyn Dobson and Manuel Rosales. Fisk frequently builds in the style of Cavaillé-Coll; take the Oberlin organ in Finney Chapel for example. Yet his organ at Wellesley is a mean-tone instrument, reflecting the very early organs of North Germany. The movement to more Romantic instruments currently has influenced many of today's classic builders. The center of organ building now seems to be in the U.S. rather than in Europe. I feel that we have the best builders in the world right here in the United States and Canada. These are very exciting times for organists. In my lifetime I have seen the organ develop from an almost purely 8-foot orchestral organ to instruments which reflect nearly every national style of organ building and provide a real excitement for our wonderful profession.

16. Looking back, what would you consider your most important legacy to the organ world?



John: My wonderful students, who have taken my suggestions, developed them with their own study and musical imagination, and have gone far beyond my original expectations. Secondly, the instruments I was responsible for, which influenced churches and schools to choose a more versatile and sensitive style of organ, providing a legacy for the future.

Margaret: Bringing young pianists into contact with the organ and opening to them the wonders of the instrument. Good organists result from good pianists. I've always kept a class of young piano students from 1950 to 2007. Salem was the perfect place to do this. After piano lessons we often went upstairs to Shirley Recital Hall to see if the organ were free. If so, the youngsters played their Bach, Mozart and Haydn on the big Flentrop. Often they would fall in love with the organ and later became some of our fine organ students.

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Jane D. Cain has been Director of Music and organist at Davidson College Presbyterian Church, Davidson, NC, since 1979, where she directs five choral and handbell choirs, supervises four others, and plays for services. She holds the Bachelor of Music degree from Salem College, and the M.M. from UNC-Chapel Hill, where her teachers were John Mueller and Rudolph Kremer, respectively. Further studies have been with Joan Lippincott, Arthur Poister and Marie-Claire Alain. Under her leadership, the church obtained a one-manual tracker organ for its chapel, and recently had its main sanctuary organ rebuilt by Wicks Pipe Organs. A regular organ recital series now

enhances the artistic life of small-town Davidson.

Ms. Cain has performed extensively throughout the United States and in Europe. She has served on the executive board of the Charlotte Chapter of the American Guild of Organists and on the Theology and Worship Committee of Charlotte Presbytery. She has been on the faculty of the Montreat Conference on Worship and Music, and in 2012 will be the Conference Director. She is certified as Associate of the American Guild of Organists. The choir of Davidson College Presbyterian Church, under Ms. Cain's direction, has performed at the International Adventsing, Vienna, Austria, and the International Choral Festival in Leipzig, Germany. There she accompanied the 400 festival singers on the organ at Bach's church, St. Nicholas. The choir was also invited to lead worship at the General Assembly of the Presbyterian Church (USA).

Worship services from Davidson College Presbyterian Church are broadcast weekly on WDAV, classical 89.9.

## Summer Organ Academy Guest Artists

- |                                    |                           |                             |
|------------------------------------|---------------------------|-----------------------------|
| Harald Vogel (1975)                | René Saorgin (1981)       | Kimberly Marshall (1992)    |
| André Isoir (1976)                 | Gillian Weir (1982)       | Susan Landale (1993)        |
| Luigi Ferdinando Tagliavini (1977) | Louis Robilliard (1983)   | Gerre Hancock (1994)        |
| Harald Vogel (1978)                | Marie-Claire Alain (1984) | Susan Landale (1995)        |
| John O'Donnell (1979)              | Michael Radulescu (1985)  | David Craighead (1996)      |
| Louis Robilliard (1980)            | Peter Williams (1985)     | Martin Haselböck (1997)     |
|                                    | Russell Saunders (1986)   | Robert Glasgow (1998)       |
|                                    | Marie-Claire Alain (1987) | Martin Haselböck (1999)     |
|                                    | Guy Bovet (1988)          | Louis Robilliard (1999)     |
|                                    | Lionel Rogg (1989)        | James David Christie (2000) |
|                                    | Montserrat Torrent (1991) | Guy Bovet (2001)            |



# JOHN S. MUELLER'S ORGAN CONSULTATIONS

1. Salem College, Old Chapel, Flentrop 1957, 2m, 16 stops
2. Salem College, Holtkamp practice organ, 1959, 2m, 12 stops
3. Organ for the residence of John and Margaret Mueller, Flentrop 1960, 2m, 9 stops
4. Reynolda Presbyterian Church, Winston-Salem, NC, Flentrop 1961, 3m, 30 stops
5. Salem College, Shirley Recital Hall, Flentrop 1965, 3m, 25 stops
6. Salem College, Hanes Auditorium, Holtkamp 1964, 3m, 37 stops
7. University of North Carolina School of the Arts, studio organ, Fisk 1969, 2m, 9 stops
8. Salem College, practice organ, Flentrop 1971, 2m, 3 stops
9. Organ for the residence of Barbara Fisher, Winston-Salem, NC, Flentrop 1971, 2m, 15 stops
10. Duke University Chapel, Flentrop 1976, 4m, 66 stops. Fenner Douglass and John S. Mueller, consultants
11. Lutheran Theological Southern Seminary, Columbia, SC, Flentrop 1985, 3m, 34 stops
12. First Presbyterian Church, New Bern, NC, Fisk 1986, 2m, 16 stops
13. Church of the Advent, Spartanburg, SC, Flentrop 1989, 2m, 24 stops
14. Trinity Episcopal Church, Mt. Airy, NC, Noack 1993, 2m, 8 stops
15. First Presbyterian Church, Wilmington, NC, Noack 1993, 2m, 9 stops
16. St. Anne's Episcopal Church, Winston-Salem, NC, Bedient, 1997, 2m, 9 stops
17. Old Salem, Home Moravian Church, Tannenberg Organ, 1800, 2m, 15 stops, restored by Taylor and Boody 2004; John Mueller served on restoration committee.
18. St. Paul's Episcopal Church, Chapel, Winston-Salem, NC, Fisk 2005, 2m, 22 stops

## Welcome to The HORP Report

Welcome to the HORP Report—a quarterly ePublication of the Historic Organ Resource Program. Our hope is that this publication will bring you interesting news and information about organs, organ repertoire, organ pedagogy, and organ events. Please feel free to forward this edition to organ colleagues, organ students, and organ friends; and, encourage them to take a look at [www.horp.org](http://www.horp.org) for a complete idea of who we are and what we have accomplished. Meanwhile, let us know your thoughts. What would you like to read? What do you like or dislike about this issue? What suggestions can you give us for future issues?

## Submission Requirements and Guidelines

*The HORP Report* publishes articles and reviews related to historical keyboard performance practice, organ pedagogy, and organ construction. Submission requirements and guidelines may be found on our Web site: [www.horp.org](http://www.horp.org).

Each issue of *The HORP Report* features at least one outstanding student, who contributes an article, review, or other creative work. Nominations for HORP's Featured Students may be submitted to Elizabeth Harrison, Executive Director at [ElizabethAHarrison@horp.org](mailto:ElizabethAHarrison@horp.org).



## HORP Extends a Special Welcome to Our Guest Editor: Kimberly Marshall

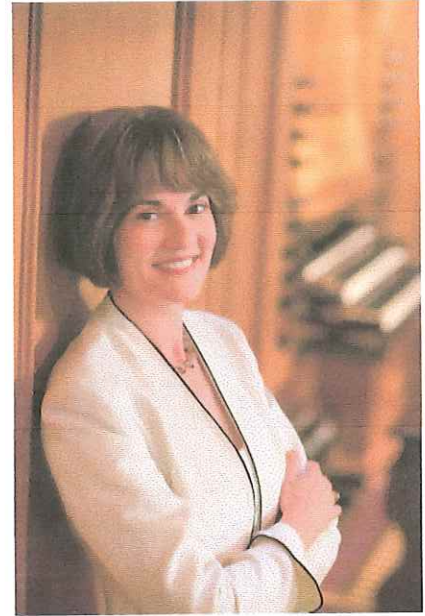
It is with great pleasure that HORP welcomes Kimberly Marshall as the guest editor of this important issue of the *HORP Report*. Kimberly maintains an active career as a concert organist, performing regularly in Europe, the US and Asia. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University, having previously held teaching positions at the Royal Academy of Music, London, and Stanford University, California. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, and the Australian Broadcasting Corporation.

A native of Winston-Salem, North Carolina, she began her organ studies with John Mueller at the North Carolina School of the Arts. Her early interest in French music took her to France where she worked with Louis Robilliard and Xavier Darasse before returning to North Carolina to complete her undergraduate studies with Fenner Douglass.

Following her victory at St. Albans, Kimberly Marshall was invited to play throughout Europe, including concerts in London's Royal Festival Hall and Westminster Cathedral, King's College, Cambridge, Chartres Cathedral, Uppsala Cathedral, and the Dormition Abbey in Jerusalem. She has also performed on many historical organs, such as the

Couperin organ at Saint-Gervais, Paris, the Gothic organ in Sion, Switzerland, and the Cahmann organ in Leufstabruk, Sweden. She especially enjoys tailoring programmes to the styles of the instruments she plays, as is evident from her recordings of Italian and Spanish music on historical organs. Her playing is informed by research into obscure repertoire and by a knowledge of performance practice, although she does not limit herself to early music. While at Stanford and the Royal Academy of Music, she gave performances of organ works by Ligeti in the presence of the composer, and she has been an advocate for music by Margaret Sandresky, Dan Locklair and Ofer Ben-Amots. She is attracted to the organ by its vast possibilities of timbre and by the instrument's complex development since its invention in the third century BCE. Her work reflects this enthusiasm for musical creativity and historical awareness.

In 1986, Kimberly Marshall received the D.Phil. in Music from the University of Oxford. Her thesis, *Iconographical Evidence for the Late-Medieval Organ*, was published by Garland in 1989. More recently, she has developed this work in several articles and lecture/presentations and the CD recording "Gothic Pipes." She has lectured on her research for the American Musicological Society, the Royal College of Organists, and the Berkeley Organ Con-



ference. In recognition of her work, Kimberly Marshall was awarded a Fulbright Scholarship to continue her research and teaching during 1991 at the Sydney Conservatorium in Australia. Her edition of articles on female traditions of musicmaking, *Rediscovering the Muses*, was published by Northeastern University Press in 1993, and she contributed entries for the *Grove Dictionary of Music 2000* and for the *Oxford Dictionary of the Middle Ages*.

Dr. Marshall's compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. She has also released a recording of works for organ by female composers, "Divine Euterpe," that includes music by Fanny Mendelssohn Hensel, Elfrida Andrée, and Ethyl Smyth. Kimberly Marshall was a recitalist



and workshop leader during many National Conventions of the American Guild of Organists (Dallas, 1994; New York, 1996; Denver, 1998; Seattle, 2000; Los Angeles, 2004; Washington, D.C., 2010). From 1996-2000, she was affiliated with the Organ Research Center in Göteborg, Sweden, where she taught and performed; under the aegis of GOArt, she organized the conference "The Organ in Recorded Sound," and has edited the proceedings of this, the first-ever conference devoted to sound recordings of the organ. During the summer of 2001, she appeared in Seoul for the Korean Association of Organists and in Toronto for the Convention of the Royal College of Canadian Organists. Her recording of Chen Yi's organ concerto with the Singapore Symphony was released in 2003 on the BIS label, and her anthologies of late-medieval and Renaissance organ music were published by Wayne Leupold Editions in 2000 and 2004.

Kimberly spent the spring of 2005 on sabbatical in Pistoia, Italy, where she researched early Italian organ music and performed on many historical organs, including those in Roskilde Cathedral (Denmark), the St. Laurenskerk, Alkmaar (Netherlands), the Jacobikirche Hamburg, as well as the famous Hildebrandt instrument in Naumburg, Germany, which Bach examined in 1746. During the summer of 2006, she presented concerts and workshops on early music in Sweden and Israel, and she was a featured artist for the 2007 Early English Organ Project in Oxford.

## Noteworthy Upcoming Events

### Aristide Cavallé-Coll-Composition Contest

In celebration of the bicentennial of Aristide Cavallé-Coll (1811-1899), a competition for solo organ compositions compatible with the aesthetics of the Cavallé-Coll's instruments. Sponsored by 2011 Association Aristide Cavallé-Coll (Paris, France) and ORGANpromotion (Sulz, Germany). Compositions must be postmarked by June 15, 2011. Prizes of over € 7500. For rules and more information, see [http://www.cavaille-coll.com/telechargement/brochure\\_concours-en.pdf](http://www.cavaille-coll.com/telechargement/brochure_concours-en.pdf).

### Oberlin Summer Organ Academy for High School Organists

June 20-25, 2011  
Oberlin College, Oberlin, OH  
Featuring Oberlin faculty, James David Christie and Jack Mitchener  
For more information, see <http://new.oberlin.edu/conservatory/summer/organists/>

### Baroque Performance Institute

June 19-July 3, 2011  
With emphases on Bach chamber works along with a complete performance of Bach's St. Matthew Passion  
Featuring Max von Egmond, Thomas Cooley, William Sharp, Jennifer Lane, and others.  
For more information, see <http://new.oberlin.edu/conservatory/summer/baroque-performance-institute/>

### Organ Historical Society 2011 Convention

June 27-July 2, 2011  
Washington, D.C.  
Featuring historical organs in and around Washington, performances by Ken Cowan, George Bozeman, Phil Stimmel, Kimberly Ann Hess, Eileen Morrise Guenther, John Weaver and others.  
For more information, see <http://www.organsociety.org/2011/welcome.html>

### McGill Summer Organ Academy

July 11-21, 2011  
With emphases on French Symphonic works, J.S. Bach, French Classical, Seventeenth-century North German works, Improvisation, and more.  
Featuring James David Christie, William Porter, Michel Bouvard, Hank Knox, Olivier Latry, Sietze de Vries and John Grew.  
For more information, see <http://www.msoa.ca/index.shtml>

## Other Select Performances on Historical and Historical-style organs by HORP Friends and Members

May 6, 2011 at 8:00 pm, Westminster Presbyterian Church, Knoxville, TN, Craig Cramer, performing on the Richards, Fowkes Organ, Opus 7.

May 15, 2011 at 7:00 pm, Episcopal Church of the Transfiguration, Dallas, TX, James David Christie performs works by Poulenc, Piston, Pinkham and others on the Richards, Fowkes, Opus 17 with string orchestra.

June 5, 2011 at 3:00 pm, Ste. Marie Church, Manchester, New Hampshire, Dana Robinson, performing masterworks for the organ for the New Hampshire Chapter of the American Guild of Organists.

July 7, 2011 at 8:00 pm, St. Mark's Lutheran Church, San Francisco, CA, Kimberly Marshall and the American Bach Soloists performing works for organ solo and collaborative pieces on the Taylor and Boody Organ, Opus 37.

Tuesdays from July 13 – August 17, 2011 at 8:00 pm, Old West Church, Boston, MA, Summer Organ Series, performers include Mani Hamada, Bryan Ashe, Steve Patchel, Jacob Steet, Libor Dudas, and Christian Lane on the C.B. Fisk Organ, Opus 55.

July 18, 2011 at 8:00 pm, Marienkirche, Marienhefe, Germany, Kumiko Matsunami plays works by Sweelinck, Scheidemann, and others on the Gerhardt von Holy Organ (1710-13).

July 24, 2011 at 5:00 pm, Dorfkirche, Basedow (Mecklenburg), Germany, Elizabeth Harrison plays works by Scheidemann, Buxtehude, and others on the Gercke-Herbst organ (1683).

August 4, 2011 at 8:00 pm, Lutherkirche, Leer (Ostfriesland), Germany, Robert Parris plays a collection of master works for the organ on Müller/Ahrend organ (1790-95/2002).

August 7, 2011 at 8:00 pm, St. Pankratius-Kirche, Neuenfelde, Germany, Elizabeth Harrison plays works by Lübeck, Pachelbel, Buxtehude, Bach, and others on the Schnitger organ (1682).



## A Review of *Dulcet Tones: Jack Mitchener Plays the Salem Tannenberg*

*Dulcet Tones: Jack Mitchener plays the Salem Tannenberg.* Raven, OAR-950. \$14.98.

By **Kimberly Marshall**

In November of 1799, Philip Bachmann arrived in the Moravian settlement of Salem, North Carolina. He enlisted the help of local craftsmen to erect a new organ built by his father-in-law, David Tannenberg. The organ had two manuals and pedal and served Home Moravian Church for over a century until 1910, when it was removed to be stored in the attic of the Salem Boys School.

Over a six-year period from 1998-2004, Taylor & Boody Organbuilders explored this material, seeking to understand the organ's history as they restored it to its original condition. Speaking again after almost a century of neglect, the instrument bears witness to the "Lieblichkeit" approach to organ sound that was prevalent in Eastern Germany during the 18<sup>th</sup> century. By using low wind pressure and gentle voicing, instrument builders elicited a sweet singing sound from the organ. This style of building was largely abandoned in Germany in order to focus on more powerful sound projection, but it was transplanted to the New World through the work of David Tannenberg, and it was prized by Moravian communities at the turn of the 19<sup>th</sup> century.

In his 2009 recording, *Dulcet Tones* (Raven Recordings OAR-950), Oberlin Conservatory professor Jack Mitchener displays the "sweet" sounds of this historical organ. His choice of repertoire ranges from Italian baroque composers to Haydn and Graun, also including works by J. S. and C.P.E. Bach. The program displays the lovely colors of the Tannenberg organ, displaying its full range of expression. The grandeur of the Principals is immediately apparent in the Pasquini Toccata that opens the program, while a wooden 4'

flute is featured in the Cima Canzona Quarta. Frescobaldi's first Toccata (Libro II) benefits from changing stop combinations to characterize its various sections. Mitchener has a flair for the Italian style, effected through his clear articulations and dramatic sense of timing.

Pachelbel's F-minor Ciacona is arguably the perfect vehicle for showcasing the delicate sonorities of the Tannenberg organ. The treble singing lines are beautifully balanced with the sustained pedal





theme, and Mitchener expertly brings out the unique features of each variation while also melding them into a larger structure. The closing section on the Hinterwerk Viola di Gamba is hauntingly beautiful.

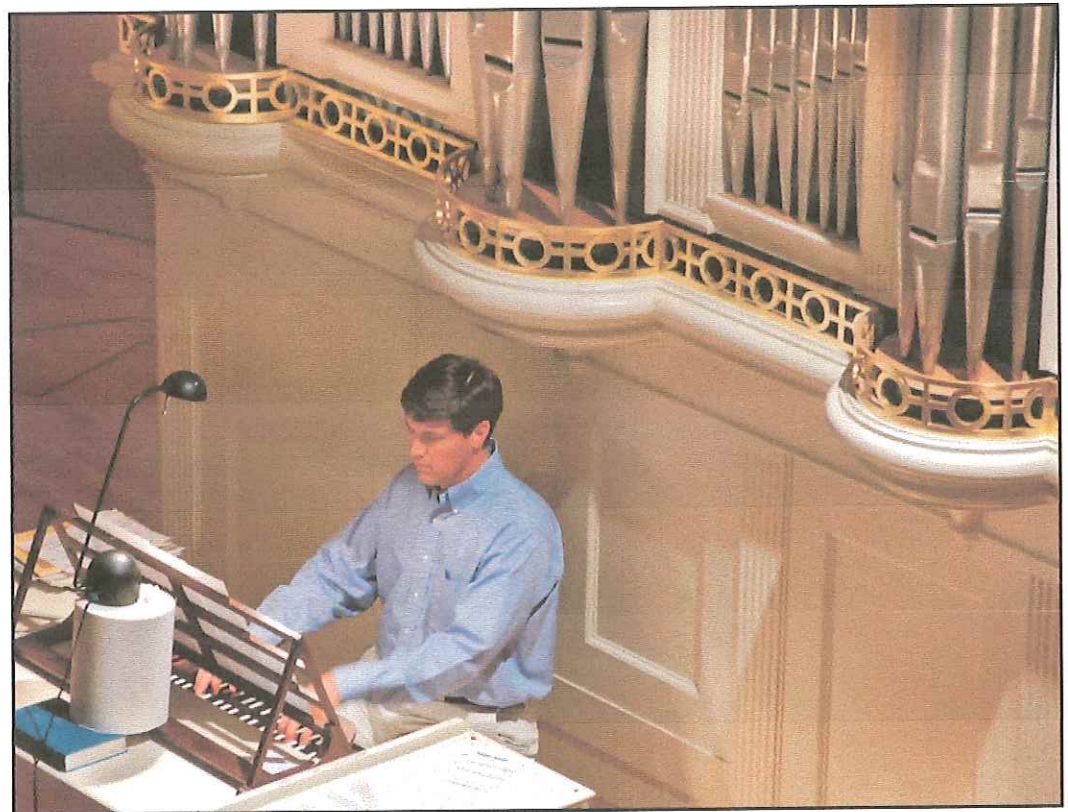
Mitchener's selections from J. S. Bach's oeuvre are equally propitious. The intimacy of the Pastorella benefits from the chamber-like quality of the pipe voicing and from the organist's sensitive contrasts of touch. Bach's two settings of "Liebster Jesu, wir sind hier" employ the 8' foundations, as an ensemble in the first and with the Hauptwerk Quintadena for the treble choral solo in the second. These registrations enhance the introverted quality of the settings. Mitchener similarly brings out the expressivity of the Homilium chorale trios using 8' colors.

The second half of the CD is devoted to music in the classical style, including a sonata by Bach's youngest son, Carl Philipp Emanuel, 4 of Haydn's movements for mechanical organ, and the recording premiere of a Concerto for unaccompanied organ by Graun (either Carl Heinrich or Johann Gottlieb, the attribution is not clear). Mitchener makes the transition from baroque to classical performance effortlessly, as does the Tannenburg organ. The voicing of the pipes meshes beautifully with the

organist's phrasing, and the hand-pumped bellows add a musical lilt to the winding. This repertoire benefits greatly from the instrument's varied timbres, the bright sounds of the upperwork adding sparkle to the Haydn clock pieces. Mitchener skillfully employs many combinations of the foundation stops in the classical pieces. I especially enjoyed the solo movement of the Graun which contrasted the 8' colors of each manual.

Jack Mitchener was a student of John Mueller at the University of North Carolina School of the Arts, and this recording demonstrates significant aspects of the Muellers' pedagogy. Their emphasis on "learning from the instrument" is very much apparent in the finesse of Mitchener's registrations, timing

and articulations. His command of different performance styles, ranging from Frescobaldi to C.P.E. Bach, was possibly honed by his attendance at the Summer Organ Academies organized by the Muellers to give their students instruction from experts on performance practice. The inclusion of a work never before recorded, the Graun concerto, shows Mitchener's dedication to the expansion of the organ repertoire through the dissemination of obscure organ works, a commitment amply modeled by Margaret and John Mueller. *Dulcet Tones* is a compelling reflection of the Muellers' legacy to the organ culture of Winston-Salem, beautifully documenting the oldest surviving organ in the United States.



Jack Mitchener at the Tannenburg Organ in Old Salem (North Carolina)