

# WINDLINES

The newsletter of the AMERICAN ORGAN INSTITUTE at  
The UNIVERSITY of OKLAHOMA SCHOOL OF MUSIC

Winter 2013 (Volume 7, Number 1)

<http://aoi.ou.edu/>

## The Tradition Continues!

Through the summer and into this academic year, continuing a spirit of excellence established many years ago by Professor Mildred Andrews Boggess, students from the American Organ Institute have been honored with major prizes and scholarships.

The semi-finals and finals of the first Longwood Gardens International Organ Competition were held in June in the conservatory of Longwood Gardens, outside Philadelphia. Featuring the massive, magnificently restored Æolian organ of 10,010 pipes, the competition was oriented particularly toward music of a symphonic or orchestral vein – music for which this instrument, the largest private residence organ in the world, was created as a vehicle. The administration of Longwood Gardens and the Competition Committee came together to create a world-class competition experience. The panel of internationally noted judges included Sophie-Véronique Cauchefer-Choplin, co-titular organist of the Church of St. Sulpice in Paris; Oliver Condy, the editor of *BBC Music Magazine*; Thomas Murray, professor and university organist at Yale; Peter Richard Conte, Grand Court Organist of the famous Wanamaker Organ as well as principal organist of Longwood Gardens; and Paul Jacobs, chair of the organ department at The Juilliard School and head of the jury for this competition.

Representing the University of Oklahoma among the 10 semi-finalists—selected from a pool of international applicants—were Adam Pajan and Silviya Mateva, both doctoral students of John Schwandt, and each with their own list of previous accomplishments. Both played lively and impressive concerts in the two days of semi-final competition. Pajan was chosen as one of five organists to advance to the final round, during which he played a completely different program that was highlighted by the massive *Introduc-*



John Schwandt, Adam Pajan, and Silviya Mateva at Longwood Gardens

*tion, Passacaglia and Fugue* of Healey Willan, and the crowd-pleasing *Tico Tico*, in his own arrangement in the style of Ethel Smith – both pieces utilizing the unique capabilities of the Æolian organ. After attendees and competitors gathered for a champagne reception on the Patio of Oranges, the judges returned and announced their decision, awarding Pajan the Firmin Swinnen Silver Medal, which carries a \$15,000 prize.

Pajan went on to be chosen as one of three finalists in the triennial competition of the Ruth and Clarence Mader Scholarship Fund. The final round was held on Nov. 9 on the Glatte-Götz/Rosales organ of Claremont United Church of Christ in Claremont, Calif., with Pajan emerging as the first prize winner by unanimous decision of the jury.



Photo Credit: George Mader

He is pictured at left with Frances Nobert, president of the Board of Directors. Mateva participated this year in the Poister and Rodland competitions, advancing to the final round in both. In November, she traveled to New York City to receive the \$20,000 Ted. H. Greenberg Memorial Scholarship.

And finally, the youngest member of the AOI family, Elliot Ringwald, placed first in the annual Cherine Troxel Organ Scholarship Competition held by the Cimarron Chapter of the American Guild of Organists. He also has advanced to the final round of the Concerto Competition here at the OU School of Music, playing the Flor Peeters Concerto for Organ and Orchestra.

We are proud of the accomplishments of all of our students, whether they are recognized publicly through the winning of competitions, or whether their progress and growth as artists continues on a more personal scale. The daily achievement of growing excellence is the greatest prize of all.





## We Give Thanks

The unique nature of the American Organ Institute at the University of Oklahoma School of Music is widely acknowledged. It has been an enormous undertaking, and would not have been possible without the strong support of OU President David Boren. Since its founding in 2006 with the appointment of John Schwandt as associate professor of organ and director of the AOI, a number of individuals have stepped forward to support the Institute. One of the first was Elaine George Ehlers ('58), who endowed a scholarship in her name to support talented young organists in their studies.



Will Webster, of Altadena, Calif. has generously supported the work of restoring Möller Opus 5819 here at the institute's shop. Webster and his wife, Helen, have a long history of giving toward many different programs at OU, but in Will's case, he did not simply support the AOI monetarily. He has spent as much as a week at a time working in our shop, side-by-side with our students and staff, as we restore Opus

5819. This is all the more remarkable as Webster had no prior encounters with the pipe organ, demonstrating the power of the instrument to capture the imagination of those who come in contact with it. Our work here could not continue without his support, and we owe him a great debt of gratitude. Webster has traveled here regularly to enjoy seeing the instrument's progress, and looks forward with us to the day when it is finished and installed for all to enjoy.

We were saddened last year to learn of the death of Clarke Mullen ('54, '57), who studied with Miss Andrews and received a Fulbright for study in France. Mullen continued piano studies at The Juilliard School, where he earned his master's degree and went on to a successful career as a performer and as a teacher at the University of Nebraska-Omaha. In retirement, he continued to support the organ program at OU and follow the progress of the AOI. Following Mullen's death in September 2012, his partner, Harry Stayer, made the decision to honor Clarke's memory here at his *alma mater* through a planned estate gift. Stayer also gifted the AOI with Mullen's music library. With these generous gifts, Mullen and Stayer leave a legacy to benefit generations of students to come.



In October, June Wood made the decision to downsize and move to a local retirement community. Wood, who studied

organ at what was then Oklahoma A&M, loved the pipe organ almost all her life. She continued to play avocationally, and more than 30 years ago, with design input from Robby Greenlee ('74), purchased a small instrument with great tonal variety for her own enjoyment at home. With her decision to move, she chose to gift the AOI with her home instrument. Our staff and students carefully removed the organ, and it will be meticulously restored before being moved to a new home in our practice suite. Wood also has made provision in her estate for an endowment that will bear her name. We expect her to continue to be a regular presence at organ recitals here at OU, and her gifts to the institute will bear her memory for decades to come.



Victor Searle had one of the more colorful lives of our graduates. Originally entranced by the band organ that he encountered as a child at a carousel, Searle vowed to have one of his own. He began organ lessons at a young age, being just as interested in the workings of the instrument as he was in playing it. He entered OU, studying under Miss Andrews, but his undergraduate career was interrupted by a two-year stay in Japan, where his father was stationed. Back in Oklahoma, he graduated with a major in music theory and minors in organ and conducting, and secured jobs in Japan as a teacher of organ and conductor of operas and choirs at several colleges. Searle eventually became a naturalized citizen of Japan, where he was well-known as one of the few experienced organ technicians. While there, Searle obtained technical drawings of band organs and built new ones under the "Mikune" nameplate. He also was instrumental

in the restoration of the Wurlitzer organ in Mitsukoshi Department Store in Tokyo. Originally installed in 1933, it was the only Wurlitzer in Japan, and Searle played it for the public three times a day for more than 20 years.



One of Vic's most lasting endeavors was his skill for arranging and transcribing music for the organ or for choir. Musicians from around the world often turned to Searle when they needed something specific or unusual. Following Searle's death last November, his sisters, Barbara Henthorn and Patricia Ward, arranged for digital copies of all of his works to be given to the American Organ Institute Archives and Library, and have designated the AOI as the beneficiary of all future royalties from his published works. We at the AOI are very pleased that Searle's music has come home to Oklahoma, and we feel certain that Miss Andrews would be similarly pleased by Searle's long life in the service of music.



## Archive News

The American Organ Institute Archives and Library continues to grow and develop. Our primary task has been to sort and stabilize the American Theatre Organ Collection, which is composed largely of the archive of the American Theatre Organ Society. The initial task of creating policies and procedures according to best practices was largely completed last year, and the physical sorting began. Spearheading this effort during the last academic year was Bailey Hoffner, graduate student in Library and Information Sciences, and James Richardson, graduate student in organ. Hoffner's year with us ended and she was offered a full-time job at another archive on campus. We were sorry to see her go, but happy to welcome Michelle Merriman in her place. Together, Merriman and Richardson continue to sort the collection and re-house it in archival-grade files and boxes. Slowly, the materials are being cataloged and made searchable to the general public via the AOI webpage.

We are particularly happy to announce a new collaboration with University Libraries that seeks to digitize as much of the archives as possible. The appointment of Richard Luce as dean of University Libraries and associate vice president for Research has brought about a wave of change. Dean Luce has placed great emphasis on digitization and special collections, as well as cooperation between University Libraries and other departments. We currently are working to establish a plan for digitization, beginning with some of our most unique and interesting items, including the Virgil Fox Collection, the personal files of David Junchen and our collection of silent film cue sheets. Digitization is not a free process, and we hope to announce a crowd-sourced funding concept early in 2014.

Another major accomplishment dealt with the Möller master rolls, which were rescued by the AOI and placed in safe storage. These rolls are essentially some of the earliest digital recordings, preserved on paper. Via Möller's "Artiste" player units, audiences can choose from hundreds of titles, with performances reproduced in perfect fidelity. At the end

of the last academic year, we received a \$20,000 grant from the GRAMMY Foundation toward the preservation of these remarkable artifacts.

Further, the rolls were recently selected as one of Oklahoma's Top 10 Endangered Artifacts by the Oklahoma Cultural Heritage Trust Foundation. The rolls were initially selected as one of the state's top 25 endangered artifacts and placed in the running for top 10. On May 1, our student archivists and members of the AOI faculty went to the state capitol to be recognized by the governor as curators of culturally significant objects. During the summer, our rolls were selected by a professional panel of librarians, archivists and conservators as one of the top 10 most significant artifacts in the state, and were formally recognized at a ceremony of the Oklahoma Museums Association in Enid on Sept. 27.



Pictured L to R: James Richardson and Bailey Hoffner, John Schwandt, Jeremy Wance, and John Riester

The master rolls will require an extensive preservation plan, and we are collaborating with highly skilled professionals from around the world as we develop a system to preserve the original rolls, digitally scan them for safety as well as use with modern playback systems, and produce brand-new daughter rolls from the original perforator mechanism. We look forward to presenting them in concert, allowing modern audiences to hear music that was recorded some 90 years ago! To learn more about all of our archival projects, visit our website: <http://aoi.ou.edu>



## Möller Opus 5819 Progress: Great Division

The students and staff at the AOI shop were very busy last semester completely erecting the Great division of Möller Opus 5819 (complete with the 16' octave of the 32' Open Wood of the Pedal!). The Great division was completely assembled for demonstration during the Open House on June 8, impressing all who heard it with its scale. The Great division is now completely disassembled and packed away, awaiting permanent installation, and work has commenced on the Swell division, expected to be playable on the shop floor at the beginning of the next academic year.



## Mark Your Scores!

- 8 p.m. Friday, Dec. 6, Sharp Hall  
Holiday Pipes (see below!)
- 8 p.m. Saturday, Jan. 18, Sharp Hall  
Silviya Mateva DMA recital
- 8 p.m. Monday, Feb. 10, Gothic  
Hall, Vicki Schaeffer
- 8 p.m. Friday, Feb. 14, Sharp Hall,  
silent film, “Wings,”  
John Schwandt
- 8 p.m. Saturday, March 29, Gothic  
Hall; Damin Spritzer, Boggess  
Concert Series
- 6 p.m. Saturday, April 5, Gothic/Sharp Halls  
Chris Ganza, DMA Recital



Above: Damin Spritzer

**\*\*LIVE VIDEO STREAM! VISIT [AOI.OU.EDU](http://AOI.OU.EDU) FOR MORE DETAILS.\*\***

## We Are Proud to Present...

In May, the AOI celebrated a milestone: the awarding of its first doctoral degree to J. Craig Sproat. Sproat currently is serving in an adjunct position, teaching lessons and organ literature courses at all levels. Also graduating was Paul Watkins with a bachelor of music degree in organ performance. Watkins has remained at the AOI to pursue his master of music degree in performance. Check back next spring to meet our 2013-2014 graduates!



Pictured L to R: John Schwandt, J. Craig Sproat, Paul Watkins, Vicki Schaeffer and Jeremy Wance



## Holiday Pipes

We are thrilled to announce that this year's acclaimed *Holiday Pipes* concert can be enjoyed live on the web by all those who cannot attend in person. The video stream will begin at 8 p.m., central time. Visit [aoi.ou.edu](http://aoi.ou.edu) for a link to the videocast on Dec. 6.

**Don't Forget to Visit  
our Facebook Page!**

[www.facebook.com/OUAOI](http://www.facebook.com/OUAOI)

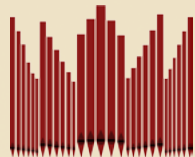


## Upcoming Auditions

Auditions have been scheduled for the weekends of Jan. 17 and 18 as well as Feb. 28 and March 1. Prospective students for the 2014-2015 academic year are encouraged to complete applications to the University of Oklahoma and the School of Music as soon as possible to ensure timely processing. Please be aware that a limited number of students will be accepted. We work to provide each prospective student with an enjoyable and informative visit to orient them with our AOI family as well as our outstanding facilities and beautiful campus. Scholarships and assistantships are offered at all levels, based on merit and need. Arrangements for campus visits and auditions should be made by contacting Jeremy Wance, assistant to the director of the AOI, using the information below.



**American Organ Institute at the University of Oklahoma School of Music**



2101 W. Tecumseh Road, Suite C  
Norman, OK 73069-8253  
Website: <http://aoi.ou.edu>  
Email: [aoi@ou.edu](mailto:aoi@ou.edu)  
Phone: (405) 325-7829



The University of Oklahoma is an equal opportunity institution ([www.ou.edu/eoo](http://www.ou.edu/eoo)). The American Organ Institute is a program within the Weitzenhoffer Family College of Fine Arts (<http://finearts.ou.edu>) and the School of Music (<http://music.ou.edu>). Issued by the University of Oklahoma, this newsletter is printed at no cost to the taxpayers of the State of Oklahoma.