



# The Principal

NEWSLETTER OF THE LONG BEACH CHAPTER  
OF THE AMERICAN GUILD OF ORGANISTS

Volume 75, Number 2

October, 2020

## The Dean's Corner

*Robert York, Chapter Dean*

It was great to see everyone who came to our online Kick-off party! Thanks to all who participated.



Our next event is a huge one! We have a concert with Sebastian Heindl coming up on SUNDAY, OCTOBER 11th at 4:00 p. m.

Sebastian will be performing a pre-recorded all Bach recital on the two organs at the Thomaskirche in Leipzig, Germany, the church where J. S. Bach served as Cantor from 1723 until his death in 1750.

Sebastian served as a boy chorister in the St. Thomas Choir and has received special permission to record this recital there for us. This is an event that should not be missed. It will be streamed on the Long Beach Chapter's YouTube channel (Long Beach Chapter AGO) on Sunday, October 11 at 4:00 pm. Invite your friends to see and hear this phenomenal talent.

We will do our best to send you information by email on exactly how to access this. This will be an outstanding concert and one keep in mind that it was prepared specifically for our chapter. Peter Bates arranged to make this happen, thank you Peter!

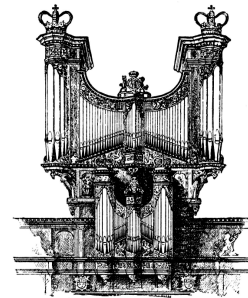
### About Sebastian:



When long-established and well-respected musical masters listen to a young performer such as, and are aghast, astonished, and delighted by the incredible level

of technical ability and sheer artistry they see and hear, one has to pay close attention to their words of praise. The mind-boggling technical facility, kaleidoscopic tonal inventiveness, and musical wizardry exhibited by this young German organist compelled the jury of the 2019 Longwood Gardens International Organ Competition to unanimously name him the Pierre S. du Pont First Prize Winner of this illustrious event. As a chorister in the famed St. Thomas Choir in Leipzig, Germany (J.S. Bach's church), Sebastian is steeped in the music of his native country. Yet his recital programs contain a broad spectrum of organ works, including his own staggering transcriptions of orchestral repertoire.

Don't miss this!  
Robert



## AGO Southern California Directory

If any Long Beach Chapter members want a print copy of AGO Southern California Directories, it is \$18 per copy, including tax and direct shipping, and can be ordered through [directory@laago.org](mailto:directory@laago.org)

Checks should be made out to "Los Angeles Chapter, AGO" and should be sent to

Doug Herbst, Treasurer

1614 Don Carlos Ave.

Glendale, CA 91208-2008

## New Member

The Long Beach Chapter welcomes Jan Jackson, an organ student.

## Online Resources

*James H. H. Lampert*

Since Sebastian Heindl is our featured artist this month, here is the “teaser” video, played at the Kick-Off Party, for those who missed it:

<https://youtu.be/kw23NM8gFFw>

This is an excerpt of Beethoven’s *Egmont* Overture, in a transcription by Thomas Heywood and Heindl himself, performed on the Kuhn Organ at Essen Philharmonie.

### And now for something completely different:

Many years ago, while randomly wandering the Web, I stumbled upon a very intriguing picture: Barbara Dennerlein (whom I recognized from thumbing through a “coffee table book” on jazz musicians over a year earlier) seated at something that had *drawstops* rather than *drawbars*. Even better, it was an attached, tracker-looking console. I followed the link back to her web site, and learned that she had indeed branched out from tonewheels to real pipes, and was working on a CD, which was released in 2002 as *Spiritual Movement No. 1*. It was her first “real pipes” recording, but thankfully not her last.

Eighteen years later, Dennerlein spends as much time playing jazz on real pipes as she does on Hammonds, and has appeared twice at the Spreckels Organ Pavilion in San Diego (once in 2007, and again 2013), where I was able to meet her. Her monthly email blasts provided these two links:

Here, she jams for nearly nine minutes on Fats Waller’s *Ain’t Misbehavin’* on the 1755 “Anna Amalia” organ in Berlin (which can also be heard on a 2014 Ton Koopman recording of the music of C.P.E. Bach):

<https://youtu.be/gyXzQrpzmeo>

And here is a full-length, two-hour program from “Festival OrgelKultur” back in August, performed on a 1960 Flentrop that was recently relocated to the Auferstehungskirche (“Church of the Resurrection”) in Siegburg.

<https://youtu.be/gMn2fGBehmI>

There is a lot of talk on the video, all of it in German. Her newsletter gives the following list of pieces, and their time indexes in the video:

*Blues In The Pipeline* (0:16:38)

*Green Paradise* (0:37:27)

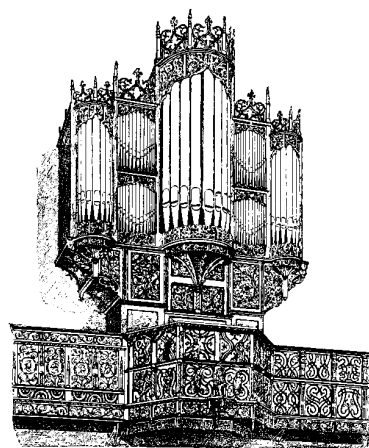
*Whoopie-Doo* (1:00:20)

*Just Like That* (1:11:50)

*Farewell To Old Friends* (1:29:40)

*Tango Perdido* (1:47:50)

*Walk On Air* (2:00:02)



### Organ for sale

This was first mentioned last November. The price has dropped a bit:

For Sale – \$8,500

VISCOUNT VIVACE 50 ORGAN

38 adjustable voices, 8 general pistons

Four Styles: American, Baroque, French, Romantic  
Adjustable Reverberation

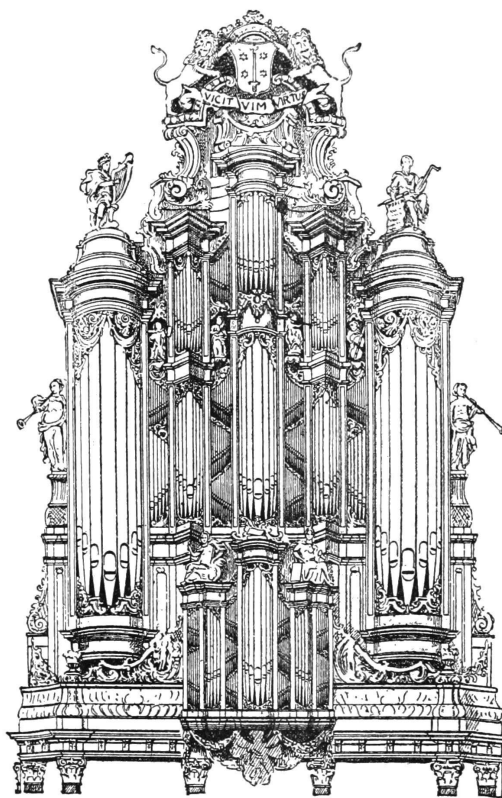
Midi Interface

Speakers In Console

Headset Alternative

Contact Dr. Harold Daugherty

[drhad@aol.com](mailto:drhad@aol.com)



## From the Press Room

*James H. H. Lampert, Typesetting, Printing,  
and Circulation*

*(Note: Any opinions expressed here are strictly those of the author!)*

First of all, sorry about the delays in getting this newsletter out the door. I can only print what I have, when I have it, and it would be poor stewardship of the resources the Chapter has entrusted to me if I were to waste them on just a newsletter-length *From the Press Room*.

I attended the “Kick-Off” event myself, connecting from my office in Costa Mesa (since I have neither the bandwidth nor the “iron” to do so from home). It went well, much better than I’d expected, and in terms of connecting names with faces, it was actually better than a typical in-person event. Also, while we didn’t have an opportunity to split up into smaller groups, everybody did get a chance to hear from everybody else (which doesn’t always happen). If you missed it, you missed a very pleasant evening.

I’ve seen some of Herr Heindl’s other YouTube videos; I’m quite impressed with his playing, including one on an instrument we’ll be hearing (and seeing) him play on the 11th.

Some more on Barbara Dennerlein: In my initial email exchanges with her, I said (in so many words, as I recall) that I’d “line up at the truck” for her “real pipes debut.” As it turned out, there wasn’t a “truck” to “line up at”: near as I could tell, her normal U.S. distribution channel had apparently dropped her like a rock, for having the audacity to play “jazz organ” on an actual organ. So given a choice between paying a gray-marketer through the nose, and importing it myself (and I’d dealt with that sort of red tape before), I opted for the gray-marketer. Fortunately, not long after that, after some lobbying from myself and at least one other, the OHS Catalog began to carry her “real pipes” recordings.

During Russ Litchfield’s tenure as Editor, we ran a regular “Resources and Repertoire” column. I’ve attempted to partially fill the void, but given that my organ connection is strictly as a student with no professional ambitions whatsoever, there’s not much I can do in terms of the “repertoire” part, at least not on my own. Is there anybody here who would like to take this on? Perhaps several people on a rotating basis? I would also be very much open to compiling repertoire suggestions from all over the chapter.

James H. H. Lampert  
Your Humble Typesetter

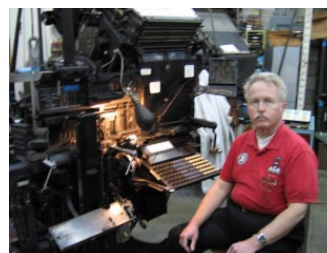
## Getting to Know You

and

## The Organs We Play

As you can tell just by looking at this issue, and the number of column-inches devoted to the same vintage organ engravings, we’re always looking for content.

Everybody here has at least one interesting story to tell, whether it’s about themselves, or about their instruments, or about their extramusical pursuits. *What’s your story?*



The Principal  
c/o James H. H. Lampert  
9120 Mallard Ave  
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