

PipeNotes

American Guild of Organists – Milwaukee Chapter

P.O. Box 11731

Milwaukee, Wisconsin 53211

www.agomilwaukee.org • chapter@agomilwaukee.org

Volume 61 – April 2015



Sunday, April 26, 2015

2:00 Annual Meeting

3:00 Members Recital

Performers:

Adria Cary, Kay Sutton & John Schubring

St. Joseph Center Chapel

1501 South Layton Boulevard

Milwaukee, WI

Chapter Directory
www.agomilwaukee.org
chapter@agomilwaukee.org

Dean's Column

Larry Wheelock

Chapter Officers

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Larry Wheelock
414.617.2535
chapter@agomilwaukee.org

Sub-Dean

Sheri Masiakowski
414.403.1046
subdean@agomilwaukee.org

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414.625.0318
Nicole.r.moritz@gmail.com

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Steven Jensen
414.688.7838
SJJ0923@aol.com

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mmschempp@sio.midco.net

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jchesman@missouristate.edu

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Green Bay, WI
jeffverkuilen@new.rr.com

Quite a few colleagues were present at the Sharon Wilson Center on March 20 for a recital by Cameron Carpenter (I think there is a review of that concert elsewhere in PipeNotes.) After the concert there was a 'Talk-Back' session with the artist and a question came-up concerning the AGO. Mr. Carpenter said he was not a member and one of the reasons was that the AGO salary recommendations were "ridiculous." He stated that an experienced artist with a doctorate and a full-time position would be paid "equivalent a 3rd-chair bassoonist." This response from Mr. Carpenter exhibits a misunderstanding of what the Salary Recommendations on the National site and on our own site really represent. I wonder how widespread this misunderstanding is?

Here's where those figures originate. The AGO begins with what is called a "Salary Survey," which is an actual survey of actual salaries of working members in various positions and locations. This practice is exactly the one used when most large businesses establish their own salary schedules. The figures are broken-down by education and experience and then by job requirements so that average salaries are generated by category from the data. Each is then expressed in terms of a "range." That data is made available on the national website.

Locally, we take those figures and use a formula supplied by a business which supplies such formulas to other businesses. That tells us where the Milwaukee market stands in comparison to other metropolitan areas. The Milwaukee area stands at roughly 98% of the national average, so our figures are adjusted accordingly.

So the question in this case: Is the AGO recommending or reporting? In actually it is both. The guild *reports* what the averages are for the various ranges and then *recommends* that churches pay at least within these ranges.

What does this mean for you and for the chapter? I contacted the director of the AGO Committee on Career Development and Support, David Rhody to make sure I was describing the process correctly. Here is a portion of his response:

"...Yes it is fair to say the Guild recommends those salary ranges, since they are based both on a professional model ... and periodic surveys (done in-house) of our members' compensation. As for reflecting our members' actual pay, yes we want our guide to be realistic, so no employer should dismiss the ranges as impossible to meet. But also, we try to make sure the upper levels represent an aspirational level, a bit higher than most members are earning. The most recent guide was approved by national council last year after testing by numerous members of AGO committees and leadership around the country. Of course, for anyone whose compensation exceeds the recommended ranges, good for them they are in the avant garde. The guidelines are intended for the average members, not the exceptions, and nobody should see the upper figures as limiting."

David also pointed-out that the guidelines do not even have a category for "International Concert Artist" so Mr. Carpenter's criticism is a bit mis-placed and not entirely accurate. I hope this clarifies the guidelines for you. Feel free to email or call me if you still have questions about this.

PipeNotes is Published Monthly submit information to the editor via email at, pneditor@agomilwaukee.org. The Deadline is the 20th of the preceding month.

April 2015

8 (Wed) 12:15 Leanne League, Violin
Benjamin Whitcomb, Cello &
Myung-Hee Chung, Piano
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

12 (Sun) 2:30 Josefien Stoppelenburg, Soprano
Dr. Stephen Alltop, Organ
St. Chrysostom's Church
1424 N. Dearborn Parkway
Chicago, IL

12 (Sun) 3:00 Simone Gheller, Organ
Mount Carmel Lutheran Church
8424 W. Center St.
Milwaukee, WI

12 (Sun) 3:00 Dr. John Behnke &
Rev. Steven Starke
Hymn Festival
Zion Lutheran Church
709 N. Sixth St
Wausau, WI

14 (Tues) 7:30 David Lim, Organ
Church of the Gesu
1145 W. Wisconsin Ave
Milwaukee, WI

15 (Wed) 12:15 Richard Moore, Organ
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

22 (Wed) 12:15 Paul Kosower, Cello
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

**26 (Sun) 2:00 Chapter Annual Meeting
3:00 Members' Recital
St. Joseph Center Chapel
1501 S. Layton Boulevard
Milwaukee, WI**

26 (Sun) 4:00 St. Mark's Brass Ensemble
St. Casimir Church
2600 N. Bremen St
Milwaukee, WI

29 (Wed) 12:15 Thomas Alaan, Counter-Tenor
Brandi Berry, Violin
David Jonies, Organ
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

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Cameron Carpenter - "If You Could Read My Mind" ***Concert Review – Gary McWithey***

Last evening, I had the pleasure of attending Cameron Carpenter's concert at the Sharon Lynne Wilson Center in Brookfield. In the past, I have not been a huge fan of Carpenter's style. While he is capable of playing in a manner most of us just wish we could, his performance and playing style now make much more sense to me.

Carpenter's technical prowess is nothing short of a tour de force. Throughout the program, his playing encompassed three & four manuals at a time (NOT with couplers). And what he can do with his feet is amazing. But what sold me on his style and interpretations was the very informative commentary between selections. Often times, it is difficult to interpret and understand an artist's performance when listening to recordings. Until last night, recordings were my only encounter with Carpenter's artistry. But listening to him comment on the organ as an instrument and its capabilities and musical distractions (for him) made his playing much more understandable. His playing is undeniably controversial, which is probably how he has gained the moniker "bad boy of the organ". Carpenter's technical virtuosity is beyond that of most other organists. I have never argued that. But many times, when listening to his recordings, I would say, "Just because you CAN, doesn't mean you SHOULD." After last evening's performance, my opinion may be swayed.

From the first note played, Carpenter's program was somewhat unorthodox. Beginning an organ concert with music (quiet, no less) by Henry Mancini was a bold choice. Following that with the A minor Prelude & Fugue made for quite a juxtaposition. Other well-known works before intermission included the Variations on a Noel (Marcel Dupre), the colorful and exotic movement from Iberia (Albeniz) and the fiery Festival Overture (Shostakovich). Programming for the second portion of the concert included the grand Toccata in F (J.S. Bach) (played in F#; his reason for this went unexplained), Carpenter's original composition "Music for an Imaginary Film", a lengthy Gershwin medley and portions of the Piano Sonata #4 (Scriabin). Pure Imagination and a Joplin rag concluded the program as encores. The Gershwin and Joplin showed off many of the theatre organ voicings on the instrument. Throughout the program, Carpenter's tonal use of the instrument was astonishing. More about that below.

About the Marshall & Ogletree ITO. This large custom-built instrument (designed by Carpenter) is certainly a modern marvel to the organ world. It astounds me that the instrument can be set up in almost any venue in about 2 hours. Suffice it to say, this instrument is definitely the epitome of 21st century digital technology. But how does it sound? In a word: glorious! The organ has many, MANY colorful reed stops that were used to good advantage during the program. Lush celeste stops oozed throughout the hall. Even the deepest pedal bass notes appropriately set the room in motion. In my opinion, the biggest drawbacks in the sonic experience were the big ensembles and the tremulants on the theatre organ stops. Again, just my opinions. Others might feel quite differently.

I stayed for part to the "after talk" following the program. Carpenter is not a person short on ideas, opinions and words. Most enjoyable commentary. To paraphrase some of Carpenter's words, he views musical scores as outlines, not the final statement. His free interpretations with the notes and registrations makes this belief quite clear. For those of you who chose not to attend this event, it is your loss. For those in the audience, I hope you came away with a new perspective on the King of Instruments.

*This review is the work of Gary McWithey and represents his own views
and not those of the AGO- Milwaukee Chapter*

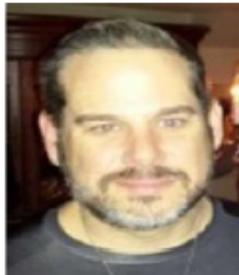
2015 Candidates for the Class of 2017

A native of Wisconsin, **David Bohn** received degrees in composition from the University of Wisconsin, University of Wisconsin-Milwaukee, and the University of Illinois. His primary composition teachers were Joel Naumann, Yehuda Yannay, and William Brooks. He has taught theory at the



University of Wisconsin-Milwaukee, University of Wisconsin-Parkside and the University of Illinois. He currently resides in West Allis, Wisconsin, and is organist and choir director St. John's Evangelical Lutheran Church in West Milwaukee. He is President of the Wisconsin Alliance for Composers, Vice President of the Wisconsin Chapter of the Organ Historical Society, and edits the newsletters of both organizations.

Joseph Dominic first learned to play the piano as a kid and grew up in church music, singing in choirs and occasionally accompanying. In 1987, he obtained a bachelor of music degree from Illinois State University. While he first played the organ at the church where he grew up, it was not until adulthood, that he began to study organ formally. For over a decade, he served as a full-time church musician. For four years, he took summer graduate studies in organ at Saint Joseph College, Rensselaer, Indiana. through 2005, he served on the Milwaukee AGO chapter board. In 2005, he obtained teacher certification and a masters degree in education from Mount Mary College. He teaches elementary special education in MilwaukeePublicSchools and serves Jackson Park Lutheran Church (ELCA) in Milwaukee.



Veronica Fregoso has been in church music for over twenty years, and has been a music teacher in the Catholic schools for almost ten years. She began her music career singing in the church choir and playing the piano for masses on a part-time basis. She was also a full-time piano teacher for five years. Currently she is the organist and music director of Saints Cyril and Methodius and Saint Maximilian Kolbe Polish Parishes as well as one of the organists at Saint Anthony Parish in Milwaukee. She



graduated with honors with a Bachelor's degree in music from Mount Mary College and also has a Master's degree in Theology from Cardinal Stritch University. She is a part-time professor at Mount Mary University teaching both Spanish and Italian. She is also a member of the American Guild of Organists and Organ Historical Society. When she is not doing church music or teaching languages, Veronica volunteers at the Wisconsin Humane Society taking care of animals and assisting in the vet department. She also enjoys reading, traveling and spending time with her family.



Barry Hay is the owner of Integrity OrganWerks, offering a full range of pipe and digital organ services throughout Wisconsin and Minnesota. He received his formal organ training while studying at Immanuel Lutheran College and Seminary in Eau Claire, Wisconsin. Over the

years, he has served as organist for congregations in Washington, Florida, South Dakota and Wisconsin. He is currently the head organist at Faith Lutheran Church in Markesan, Wisconsin, where he also recently completed a rebuild of the congregation's aging instrument. Having been intrigued by the organ since childhood, Barry's true joy is to use the full tonal range of the instrument to lead congregations in the nuances of liturgical worship. He is also excited about the opportunity to become more actively involved with the AGO



Richard Ewert

(No photo or bio available at time of publication)

Dr. Dale Kastberg is no stranger to the AGO, he has served on the board in various ways. He is known in many denominations in the Metro Milwaukee area for his ability in doing



special services. At present he is the organist/DOM at The Cathedral Church of St. Paul the Apostle in Fond du Lac, WI. He maintains a varied schedule of activities in musical circles. He thinks outside the box, and has exceptional people skills, and promotional ideas. He

has presented choral and keyboard workshops and reading sessions, and has maintained a good relationship with many publishers. He has had the privilege to do research in Europe and the UK, and has played on many of the historic instruments throughout the years. In the Midwest he has held hymn festivals. Dale has served on the board of the WMTA, and is past president the WMTA. Other organizations that he has been or is a member of includes:

Master Singers of Milwaukee, (Board of Directors), Organ Historical Society, RSCM, the National Cathedral Association, representative for the state of Wisconsin and state chairman of the NCA. Dale has also been an active reviewer of concerts, a supporter and encourager of young organists and has served a mentor.

Dr. Michelle LaPaglia, brings a rich ecumenical approach to worship. Her experience spans all the major protestant denominations as well as work with Congregation Emanu-El B'ne Jeshurun, Milwaukee, WI. Presently one of the staff accompanists for the Milwaukee Ballet Company, she also teaches music at St. Joan Antida H.S. charged with the responsibility of bring-ing back a long lost music program. Since moving to Wisconsin 10 years ago she has served on the college faculties of Alverno College, Carthage College and Mt. Mary College. Dr. LaPaglia holds music degrees from Wheaton College, Temple University, and The American Conservatory of Music. When not playing or teaching music she enjoys outdoor activities, cooking, and writing. Dr. LaPaglia brings the experience of having served a term as board member for the Chapter and would be honored to serve again if so elected.



Roger Meyer has been a church organist in the Milwaukee area for fifty years, during which time he has been an active member of the Milwaukee chapter, serving on the executive board, getting his CAGO, and most recently, contributing to the Milwaukee Organ Book. He is currently organist at Church of Peace in Fond du Lac



Ryan Mueller has been playing instruments since the age of two. He began his formal piano studies in the third grade, and organ, during his freshmen year of high school. A 2014 graduate of Immanuel Lutheran High School, he has studied with Prof. John Reim, Dr. Dan Sullivan, Mrs. Susan Eichstadt, Mr. Craig Hirschmann, and Mr. Dean Rosko. Since 2009 he has served as organist and assistant music director at Messiah Lutheran Church, in Hales Corners, WI

In addition to performing concerts, he also has a huge passion for the technical side of organs, especially historic instruments. He hopes to



pursue a career in organ building. This fall he will be a freshmen at MATC, pursuing degrees in architecture and woodworking. Ryan represents the younger generation of organists and brings a great amount of energy and perspective to the instrument. He is very

focused on drawing more public awareness to Milwaukee's historic instruments as well as introducing the organ to younger people. He was a recipient of the OHS 2014 E Power Biggs Fellowship award and is an active member in the AGO, OHS, DTOS, and ALCM.

Stephen Rohde, AAGO, is a graduate of Lawrence University and UW Madison. He has been organist-director of music at several Lutheran churches in the Milwaukee area and recently retired after 17 years as Director of Music at Christ King Parish in Wauwatosa. Presently he is organist at Underwood Baptist in Wauwatosa and Composer in Residence at St. Mark's Episcopal Parish on the East side of Milwaukee.



2015 Pipe Organ Encounters

The American Guild of Organists (AGO) is proud to announce four PIPE ORGAN ENCOUNTERS (POEs) and one POE (Advanced) for students aged 13–18; and one POE (Technical) for students aged 16–23 in 2015. Generous funding from the Associated Pipe Organ Builders of America (APOBA) and the American Institute of Organ builders (AIO) will support the summer programs, which will be held from coast to coast. Complete contact information for each Pipe Organ Encounter can be found in The American Organist Magazine and online at www.agohq.org. The summer schedule follows:

POE for ages 13–18
June 14–19 Wichita, Kans.
July 5–10 Valparaiso, Ind.
July 12–17 Columbus, Ga.
July 26–31 Brooklyn, N.Y.

POE (Advanced) for ages 13–18
June 14–19 Norman, Okla.

POE (Technical) for ages 16–23
June 14–19 Norman, Okla.

“The AGO and APOBA have enjoyed a mutually beneficial relationship since 1975,” declared AGO Executive Director James Thomashower. “Likewise, the AIO has been active in supporting the Guild’s educational programs, beginning with their partnership in Pulling Out All the Stops, a video produced jointly by the AGO, AIO, APOBA, the Organ Historical Society, and the American Theater Organ Society in 1996. Collectively, APOBA and the AIO have contributed more than \$475,000 in support of the AGO’s educational programs during our long association. For their ongoing, committed generosity in supporting the Guild’s mission—to enrich lives through organ and choral music—we are extremely grateful.”

The PIPE ORGAN ENCOUNTER (POE) is an introduction to the pipe organ through instruction in organ playing, repertoire, history, design, and construction. These regional summer organ music institutes for teenage students provide private and group instruction in service playing and solo repertoire, opportunities to learn about the musical heritage of various religious denominations, and a chance for young musicians to meet others with similar interests. Basic keyboard proficiency is required, although previous organ study is not necessary. The POE (Advanced) provides intermediate to advanced classes in areas such as organ literature, history, pipe organ construction and design, music theory, improvisation, conducting, and service playing for students who have achieved a high level of success in organ study. The POE (Technical) is a program designed for students who are interested in learning the art and craft of organ building. Scholarship assistance is available; the application deadline is April 15.

Final Cadence
Dr. Wilbur Held
1914 - 2015