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Celebrating 100 Years!

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Improvisation Masterclass
January 2019

"One Spirit, Many Voices"
November 2018

1957 Midwestern Regional Convention

Jon Gillock—Messiaen
April 2018

1919 - 2019
Returning home today from the AGO North Central 2019 Convention, I’ve been reflecting on a wonderful four days filled with great music, good cheer, interesting conversations, new insights, and good friends old and new. It was such a pleasure to be in Milwaukee, as a convention performer, workshop presenter, and attendee.

It is amazing to me that AGO (American Guild of Organists) conventions are planned and executed by volunteers — dedicated people who put many aspects of their professional and personal lives on hold in order to produce these gatherings for their colleagues. Kudos and many thanks to Larry Wheelock, the convention’s coordinator, and to all of the many Milwaukee AGO chapter members and friends, who made this convention unforgettable! Rest, my friends. Job well done.

Jan Kraybill
July 2019

12 (Fri) 2:00 All Flash, No Trash
Nicholas Schmelter, Organ
Tyler Kivel, Piano
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

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

21 (Sun) 2:00 Karen Beaumont, Organ
St. Hedwig’s Church
1702 N. Humboldt
Milwaukee, WI

24 (Wed) 12:15 Ann Lobotzke, Harp
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

August 2019

31 (Wed) 12:15 Daniel Beliavsky, Piano
Yuri Beliavsky, Violin
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

9 (Fri) 12:00 Donna Hryniewicki, Flute
Dave Pierce, Bassoon &
Sheri Masiakowski, Organ
St. John the XXIII Parish
St. Mary Site
551 Johnson St
Port Washington, WI

7 (Wed) 12:15 Donna Hryniewicki, Flute
Dave Pierce, Bassoon &
Sheri Masiakowski, Organ
The Cathedral of St. John the Evangelist
812 N. Jackson St
Milwaukee, WI

2 (Fri) 12:00 In the Trenches
Tim Handle, Organ
St. John the XXIII Parish
St. Mary Site
551 Johnson St
Port Washington, WI

13 (Tues) 7:30 Kraig Windschitl, Organ
Church of the Gesu
1145 W. Wisconsin Ave
Milwaukee, WI

14 (Wed) 12:15 Jerod Reetz, Harp
Brian Eggers, Organ
The Cathedral of St. John the Evangelist
812 N. Jackson St.
Milwaukee, WI

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FROM THE KEYBOARD
of Sheri Mosiakowski

By the time you read this column we will be officially 100 years old!

MILWAUKEE 100 YEARS AGO
The exact date — May 5, 1919

On May 8th the Milwaukee Chapter was presented with an acknowledgment of our anniversary, a plaque from the Milwaukee County Historical Society.

The results of our annual election. We thank our outgoing Board Members, David Porth and David Bohn. Tim Handle and Gary Wood, congratulations on your re-election to the Milwaukee Chapter—AGO Board. Thanks for continuing your service. Michael Batcho and Roger Meyer, our gratitude to you for your willingness to serve as incoming members.

NC Regional Convention fever remains at a high. Emails/phone calls flew as program content, volunteers, hospitality, exhibits reached final form. I left for Germany on a Pipedreams Tour on May 20th targeting completion of the convention program book on that day. I’m home from Germany but I wrote some of this column in Dresden and left the book in competent proof-reading hands during my absence. I trust that many of you attended the entire Convention as well as those who were there for a day or two. Chapter member involvement was absolutely essential to our success. Concert artists included: Jan Krzycki, Michael T.C. Hey, Greg Zelek, Jelani Eddington, Lynne Davis, John Behnke (Milwaukee Handbell Ensemble), Chant Claire, Elisa Bickers, and Jillian Gardner. Rave reviews continue to reach my ears.

I wrote the remainder of this column while riding on the tour bus leaving Frauenstein—Gottfried Silbermann’s hometown. That morning we visited Reinhardsgrimma—the Village Church (1731 Silbermann organ, II/16) and all of our organists had the opportunity to play the instrument. Michael Barone finished with the hymn, “Liebeste Jesu” all verses sung in German by tour participants. The highlight of this trip was the Sunday service at Thomaskirche. Taking communion with this congregation and hearing the wonderful choral music in this place will always hold a place in my heart. After the service, organist Ullrich Böhme presented Mendelssohn’s “Sonata VI - Vater unser” and the Bach “Fantasy in G”. I’m working on the Mendelssohn now and tears coursed my face as I listened to Böhme’s performance.

We heard and played numerous Silbermann and Zachary Hildebrandt organs. Hildebrandt apprenticed with Silbermann. Bach evaluated several of the Hildebrandt installations in quite positive terms. The trip included instruments by Schuke, Ladegast, Sauer, Wegscheider, Schulze, Jehmlich, a 1703 Wendt, several Trosts and a Rieger. The Trosts were especially palatable (bad pun) to me. We toured the Jehmlich Organ Workshop in Dresden. The company founded in 1808 is now managed by Ralf Jehmlich (6th generation). He was an articulate, interesting lecturer (in English). The company built two organs using Meissen porcelain for the pipes. The porcelain was sealed and voiced as diapason timbre with a wood slat attached on the inside of the pipe acting as a tuned slide. The firm does allot of restoration work. On a visit to his optometrist Ralf Jehmlich realized that the water technique used to clean eye-glasses could be applied to cleaning the pipes of historic instruments. A very large version of the eye-doctor’s eye-glass cleaning equipment is now in his shop, a safe way to clean the inside of these pipes.

The Altenburg Castle/ Hofkirche sported a 1739 Trost (II/36) where Johann Krebs (famed as the true composer of the Bach 8 Little Preludes and Fugues) was organist. This beautiful facade (prospekt in German) and organ are placed on the side-wall because the royals wanted to keep their private box on the back wall of the church. The sound flow would have been better if the instrument spoke directly down the nave of the church. What a gorgeous instrument!

The internet brings many of these sights and sounds to our homes but it is such a treat to climb to these galleries and share the bench with my musical ancestors. Cost and personal schedules prevent many of us from taking such trips. I was delighted to manage this trip and hope that physical challenges will not keep me from making a few more of these journeys. Meanwhile I share what I can with you and hope that my commentary brings you a bit of the joy I experience.

May your summer be blest until we meet again — auf wiedersehen bis später!

Sheri
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The Milwaukee Organ Book
Fr. Tom Lijewski

The idea for a book like this began in 2011 at a music sharing event at Fox Point Lutheran Church. Various members played their favorite organ pieces. One member, Gene Traas, played his own “Trumpet Tune in G” for the group. He was asked whether it was published. He said no it was not. That was the seed of this effort. Were there other members who had unpublished works that might be of interest to the rest of the chapter?

In May 2011, this subject was raised at the annual meeting of the chapter. This is when a volunteer was called to see this project through to completion. I was that volunteer. I did not know all the details of a published organ book would involve. I soon found out. Here are the “highlights” of the work. First, copy-right issues were number one. Who owns the copy-right to each composition? That sounds easy but when music was submitted, pieces came from living and deceased authors. After much discussion, it was decided that the chapter would own the rights to the finished book. The second and final question was, do we include all submitted music, or make a judgment on each piece? It was decided that all submitted organ pieces would be included. As it turned out, a total of 19 individual pieces were submitted. The composers are: Eugene Walkiewicz, Arthur Bergman, Dr. David Bohn, John Leicht, John B. Singenberger, Roger Meyer, Wallace M. Cheatham, Larry Wheelock, Carol L. Peterson, Otto A. Singenberger, Stephen Rohde, and Gene Traas. Once the music was submitted, it took three years to bring everything together and send the final product to the on-line publisher.

One big problem with a project like this is a proof-reading for typos and sharps and flats missing or in the wrong place. One piece had an ending that was unplayable. So in this, you as a player must make some adjustments to the printed score. In the finished book there is a page of “Thank-you’s” for the help people were generous in helping me bring this project to completion. As I said in the preface, “Many people working together as one can accomplish great things.”

+++Karen Beaumont+++  
++experienced++  
Organ Recitalist  
Church Musician  
Organ Teacher  
++available for++  
Recitals, Service Playing,  
Organ Lessons  

http://karenbeaumontorganist.mysite.com  

kmbeaumont@hotmail.com  

414-276-0499 (land line)