

Church Music Notes

Association

Church

Musicians

APRIL 2012

Saturday, April 28: Organ Crawl and ACM Annual Meeting in Beloit

Please join us to explore the organs in Beloit on Saturday, April 28. And please join us for a wonderful lunch and annual meeting at Bushel and Peck's Country Market.

And, please, by April 20, let me know if you are coming to Lunch, so that Jackie can prepare us a nice 3-course meal @ \$15. When you notify me at maxyount@gmail.com, you must please let me (and Jackie) know if you have special dietary needs.

Whom are you going to ride with? Have you figured that out? I know Bruce Bengtson is coming! But come anytime during the day, even if you decide at the last moment, and bring music to play. To facilitate finding us if you come later than the morning gathering time, I am giving the itinerary with the names of the churches and addresses so you can find them on MapQuest. Beloit's solitary zip code is 53511.

WALKING:

10:00am: **First Congregational Church (Rieger-Kloss organ, at right)**

801 Bushnell Street (corner of Church and Bushnell streets)

11:00am: **Eaton Chapel at Beloit College (Aeolean-Skinner organ)**

The college is 700 College Street, but you might as well park at First Con Church or on Church Street. Eaton Chapel is one diagonal block northwest of First Con Church.

11:30am: **River of Life United Methodist Church (Ruffati organ)**

511 Public Avenue (corner of Public Ave. and Pleasant Street, just down the hill from the college and First Con Church)

12:15pm: **Lunch and annual meeting at Bushel and Peck's**

328 State Street (corner of State Street and Grand Avenue)

1:15pm: **Hendricks Center for the Arts, Beloit College (2-rank Olympian organ, Hubbard French double harpsichord and Sutherland Italian harpsichord)**

HC is on the corner of Pleasant Str. and Grand Ave, almost next to River of Life Methodist.

IN CARS TO TWO CHURCHES ON THE WEST SIDE OF THE RIVER

1:45pm: **St. Paul Lutheran Church (Diestelmeier organ)**

617 Saint Lawrence Ave. (corner of St. Lawrence and 8th Street)

2:30pm: **Our Savior's Lutheran Church (Schantz organ)**

749 Bluff Street

Bring all kinds of music; these are normal flexible organs, and the Rieger-Kloss and the Rufati are big and powerful. The Diestelmeier is quite suitable for baroque music. We will plan to finish at 3:00pm, but I am willing to show anybody other things after that—for instance, the 1906 Pilcher that is for sale in First Presbyterian Church. And you may stay and play on the Rieger-Kloss as long as you wish.

PLEASE E-MAIL OR CALL ME!! I AM LOOKING FORWARD TO OUR DAY TOGETHER.

Max Yount, 745 Church Street, Beloit, maxyount@gmail.com, (608) 365-9256



Positions Available

For more listings and listings from previous newsletters, visit our website at www.MadisonAcm.org.

Submissions for job postings should be made to linda.warren@tds.net and ACM@MadisonACM.org.

Part-time organist. Person must be available 1st and 3rd Sunday and every other 5th Sunday of the month for 9:00am worship service. Additional services as needed for holidays, funerals, weddings. Send resume to East Koshkonong Lutheran Church, 454 East Church Road, Cambridge, 53523. Call (608) 423-3017 with questions.

Primary organist wanted for Bethlehem Lutheran Church Sun Prairie, WI. Organ skills for Lutheran church. Two services per Sunday. Contact Pastor Brandt at Bethlehem Lutheran Church pastorbrandt@bethlehemlc.org and /or 608-837-7446.

Upcoming Events

Tuesday, April 17: The 20th Annual Youth Music Festival will be held at Sinsinawa Mound. Students grades 3-8 are offered an opportunity to participate in an afternoon clinic and perform a concert at 7:00pm in Queen of the Rosary Chapel under the direction of guest clinician Marcia Russell. She teaches general music and choir at Platteville Middle School, Platteville, WI, and directs choirs with the Platteville Children's Choir, Platteville, and Madison Youth Choirs, Madison, WI. The concert is open to the public with an admission fee of \$5 for adults. Students are free. For information, contact Sister Marie Juan Maney, OP, at (608) 748-4411, ext. 807.

Wednesday, April 18, 7:00pm: Presentation by Renee Bondi, a talented singer who taught high school choir until an unusual accident left her paralyzed. She now travels the country and talks to youth and people of all ages about life from a different perspective. "CPR for Life" deals with choices, prayer, and responsibility. Tickets are available by calling (608) 748-4411, ext. 811, Monday through Friday, 8:00am-4:00pm or ordering online at www.sinsinawa.org/moundcenter.

Friday, April 20, 8:00pm: The UW Choral Union and Symphony Orchestra will perform Verdi's "Requiem" at Overture Hall in Madison. Beverly Taylor will conduct the 175-voice chorus and full orchestra with soloists. Tickets are available at \$25/20/15/10 through the Overture Center box office, (608) 258-4141. This will be the first performance of the work by Choral Union since May 1999, when it was performed in the Stock Pavilion.



(photo at right is by Jack Burns)

Sunday, May 6, 3:00pm: Madison Area Concert Handbells (MACH) returns to Sinsinawa Mound for their spring concert, "Ringling in the Hits." They perform with over six octaves of handbells and seven octaves of handchimes—thought to be the largest assemblage of such instruments in Wisconsin. Join MACH with Music Director Mark Bloedow for a fun afternoon of great music featuring classical hits like Pachelbel's Canon in D, beloved inspirational songs and hymns including Amazing Grace, and pop songs from the past and present such as Rock around the Clock and Enya's Sail Away. Tickets are \$10 in advance or \$15 the day of the show. Call Guest Services for more information at (608) 748-4411. For more information on these and other activities at the Mound, visit our website at www.sinsinawa.org/moundcenter. Sinsinawa Mound, the Motherhouse for the Sinsinawa Dominican Sisters, is located in southwest Wisconsin on County Road Z, off Highway 11, about five miles northeast of Dubuque.

**Church Music Notes is the newsletter of the
Association of Church Musicians, Madison Chapters of Choristers**

Keep in Touch...



Send submissions for

Church Music Notes to:

Linda Warren

P.O. Box 45765, Madison, WI 53744-5765

or by e-mail to linda.warren@tds.net

Deadline for newsletter submissions is April 15 for the
May 2012 issue.

Other correspondence should be sent to:
ACM, P. O. Box 5321, Madison, WI 53705

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and registrars**

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Carillonneur Richard Tappa remembered

The world of active carillonneurs in the country or even internationally is small enough that we often know quite a bit about each other personally, like an extended family. But sometimes one learns unexpected information, thanks to the internet. Via the online obituary of carillonneur Richard Tappa from Austin College in Sherman, Texas, about 60 miles north of Dallas, I learned he had Wisconsin roots. Born in Kenosha in 1932, he received his bachelor's degree in music education from UW-Madison in 1954, studying organ with both Irene Eastman and Paul Jones. In 1955 he got married at the First Methodist Church in Monroe, and after graduate study and teaching positions elsewhere, became college organist at Austin College in 1964, where Wynne Chapel had acquired an Aeolian-Skinner organ in 1963 (the small carillon of the chapel arrived in 1967). He retired in 1997 and died in Sherman in December 2011. (submitted by Lyle Anderson)

News from the Scholarship Committee

At its February meeting, the Scholarship Committee furthered its discussion of investment alternatives by meeting with a representative from a local investment group. The Committee is responsible for the administration and care of the Ruth Pilger Andrews funds. As such, we will continue to conduct more research over the next few months with the goal of reaching an investment option by late summer.

An application form is being developed for individuals to request assistance from the fund. The form will be available for attendees at the Pedal, Pipes, and Pizza event March 24. We plan to have a copy of the form in the May newsletter and for posting on the ACM website.

As always, please let us know if you have any suggestions.

The Scholarship Committee

John Daane – 325-2821

Linda Krueger – 270-6750, lkrueger@molconline.org

Julie Shipe McClain – 938-2008, juliesm@uwalumni.com

Bruce Bengtson, ACM President, ex-officio member

John Krueger, ACM Treasurer, ex-officio member



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APRIL 2012 — VOLUME 29, ISSUE 8

Earlier this year, the new ACM 2012 Directory was mailed out to those listed as a church's contact person, and to AGO members. We have extra copies of the Directory, so if you would like a copy mailed to you, please e-mail Linda Warren at linda.warren@tds.net. And remember, the current Directory is also now on the ACM website in the Member's Section.

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Association of Church Musicians,
Positions Open, Membership and
Upcoming Program Highlights,
visit our website at
www.MadisonAcm.org

REVIEW—March 12 Masterclass with visiting artist Nathan Laube, at St. Stephen's Lutheran Church, Monona, WI, submitted by Max Yount.

I arrived early for the masterclass and explored the spaces St. Stephen's Church, which showed not only a lovely building, but also the home of vibrant life. The enclosed courtyard looked inviting for summer weather to come; the Fireside Room, with its keyboard and stored choir acolyte robes, spoke of regular music preparation; and the main lobby displayed tables of attractive wares and interesting literature. I became engrossed in a book by one who thinks he has discovered Noah's ark/arc, but was diverted briefly as I had the pleasure to meet Alex Whitaker, the organist, who came through the lobby and greeted me. Returning to the ark/arc plotline I was at the point where remains of a human-constructed arc, high enough to escape high water but low enough to sustain life (and that Noah might have transported all those animals to this arc in his boat –or something like that) when Professor Chappy Stowe walked in and greeted me warmly, thus drawing my attention to some great organ music; and I never got to the punch line concerning the ark/arc.

As I entered the sanctuary, getting a closer look at the impressive Parsons-Rosales organ there, Mr. Laube was chatting warmly with those who were gathering—about 20 of us. Since we were all in place some minutes early, Mr. Laube went to the organ and played the fugue of Bach's great *Passacaglia and Fugue*—a very articulated and muscular performance—and very different in approach from what he stressed in the all-French music that the participants were to play. Mr. Laube spoke at length about this difference, and displayed great knowledge of style, literature and organ registration, impressing us all; and he was able to play, either from memory, or accurately at sight, any music that he wished to evoke, as he worked with the three participants.

Robert Eversman, organist at Heritage Congregational Church and student of Dr. Chappy Stowe, began the working part of the evening, playing the opening portions César Franck's *Prelude, Fugue and Variation*. In the prelude Mr. Laube worked extensively with body arm/wrist movement in shaping the phrases and lifting from the keys. This seemed like good piano-playing technique in expressive playing. (Mr. Laube commented on the presence of piano technique in 19th and 20th-century French organ playing, implying, I seemed to suspect, a difference from earlier Baroque technique—although he didn't say precisely so.) At times I closed my eyes to see if the gestures produced the necessary timing to bring about the desired expressiveness, especially since emphasized notes were constantly slurred into; sometimes I was convinced; sometimes not. Most compelling I found was Mr. Laube's coaching of the transition into the fugue, with its two questions and extended answer. The message was most compelling when Mr. Laube played it. In registration matters, his discussion of the French *Montre* in contrast to the more hefty Germanic *Principal* was instructive, and his registrational adjustment was convincing.

Brief work on the fugue brought instruction from Mr. Laube on Franck's economic use of common material in the composition, and, inevitably, the proper arm/wrist movement to properly bring out the gestures.

A very talented high school senior from Green Bay, Don Verkuilen was the next participant, playing the beautiful chorale movement from *Widor's Symphonie Romane*. He is a very expressive player; Mr. Laube commented on that fact, but worked with Mr. Verkuilen to limit gesture where the music is calm and objective, and at one point to avoid sinking the body into a phrase that begins calmly. In short, Mr. Verkuilen possesses tremendous technical facility and expressive feeling—a talent that will benefit from the best of training as he goes off to higher education and beyond. Mr. Laube played much of the movement himself, perhaps a little too much for the benefit of the eager student, but he was certainly impressive in doing so. At one point, after commenting that Widor had attended the premier of *Tristan und Isolde* and absorbed Wagner's influence, he played several phrases from the first movement—whether by memory or playing accurately from the score, I failed to notice. Either way, he impressed.

Brian Gurley, of St. Christopher Parish in Verona, and student of Professor Chappy Stowe, was the final participant, offering Duruflé's *Variations on Veni, Creator Spiritus*. I think we got through the entire composition; Mr. Laube was immediately insightful in pointing out the registrational difference between the classically motivated Gonzales sound of Duruflé and Franck's Cavallé-Coll organ. Interestingly, the newer approach also included Mr. Laube's rejection of the hefty *Principal* as not fulfilling the mission of the French *Montre*. The composition opens *plein jeux*, and as Mr. Laube demonstrated the tradition of the of the *plein jeux* in its classical transparency, he played a bit of the opening of the Kyrie of Couperin's *Mass for Convents*. I found the connection stunning. Mr. Gurley played very well, and he was a willing sport for extensive coaching in the second movement in which the melodies must be delicately balanced over the velvety—and technically demanding—accompaniment with the *celestes* stops. In the climactic finale, Mr. Laube demonstrated some fireball attack/release techniques.

Although it might be said the Mr. Laube played a little too much when the student should have been playing, I was grateful to hear him because I was not able to attend his concert on Tuesday evening. He is indeed an artist to watch.



Photo: left to right are Brian Gurley, Nathan Laube, Don Verkuilen, and Robert Eversman.

MUSICA MAXIMA at FIRST CONGREGATIONAL CHURCH, BELOIT

First Congregational Church, 801 Bushnell Street, Beloit WI 53511, invites you to the final two concerts of the MUSICA MAXIMA series 2011-2012. The concert on Sunday, April 15, at 3:00pm, will be shared by Milwaukee-based pianist, Johanna Yount Baldwin, and Clinton-based organist, Elaine Uffenbeck. The concert on Sunday, May 6, at 3:00pm, will feature David Newman in a solo piano recital, thus closing the season for 2011-2012.

These concerts are free and open to the public, but a freewill offering is taken to help defray expenses for the concerts.

Sunday, April 15, 3:00pm: Johanna Yount Baldwin, who received a master of music degree in piano performance from the UW-Madison, and did extensive post graduate study with Ellsworth Snyder in Madison, has performed many times on the summer concert series of the First Unitarian Society, Madison, and now performs much chamber music and church music in the Milwaukee area. Elaine Uffenbeck has been the Director of Music from many years at Christ Evangelical Lutheran Church, Clinton WI. She received her bachelor of music from Beloit College, studying organ with Max Yount. During her study she gave many outstanding performances of major organ works.

The music which Johanna and Elaine are performing on April 15 should please anyone; Johanna will begin with Haydn's Sonata in F Major, followed by two Songs Without Words of Felix Mendelssohn, and close with a delightful Capriccio in G Major by Haydn. Then Elaine will take the bench at the organ, opening with César Franck's monumental Choral no. 2 in B Minor, followed by three colorful hymn preludes by John Behnke. To close, pulling out all the stops, she will close with the first Fantasia from Czech composer Petre Eben's *Sunday Music*. This brilliant Fantasia has roots in Gregorian chant, but develops to a climax in full 20th-century dynamics.

Sunday, May 6, 3:00pm: David Newman has become familiar to the large audiences who attend his concerts. A formidable pianist, listed in *Who's Who of Keyboard Artists*, he has traditionally closed our MUSICA MAXIMA seasons. This May 6, at 3 pm, he will present a solo recital of Bach's French Suite in G major, Beethoven's Sonata in D major, Opus 28, and Brahms' Variations and Fugue on a Theme of Handel. You can't miss it!

For more information email info@firstcon.org or maxyount@gmail.com. You can telephone (608) 365-9256 and leave a message. Please come enjoy great music!

Do you love early music?

Would you like to learn and play more early music from America?

The Madison Early Music Festival (MEMF) is exploring its North American roots in 2012. During this year of the Presidential election we look back to the early music of our nation, from the early Colonists in the 1600's, the Revolutionary era, all the way to the Civil War. The music of Canada from Cape Breton and Acadia will also be featured.

Musical compositions brought to the United States and Canada from Europe, musical discoveries from the library of Thomas Jefferson, the traditions of the New England Singing School of William Billings, and the Moravian Loud Bands, will provide a rich tapestry of music from North America, with more colors than red, white, and blue!

MEMF was created to provide an opportunity for musicians, scholars, teachers and early music enthusiasts to gather and exchange information and ideas about Medieval, Renaissance and Baroque music, and to bring acclaimed early music artists to the Midwest to perform in beautiful Madison, Wisconsin.

There are opportunities for everyone, from those who simply enjoy listening to concerts and lectures to early music scholars. Performance opportunities are available for amateurs through professionals. All listeners, singers, players, and dancers are welcome!

For more information, visit madisonearlymusic.org and find us on Facebook! [facebook.com/MadisonEarly](https://www.facebook.com/MadisonEarly)