Before Bach’s Birthday Bash will celebrate the 331st birthday of Johann Sebastian Bach (b. 3/21/1685) and also commemorate the 100th anniversary of the death in 1916 of Max Reger, one of the foremost post-Bach contrapuntal masters. And March 19 is also the anniversary date of Reger’s birth in 1873.

Michael Barone, Pipedreams MPR host, is looking for a few more volunteers to play select works by Bach (and some Reger), including quiet, shorter pieces. As in the past, there will be multiple hour-long free concerts at various venues, this year at some of our tried-and-true venues along Summit Avenue.

9:00 a.m. St. Paul Seminary St. Mary’s Chapel  
2260 Summit Avenue, St. Paul  
https://www.stthomas.edu/spssod/chapel/

10:30 a.m. University of St. Thomas Chapel of St. Thomas Aquinas  
Cleveland and Laurel Aves., St Paul  
http://www.stthomas.edu/music/organs/

1:00 p.m. St. Clement’s Episcopal Church  
901 Portland Ave., St. Paul  
http://www.stcstp.org

2:30 p.m. Unity Unitarian Church  
733 Portland Ave., St. Paul  
http://www.unityunitarian.org

4:00 p.m. House of Hope Presbyterian Church  
797 Summit Avenue, St Paul  
http://www.hohchurch.org

Thanks for your participation! I admit that my selection process will be very subjective, and though I hope to include everyone who responds, there are inevitable limits.

Michael Barone, program overseer, 651-290-1539
Dean’s Column
Paul Westermeyer

Widor and Further Thoughts
The Widor festival we just experienced, as many of you know, was quite well-planned and executed. Thanks are due to the Sub-Dean David Jenkins, the Program Committee he chairs, and all those who participated in anything connected with it who made it what it was. Thanks is the first thing I want to say here, on my behalf and on behalf of the TCAGO and the others who benefited from it and spoke appreciatively of it.

Beyond that thanks, the nature of the program itself elicits some further thoughts. The program, with the help of John Near’s expertise, was essentially about the music Widor wrote that was not for the organ or not only for the organ. Organ music was included, but we were introduced to music which many of us had little or no idea about. Some of us knew some of it vaguely, some of us did not know it existed at all, and all of us learned about Widor himself, his music, and the music of the period. If I heard the conversations rightly, opinions vary about the quality of Widor’s whole oeuvre. Or, more accurately, there are a variety of opinions about various pieces, not unlike that variety for pieces of other composers. How we judge the quality and what should or should not be in the repertoire is not what I want to emphasize, though that’s an important conversation. What seems most valuable is what we learned about Widor’s music that helps us with what we may play from it and then leads us a bit further. The second of these points is the focus here.

I don’t know if there are composers of organ music who wrote for other instruments an amount equivalent to Widor’s which would surprise us. However, the breadth of what organists seem propelled to seek out, know about, and work at is surprising. I do not mean to say that this breadth is absent from other musicians. It is not. But it seems harder to remove from organists and does not only refer to Bach, Widor, or other musicians from the past. Organists among us have made me realize this, both little-known and well-known ones.

I have had some wonderful and knowledgeable violin, piano, and voice teachers. But what has always struck me is that organ teachers who were equally able teachers of technique have been characterized by an added dimension of breadth. I suppose this may be just my experience, but I doubt it. It also seems to characterize organists who as classroom teachers know a lot about many topics. Organists seem constantly driven to historical and contemporaneous musical excursions beyond organ music, they are forever running together various likely and unlikely themes from various sources in polyphonic or homophonic juxtapositions where one theme may be skillfully hidden, and they often know about the whole musical waterfront.

Here is where this leads. A large body of not so visible music and thought stands behind all music and may especially characterize organ music. This is probably no different today from what it has been in the past, but its potential for tension is heightened when the popular is valued at the expense of all the rest. What organists contribute to our common life does not only live at a popular level. What organists contribute gives us a depth and breadth that goes beyond the popular and beyond organ music itself. It stimulates conversations, lectures, and educational ventures about other music and other topics near and beyond the organ.

Two examples were evident at our mid-winter January tune-up. Kim Kasling provided a historical overview of organs in Central Minnesota which were largely influenced by the work of the Benedictines, but his comments alluded to a historical and cultural breadth behind those organs. Anita Smisek worked out from Czech and Czech/American organ music to a comprehensive spectrum of music and a historical range well beyond the organ.

The “bottom line” is this. The depth of what lies behind the “Widor Toccata” is a symbol for the breadth that lies behind what organists do. This is not absent from other musicians, to be sure, but it seems harder to remove from organists. Be thankful and of good cheer. The human race not only needs, but desires – sometimes consciously, sometimes unconsciously, always for the long haul – the breadth of such support.
2016 Call for Scores – A Reminder
TCAGO has announced a competition for an unpublished, meditative work for solo pipe organ.

This article was originally published in Pipenotes in the November issue. All the necessary information about eligibility and submissions may be found on the tcago website under “Events.”

Alice Parker Leads our Choirs
Saturday, March 5, 4:00 p.m.
Plymouth Congregational Church, Minneapolis
Alice Parker – composer, conductor and teacher – has made choral and vocal music her life’s work. Her arrangements with Robert Shaw of folksongs, hymns and spirituals are part of the repertoire for choruses all around the world. She has been commissioned by choruses and orchestras across this country, made thirteen recordings and, at age 90, continues to compose and conduct.

Join us at Plymouth Church to experience her amazing presence as she conducts the combined choirs of five churches: The Basilica of Saint Mary, Central Lutheran Church, Hennepin Avenue United Methodist Church, Plymouth Congregational Church, and Westminster Presbyterian Church.

Plymouth Congregational Church
1900 Nicollet Ave. (at Franklin), Minneapolis
www.plymouth.org

Brahms’ Requiem Sing
Sunday, March 6, 6:30 p.m.
St. Olaf Catholic Church, Minneapolis
Join the Minnesota Chorale, under the direction of Kathy Saltzman Romey, organist Lynn Trapp, and professional soloists in singing Johannes Brahms’ A German Requiem.

Brahms composed the Requiem, his largest choral work, between 1865 and 1868 as a work of consolation for those left behind. In this performance, the 2001 Lively-Fulcher pipe organ at St. Olaf will be the entire orchestra.

Bring your own score or borrow one at the event. Come to sing-a-long or just come to listen.

Freewill offering will be taken. Reception follows.

Free parking in the Energy Center Ramp at 9th Street and 3rd Avenue.

St. Olaf Catholic Church
215 South Eighth Street, Minneapolis
http://saintolaf.org/

Music with a Mission:
Chamber Music by Candlelight
Sunday, March 13, 4:00 p.m.
First Presbyterian Church, Stillwater
You are invited to attend the second Music With a Mission Concert: Chamber Music by Candlelight at First Presbyterian Church. The program features beautiful music written for two violins, cello, flute, organ, and piano.

The sanctuary will be transformed by candlelight and music will range from exciting contemporary works by Craig Phillips to the soulful music of Piazzolla, a transcription of Bach’s Brandenburg Concerto No. 2 in F, and church sonatas by Mozart.

The premiere of a beloved hymn arranged for the chamber musicians and congregation will conclude the concert.
A free will offering will be taken to benefit the Northside Women's Space founded by Kwaanza Community Church in Minneapolis.

This concert by women and for women will be performed by First Presbyterian members Sue Boeve (flute), Joan Molloy and Elizabeth York (violins); frequent guest musician at First Presbyterian, Solvay Peterson (cello); and First Presbyterian organist, Laura Edman (organ and piano).

First Presbyterian Church
6201 Osgood Avenue North, Stillwater
http://www.fpc-stillwater.org

**Upcoming Organ Concerts**

A number of events are listed here as “alerts.” A more complete article will be published in the appropriate future issue of *Pipenotes.*

- **Clive Driskill-Smith Recital** - April 3
  - University of St. Thomas
  - Chapel of St. Thomas Aquinas, St. Paul

- **Ken Cowan Masterclass** April 9; **Concert** April 10
  - Bethlehem Lutheran Church, Minneapolis

- **Kalle Toivio Recital** - April 17
  - Central Lutheran Church, Minneapolis

- **Stephen Hamilton Concert** - May 8
  - Elim Lutheran Church, Robbinsdale

**VocalEssence Announces 48th Season**

Community Sing with Alice Parker & Ysaye Barnwell, October 15

Bob Chilcott’s *The Voyage,* and *Quilt Songs* - music of five prominent women composers - October 16

*Welcome Christmas,* December 3, 9, 10, 11

*Star of Wonder,* 45-minute family holiday concert - December 10

Community Sing with Melanie DeMore, January 13, 2017

WITNESS: *Underground Railroad,* February 19

Stephen Hough *Miracle Mass,* April 22

¡Cantaré! Community Concerts 2017, May 2

**Wilma Jensen Recital**

Friday, April 8, 7:00 p.m.

**West End United Methodist Church, Nashville TN**

The American Guild of Organists has selected internationally-acclaimed organist, church musician, and teacher Wilma Jensen as the honoree for the 2016 AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception. Complete information can be found online at www.agohq.org/2016-gala.

The celebration will begin at 7:00 p.m. The honoree will perform a free recital featuring works by Vierne, Philip James, Franck, Brahms, Schumann, and Tournemire. Dr. Jensen will be joined by Stephen Seifert in a performance of Conni Ellisor’s *Blackberry Winter,* a concerto for dulcimer and string orchestra, transcribed for organ by the honoree for this occasion. The recital will be followed by a Gala Benefit Reception (advance tickets required) at the Vanderbilt University Club of Nashville.

West End United Methodist Church
2200 West End Avenue, Nashville
Calendar of Events

**March**

Saturday, March 5, 4:00 p.m.
Alice Parker Leads our Choirs
Plymouth Congregational Church
1900 Nicollet Ave, Minneapolis

Sunday, March 6, 4:00 p.m.
Anniversary Concert
Geoff Olson, organist
St. Paul’s United Church of Christ
900 Summit Avenue, St. Paul

Sunday, March 6, 6:30 p.m
Brahms’ *Requiem* Sing
Minnesota Choral
Kathy Saltzman Romey, dir.
Lynn Trapp, organist
St. Olaf Catholic Church
215 South Eighth St., Minneapolis

Sunday, March 13, 4:00 p.m.
*Music with a Mission: Chamber Music by Candlelight*
First Presbyterian Church
6201 Osgood Ave. North, Stillwater

**TCAGO Program Event**
Saturday, March 19, time tba
Bach and Reger Bash
St. Mary’s Chapel, St. Paul Seminary
University of St. Thomas Chapel
St. Clement’s Episcopal Church
Unity Unitarian Church
House of Hope Presbyterian Church

Saturday, March 19, 8:00 p.m.

Sunday, March 20, 4:00 p.m
*Four Saints in Three Acts*
VocalEssence
Goodale Theater
The Cowles Center
528 Hennepin Avenue, Minneapolis

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**April**

Sunday, April 3, 3:00 p.m.
Clive Driskill-Smith Concert
University of St. Thomas Chapel
Cleveland and Laurel Aves., St Paul

**TCAGO Program Event**
Saturday, April 9, 9:30 a.m. – noon
Masterclass with Ken Cowan
Bethlehem Lutheran Church
4100 Lyndale Ave. South, Minneapolis

**TCAGO Program Event**
Sunday, April 10, 4:00 p.m.
Organ concert
Ken Cowan, organist
Bethlehem Lutheran Church
4100 Lyndale Ave. South, Minneapolis

**TCAGO Program Event**
Saturday, April 16, time tba
TCAGO Competition for Young Organists
Bethlehem Lutheran Church
4100 Lyndale Ave. South, Minneapolis

Sunday, April 17, 4:00 p.m.
Kalle Toivio Recital
Central Lutheran Church
333 South 12th Street, Minneapolis

Tuesday, April 26, 8:00 p.m.
*Great Anthems of the Church*
Stephen Hamilton, organist
First Lutheran Church
100 Church Street, Marshall, MN

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lohma004@umn.edu
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**May**

Sunday, May 1
- Deadline for Composition
  - Competition Submissions

TCAGO Program Event
Friday, May 6, 7:30 p.m.
- Members’ Organ Recital – music of Max Reger
  - St. Andrew’s Lutheran Church
    - 900 Stillwater Road, Mahtomedi

Sunday, May 8, 3:00 p.m.
- Stephen Hamilton Concert
  - Elim Lutheran Church
    - 3978 West Broadway, Robbinsdale

Tuesday, May 10, 12:30 p.m.
- Noontime Organ Series
  - Stephen Hamilton, organist
    - Church of Saint Louis, King of France
      - 506 Cedar Street, St. Paul

**June**

Monday, June 13 – Friday June 17
- The Church Musicians Workshop
  - Nashotah House Theological Seminary
    - Nashotah, WI

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Materials may be sent to Merritt Nequette, editor.

Letters to the Editor
Signed Letters to the Editor are always welcome.
Mail letters to Merritt Nequette.

Pipedreams
For a listing of organ events statewide, access the Pipedreams
Organ Calendar. For both on-air and website listings of organ-
related activities, please send information to Michael Barone, or
to Pipedreams Calendar, 480 Cedar St., St. Paul, MN 55101.

MPR
Classical Minnesota Public Radio encourages you to enter your
classical music performance events in the MPR online calendar.

On the top bar of the general MPR web page, click on
“Events,” then “Events Calendar,” then “Classical Music.” However,
if you find yourself on the Classical MPR main page, click on
“More,” then “Events,” then “Classical Music.”

In either case, once on the page that lists Classical Music
Events, if you wish to add your own upcoming activity, under
the headline for “Calendar Events Home” at the top of the page
you should find an additional prompt for “Submit Event.” Fill in
all appropriate boxes (and check to see if your venue is already
logged into the system, which might save you some time).

Note that this MPR Calendar information will reach a differ-
tent audience than that submitted to Barone for posting on the
TCAGO/Pipedreams calendar pages. Both are free, the one a self-
service feature and a separate vehicle by which you can let people
(including the Classical MPR program hosts) know about your
classical music concerts.

By all means, continue to send information directly to
Michael Barone too!!

We also encourage you to regularly request organ selections
on the “Friday Favorites” show with Steven Staruch. Encourage
and promote the inclusion of more organ music in MPR’s pro-
gramming!