



Fanfare: American Guild of Organists, Indianapolis 2021-2022

AGO

September 1, 2021

Next deadline: September 17, 2021

AGO September 2021 Event

While the opening picnic for **September 10th** has been canceled due to Covid, we still have an in-person event for our new chapter members on **Saturday, September 11th!** The chapter is hosting an organ crawl featuring the organs of **Trinity Episcopal Church, Northminster Presbyterian Church, St. Luke's Methodist Church, and Christ Church Cathedral.**

Our plan is to meet at **Trinity Episcopal Church, 3243 N. Meridian St., Indianapolis 46208** at **9:40 AM** and carpool to each venue. The itinerary is as follows:
9:45 – 10:45: Trinity Episcopal Church, **Michael Messina**, host.
11-12: Northminster Presbyterian, **Marko Petričić**, host
12:15: lunch at St. Luke's Methodist (Jimmy John's food will be provided), followed by organ crawl at 1:15-2:15, **Michael Conley**, host.
2:45-3:45: Christ Church Cathedral, **Chris Caruso-Lynch**, host

To keep our group to a reasonable size, please RSVP if you are new to the Indy chapter within the last three years, as this event will give a chance for our new members to see some of the fine organs of Indianapolis.

Transportation can be arranged, especially for interested Bloomington members.

Please RSVP by Tuesday, September 7th to <mailto:shayla.vanhal@gmail.com>. Looking forward to a chance to meet our new members and to showcase some excellent instruments of our city!

Indianapolis AGO Programs for 2021-2022

Friday, September 10: Picnic at 6 PM has been canceled due to Covid.

Saturday, September 11, 9:40 AM: organ crawl for new members, meet at Trinity Episcopal Church, 3243 N. Meridian St., and carpool to each venue. (See Page 1.)

Saturday, October 9, 9:30 AM: Breakfast and Reformation-themed program, Northminster Presbyterian Church, 1660 Kessler Blvd. East Drive, Indianapolis; **Christopher Caruso-Lynch**, choral music; **Dawn Waddell**, Augsburg Reformation organ collection; **Shayla Van Hal**, Reformation hymns.

Saturday, November 13, 2021, 10:30 AM: Fundraising presentation, **Michael Pettry**, on Zoom.

Friday, January 7: Annual Epiphany Party.

February 11 or 12: Members' recital, minority and women composers. Short commentary by **Stephen Price** and **Shayla Van Hal**.

February 25-26: Collaboration with Indiana University,Jacobs School of Music, **Alan Morrison** masterclass: St. Paul's Episcopal Church, Indianapolis.

March: Indianapolis Pipe Organ Festival, **Matt Gerhard**.

April 8 or 9: Indy Orgelkit presentation, **Dr. Darrell Bailey**, IUPUI, and **Dr. Mark Herris**, Calvary United Methodist Church.

Sunday, May 15, 3 PM: Installation Service, St. Luke's Catholic Church, **Rev. Robert Schilling**, Indy AGO chaplain, **Tom Nichols**, host and organist.

Organ For Sale

C.B. Fisk, Opus 67 (Two manuals & pedal/23 voices, built in 1976, in excellent condition), currently in Central Christian Church, Huntington, is now for sale. For more information, contact **Carl Klein** at <mailto:carlklein@cbfisk.com>or call **978-283-1909**. Info on organ: <http://cbfisk.com/opus/opus-67/>

From the Dean's Bench

Dear Friends and Colleagues,

Welcome to the September 2021 edition of *Fanfare*. My name is **Stephen Price**, your new Dean following my predecessor, **Travis Person**. I served as Sub Dean for the previous two years and have enjoyed getting to know members of the chapter. Welcome to our new Sub dean, **Shayla Van Hal**, a doctoral student at Indiana University who has been working hard to organize the chapter's events for the upcoming year. Programs include opportunities to connect with other members, learning about fundraising, promoting women and minority composers, and presentations and concerts by our members and guest artists.

Susan Raccoli (newsletter editor) continues to do excellent work gathering details for the *Fanfare*. **Nicholas Fennig** (registrar) kept all of us abreast with various events throughout the summer and welcomed new and returning members to the chapter's roster. **Paul Guyer** (website designer) has done a beautiful job updating our website. Please visit the page by visiting the link: <https://www.indyago.org/>. Thanks to the **Rev. Robert Schilling** (chaplain), **Craig Stoops** (treasurer), our executive committee, **Michael Bennett, Jerry Hall, Jordan Lewis, Hector Salcedo, Gayle Saber, Jacob Taylor, and Mary Ragna Yetter** for their continued attentiveness and support of the chapter.

The AGO National Council's new initiative, *The Year of the Young Organist*, has brought several new members to our chapter, and we look forward to learning about all of you! Visit the link for more information about offerings throughout the year. https://www.yearoftheyoungorganist.com/?fbclid=IwAR3yNGB_8GlrEoNwcZnTj5KDfJeEgVe5p73iWcGcxYKdioqEo9KJYXYfA4

Please note that meetings have moved to Saturday mornings. See you there!

Stephen



Positions Available

Position: Director of Music, part-time

Church: Christ Lutheran Church - Zionsville, 600 North Ford Rd., Zionsville IN 46077

Phone: 404-694-2703

Service: Sunday, 10:30 AM **Choir rehearsal:** Wednesday, 6:45 - 8 PM

Instruments: Allen digital Computer Organ, Young Chang piano

Contact: Pastor Wesley Smith, 404-692-2703,

<mailto:pastor@clcziionsville.org>

Position: Organist, part-time

Church: St. Mark's United Methodist Church, 4780 East 126th Street, Carmel IN 46033

Phone: 317-846-4912

Services: Sunday, 8:15 AM and 11 AM.

Choir rehearsal: Wednesday, 7:30 PM

Instruments: Allen Renaissance Electronic Organ, 3 manuals, Steinway grand piano

Contact: Gary Bollier, **317-716-1960**, gborrillier@outlook.com

or Eric DeForest, 859-391-8541, <mailto:edeforest@stmarkscarmel.org>

Position: Organist, part-time

Church: Christ Lutheran Church of Irvington, 345 N. Kitley Ave., Indianapolis 46219

Phone: 317-357-8596

Service: Sunday, 10:30 AM

Instruments: Organ made by Goulding & Wood; Yamaha upright piano

Contact: Rev. Dr. Nicholas Fuller, 317-325-8286, <mailto:nicholasm.fuller@gmail.com>

In addition to needing substitute organists, the church would be interested in providing an opportunity for a student or new organist who wants to learn by playing in a church on a regular basis. The pastor has a friend who is willing to teach on site.

Substitutes are needed for some Sundays in September and October.

Position: Organist/Accompanist

Church: Hopewell Presbyterian Church, 548 West 100 North, Franklin, IN 46176

Phone: 317-736-6829

Service: Sunday, 10:30 AM

Choir: Rehearsal, Thursday, 7 - 8:15 PM, and briefly before service

Instruments: Möller pipe organ, Pramberger grand piano

Contact: <mailto:music@hopewellpc.org>

Events in the Community

Friday, September 10, 7:30 PM, St. John's Episcopal Church, 600 Ferry St., Lafayette, IN 47901, Richard Elliott, principal organist, Mormon Tabernacle, organ recital on 2019 Quimby Organ, 765-742-4079, ext. 104.

Sunday, September 12, 2:30 PM, Warren Performing Arts Center, 9500 E. 16th St., Indianapolis 46229, Pierre Fracalanza, organ concert on the 3-manual Barton organ that was originally in the downtown Indiana Theatre. A BBQ and classic car show at 12 noon will precede the concert. Tickets: through CIC-ATOS, **Mike Rolfe**, 317-496-6787.

Sunday, September 26, 3 PM, Kokomo Zion United Methodist Church, 5051 E. 400 N., Kokomo, IN 46901, The Beauty of Bach, Matt Gerhard, organist, 5th concert in 10th anniversary series, program features organ works and transcriptions of **Bach** works.

Friday, October 1, 7 PM, Northminster Presbyterian Church, 1660 Kessler Blvd., East Drive, Dedication concert for new Fisk organ, Opus 154, **Marko Petričić** and **Frank Boles**, organists, the Northminster Chancel Choir, and instrumentalists, as part of Northminster's Arts Series, Sound and Spirit.

Sunday, October 3, 4 PM, Indiana University, Cox Arboretum, Arthur R. Metz Bicentennial Grand Carillon Inaugural Concert, Geert d'Hollander, guest artist.

Saturday, October 9, 9:30 AM, AGO Breakfast and Reformation-themed program, Northminster Presbyterian Church, 1660 Kessler Blvd. East Drive, Indianapolis; Christopher Caruso-Lynch, choral music; **Dawn Waddell**, Augsburg Reformation organ collection; **Shayla Van Hal**, Reformation hymns.

Friday, November 12, 7 PM, Northminster Presbyterian Church, Dr. Marko Petričić demonstrates the flexibility, beauty and power of Northminster's new (2020) Fisk pipe organ, Opus 154.

Saturday, November 13, 2021, 10:30 AM, Fundraising presentation, Michael Pettry.

Sunday, November 14, 4 PM, Auer Hall, Indiana University, Tribute to Dean Emeritus Charles Webb.

New Fisk Organ at Northminster Presbyterian

While not a large organ (19 stops, 26 ranks), C.B. Fisk Opus 154 fulfills all of its functions superbly in our remodeled and acoustically improved chancel space. The vocal tone of the 8' Prestant on the Great sings beautifully throughout its entire range. The 4' principal blends well into the principal chorus, but also acts as a solo stop that is not overly assertive. The principal chorus with the mixture fills the room but does not overwhelm in its intensity. The Spire Flute is the most versatile stop on the instrument, as it can act as a soft solo stop, continuo stop, and the fundamental support of the full organ. Schnitger-style reeds on the Great and Pedal are wonderful for congregational singing, and the variety of solo repertoire. The Swell division is enclosed front-to-back, and this provides an enormous dynamic expression. Cavaillé-Coll-inspired flutes and Hautbois in the Swell complete the tonal design of this organ. The bewitching beauty of the Celeste is accompanied by the harmonically rich and gentle Chimney Flute and the surprisingly effective Violin Diapason. The Cornet décomposé with the Nasard and Tierce provides a variety of solo stop combinations. The pandemic has been challenging for everyone, but accompanying a quartet of singers and playing service music for virtual-service recordings has been a rewarding experience even without using the full potential of Opus 154. As the world gradually shifts back to normal, we look forward to resuming live in-person music making, as we welcome everyone to see and hear this marvelous organ in person!

Marko Petričić, D. M. A. Music Associate-Organist, Northminster Presbyterian Church

This organ is featured in the September 2021 issue of *The American Organist* on the cover and on pages 28-31.

Photos: <https://www.dropbox.com/sh/bvitd4rgb2s3yw6/AABgoFLyPmk0zrvbS4oddVINa?dl=0>

Note to Indy Chapter AGO members: some of you indicated on your ONCARD registration that you would prefer to receive Fanfare, our monthly newsletter, via snail mail instead of e-mail. Unfortunately, we do not offer that option. We send the newsletter via snail mail **only** to people without computers and e-mail.

Mary Ellen Burgomaster

Interviewed by Nick Fennig

July 19, 2021

Nick: Can you tell us about some influential mentors, teachers and educational experiences that you've had?

Mary Ellen: I would say one of the most important teachers for me, of course, was **Karl Richter** and that was like a dream come true. I never thought that I would be going abroad for a second time to study in Munich with Richter. It was a great experience. Prior to that, I was in Vienna for six months, and I studied with **Alois Forer**, who was the organist for the Vienna Boys' Choir in the Hofburg in Vienna. It was an interesting experience because I was in the music academy there. It wasn't the same as the one-on-one experience with Richter. With Forer, all of the students were around you when you played.

N: Like a studio class...

ME: Yes. But, they were all older than I was. I was only 19 and I didn't speak German. Forer was very strict. I don't know why, but he had me learning a **Franck** piece and it was very "cut and dry." Richter was a genius at allowing his students to go forward as much as they could – pushing them – and saying do this, learn this prelude and fugue, and I'll come back in two hours. Have it memorized (!) He had us transposing the Orgelbüchlein, up and down, and reading it, not playing it by ear. Richter was also much more emotional in his playing. Of course, he was accused of being a romantic, but it was so inspiring to study with him. Singing under him in the **Bach** Choir, too, was just great. I mean, it was as if you were in a suspended state! As far as some of my earlier teachers go, at Immaculate Heart College, which was a Catholic women's college in Hollywood (CA), I studied with **Jim Vail**, who later became the head of the choral department at USC (University of Southern California) and the School of Church Music. I had him for a year and a half at IHC and then he went on sabbatical and that's when I went to Vienna for a semester. When I came back, I studied with **Leslie Spellman** from the University of Redlands. Since I was the only organ student at Immaculate Heart, they wanted me to have the best that I could have, given the situation. And then, after Richter, when I came back to LA, I studied with **Irene Robertson**, who was the head of the organ department at USC – I was working on my master's. And I also studied with **Clarence Mader**, who had been an organist at Immanuel Presbyterian on Wilshire Blvd., as well as on the faculty of Occidental College.

N: So, Europe and LA!

ME: Coming from a women's college, no one ever told me I couldn't do something because I was a woman. I didn't have a clue that I was going into a man's

world. After being in Europe, my first organ position was assistant organist at All Saints Episcopal Church in Beverly Hills. The organist, **Owen Brady**, auditioned me and said, “You play like a man. You’re hired!” My very early piano teacher (I was 5 years old) was at Immaculate Heart College, and he was from Vienna. He was still there when I was studying organ as an undergraduate. As a senior, I remember I didn’t expect to get the fellowship to Germany, and when I got the phone call, I was preparing for my final recital and they called me back stage and I started to cry. I thought, this is what I want, and I don’t want to get married, and I want to do this. And I ran right away upstairs to tell **Dr. [Franz] Darvas** and he was crying and I was crying. Both European experiences were catalysts for the rest of my life: being exposed to all of the music and being a participant; learning about yourself and who you are in the musical world; who and what you can be or do, given your talents.

N: I know you and **Fred [Burgomaster]** met in Germany and then reconnected in California.

ME: Yes.

N: You’ve been working side-by-side with him for all these years. What do you want to talk about as far as that relationship and influence on each other musically, and careerwise?

ME: Maybe even from the beginning, we were just friends and were so much into what we were doing and the experience, as well as everything Europe had to offer. One of the things that always struck me was that he was very honest. But I was honest with him, too. I think we balance each other, because he is more of an introvert and I’m more of an extrovert. In our professional relationship, we have a mutual respect.

N: You not only played at First Congregational here in Indianapolis, you [also] taught. Tell me about the various things [that made up] your career here in Indy. Because you moved here in ’77.

ME: And for the first time in my life, I didn’t have a regular job! I subbed that first year. Then I auditioned at First Congregational, and I was there from ’78 until 2007-08. I did everything you do as a church musician. I love having the challenges and my mottos [include] “Never take no for an answer;” “Where there’s a will, there’s a way;” “Ask anybody anything as long as you respect their right to say no.” **Tim Needler** helped me with that one! In the Congregational Church, [I did] a lot of education. When the new hymnal came out (*The New Century Hymnal*, published 1995 for the United Church of Christ), I did a lot of workshops around Indiana on the new hymnal and I loved doing that. And I loved mentoring the young kids. I would usually get students from Butler to be my soloists. And if they had associates or teachers, I would invite them to come and participate with special music. I was lucky, as the organ was a fine instrument and it was

perfectly located for choir and congregational support. I wanted to challenge [the choir]. I didn't have anything to prove, but wanted to have integrity with what I did and I wanted them to feel good about what they were doing, and, of course, why they were doing it. And it was the same way when even early on in Buffalo at Lafayette Avenue Presbyterian Church, they wanted me to do—this was 1970-1971—a contemporary service. This was at the very beginning, you know, **Avery** and **Marsh**, and they wanted me to do it right away. And I said no. I said I wanted to put a lot of thought into it, I wanted to have time, and I wanted it to have integrity. I remember one of the first contemporary collections that came out was written by a woman composer.

N: Well, you introduced me to some of those women composers. Tell me a little more about your focus on women composers through the years.

ME: I taught at Broad Ripple High School [in Indianapolis] for seven years. It was four days a week, while I was at First Congregational, and doing all the volunteer work at Christ Church Cathedral, as well as being a mother, and teaching piano and organ! When I was teaching at Broad Ripple, we would create an opera—I love opera. There was a writer at Broad Ripple, who wrote a lot of teen books, **Barbara Shoup**. I had a group of students in a music history class, and I would ask them to come up with an idea for a story for an opera. Initially they did a version based on fairy tales. Barbara would then come in and work with them on the libretto. And then the group that wanted to be the composers and performers would go to work on composing the elements of the opera. There were of course others who were the opera company—the promoters, the organization, the publicity. When the music was ready, we would have auditions for the different roles. Students realized it didn't matter what color you were or where you came from, they recognized when somebody had real talent. There was one girl, **Elyria Kemp**, who was a pianist, and one time she raised her hand and asked, "Mrs. B—why don't we ever do any black composers?" and I just kind of took my breath in and said, "You know, Elyria? I never learned anything about black composers. I know there are black composers. How would you like to do a report on black composers?" and so she did. She [now] works for ASCAP in New Orleans. After Broad Ripple and when I came home from a sabbatical, I got a phone call from **Darryl Bailey** (IUPUI) who is in the Guild, and he said, "I want to start a new class this semester. How would you like to teach a course on women in music?" And immediately, I thought, I haven't known that many, so this will be a great challenge, and I taught there 15 years, part-time.

N: **Florence Price** wrote some stuff for organ. I hear her stuff on the radio—major symphony orchestras playing [her music]. It sounds like it is still being discovered and explored.

ME: **Jeanne Demessieux**—every time we went to Europe on our sabbaticals,

we would spend hours in music stores. I remember in Vienna, I was just appalled that THE music store in Vienna did not include very many women composers on their music shelves. Italy had quite a few. Nuns were always making their own music. Look at **Hildegard von Bingen**.

N: With the teaching that you did, as far as the AGO Guild, you worked on the PipeWorks project. Can you talk a little about that? Did you start that, the local chapter?

ME: I was the sub-dean and I always loved to link and engage people. We found out that there was a woman in Washington who had written a curriculum for introducing the organ to young people. It was very basic and geared to young children. We adapted it, and **Addie Yoder** and **Carole Wills** and several other Guild members were involved as presenters, etc.. The biggest thing we had to do (and again “never take no for an answer”) was talk to the school principals. We tried to put feelers out there for people who would support something like this. Sometimes you had to coax the teachers and they ended up really having fun. And the fact that in addition to music, it also involved the children in science, history and math. PipeWorks evolved and we got the little instrument which was really neat because then the kids could actually have a hands-on experience.

N: You’ve been retired now for 14 years. What’s your inspiration? How are the arts present in your life today?

ME: Enjoying music-listening and music-making. We went to a wonderful concert at Ravinia in Chicago for my birthday, hearing **Garrick Ohlsson** in a solo recital of **Brahms** piano pieces. I’ve been subbing all along. I still feel that whatever denomination that I’m playing in, that it’s a prayer. I also love being a docent at the Indianapolis Museum of Art. Also, being able to travel near and far. On the [choir] trips, I did it as a volunteer because I loved doing that – teaching the parents, the kids. We feel so fortunate that we were able to bring all those choirboys and choirgirls [to Europe]. It was your dad who said “I gave you a 9-year-old when you left. I got back a 14-year-old who is so interested in culture and music. I’m so grateful.”

Mary Ellen Burgomaster served as dean of the Indianapolis AGO Chapter from 1995 to 1997 and sub-dean before that. She splits her time living between Indianapolis and California. She retired after 29 years as organist/choirmaster at First Congregational Church and 15 years as adjunct professor at IU School of Music at IUPUI. After her retirement she trained as a docent for the Indianapolis Museum of Art. Throughout her career Mrs. Burgomaster has always emphasized the importance of all the arts.

Nick Fennig is Registrar of the Indianapolis AGO Chapter and started his organ studies with Mary Ellen while in high school in 1996.

AGO Board Member: Mary Ragna Yetter

What was your introduction to the organ? I started directly on an electronic (Conn) organ - 13 pedals - when I was five. I thought it was so fun. My teacher used the Brimhall Organ Method which was very practical (pedal-chord-chord for 3/4 rhythms and pedal-chord-pedal-chord for 4/4)!

What do you enjoy about your work with the Indianapolis AGO? It is motivating being able to meet another world of organists who are always VERY interesting people outside of music, but who also frequently lend a whole new perspective to musical life. Organists tend to be active in arts outside of their church job, and I find they share similar interests: cooking, gardening, reading, wine, pets, theater, museums, and dance!

What event(s) are you looking forward to for the upcoming program year? Mostly, I'm looking forward to seeing human organists again. I have only lived in Indiana since the fall of 2018 so I guess you could say I was still very much in the introductory phase of meeting people when Covid hit. Zoom meetings prevent conversation on a personal level.



What interests or vision do you have for the chapter as an Indy AGO executive committee member?

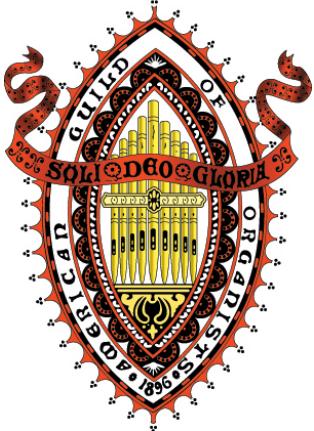
What interests or vision do you have for the chapter as an Indy AGO executive committee member? My interest would be in programs that address choral repertoire that is easily accessible to a small choir. This is a pervasive situation that many trained and/or experienced musicians deal with in their shrinking congregations. St. James Music Press is an amazing resource, but I would love to explore other ideas.

Mary Ellen Burgomaster

Mary Ragna Yetter, Director of Music/Organist, First Presbyterian Church, New Castle, University Organist, Anderson University

American Guild of Organists

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Indianapolis Chapter
Fanfare Newsletter
Editor: Susan Raccoli
6496 N. Tuxedo Street
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Fanfare Newsletter for the
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Indianapolis Chapter

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Send submissions to Susan
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Cell phone: 317-910-1903

Local AGO website:

<http://www.indyago.org>

National AGO website:

<https://www.agohq.org/>

I'm sorry Fanfare is late. I suffered a head injury in a fall on August 24 and so was unable to work on Fanfare for awhile. I apologize for the inconvenience. I will do my best to finish the October Fanfare on time.