



February 1, 2021

INDIANAPOLIS  
PIPE ORGAN  
FESTIVAL

Sunday, February 21, 2021, 4 PM

Online Concert at  
[indyago.org](http://indyago.org)

Recorded at  
Meridian Street United Methodist Church

This is our most visible moment each year to the public—our chance to shine and promote the King of Instruments. **Matt Gerhard**, the IPOF coordinator, has been hard at work behind the scenes planning a wonderful showcase of our talented members. This year's performance will not be in person, but will be broadcast online at our website, **indyago.org** on **Sunday, February 21**, at **4 PM**. It will feature the 4-manual Casavant/Goulding and Wood organ at Meridian Street United Methodist Church. Don't miss it!

## From The Dean's Bench

Dear Chapter Members and Friends,

The month of February may bring thoughts of Valentine's Day for many, but for our chapter, it is the month we present the Indianapolis Pipe Organ Festival. We were originally going to present it at Ball State University, but because of the pandemic, we needed to make a change. We hope to hold the IPOF at BSU in the future. In this issue of the Fanfare, you will find information about the performers and their repertoire. It is exciting to see so many of our newer members on the roster of performers. Don't forget to make your way over to [indyago.org](http://indyago.org) on **Sunday, February 21, at 4 PM!**

Best wishes, stay warm and stay safe!

**Travis Person**



## **Indianapolis Pipe Organ Festival Sunday, February 21, 2021 4 PM Online at: [indyago.org](http://indyago.org)**

### **Program—Albrecht von Gaudecker**

Fugue in G Major, BWV 577 by **Johann Sebastian Bach** (1685 – 1750)

Choral paraphrase “Attende Domine” from “Twelve Choral Preludes on Gregorian Chant Themes” by **Jeanne Demessieux** (1921 – 1968)

Allegro in B-flat Major by **Felix Mendelssohn – Bartholdy** (1809 – 1847)

### **Program Notes**

The Fugue in G Major, BWV 577 is not attributed to a Prelude and is often referred to as “Jig” Fugue. Characteristic is its long winding subject with wide intervals. The Fugue is thought to be an early work of Bach, probably composed during his tenure in Arnstadt.

The collection “Twelve Choral Preludes on Gregorian Chant Themes” was written in 1947. The Choral Paraphrase on “Attende Domine” features motives of the theme, combined through different contrapuntal techniques. The piece was frequently played by **Jeanne Demessieux** during her recital tours in the USA.

The “Allegro in B-flat Major” was composed in 1843. It is rarely found in recital programs, and is an unusual organ piece of Mendelssohn. The polyphonic texture, which is typical for many of his organ works, is replaced by a block-chord homophony, which gives the piece a strong sense of direction.

### **Albrecht von Gaudecker, Organist**

A native of Hannover, Germany, Albrecht von Gaudecker studied Sacred Music at the Hochschule für Musik in Weimar, Hamburg and Lübeck (organ with Prof. Johannes Schäfer, Prof. Wolfgang Zerer). After receiving a Master’s degree in Sacred Music, he went on to study at the Martin Luther University in Halle/Wittenberg and at the Hochschule für Musik in Leipzig (organ with Prof. Arvid Gast), where he earned a Master’s degree in music pedagogic and an Artist Diploma in organ. As a recitalist, Albrecht von Gaudecker has performed throughout Germany, Austria, Poland, Netherlands, and other European countries and in the US. He served from 2006 to 2016 as organist and assistant music director at St. Paul’s Memorial Episcopal Church in Charlottesville, Virginia, and from 2016 to 2017 as organist at Resurrection Lutheran Church in Indianapolis. Since 2017 he serves as the music director at St. Andrew’s Episcopal Church in Greencastle.

### **Program—Christoopher Caruso-Lynch**

Prelude and Fugue in D Major, BWV 532 by J.S. Bach (1685-1750)

#### **Program Notes**

The Prelude and Fugue in D Major, BWV 532, stems from Bach’s time in Weimar, where he served as court organist and chamber musician. It was likely composed between 1707 and 1717, and highlights Bach’s virtuosity as an organist. The prelude begins with a D major scale, a very common figure that might help to establish the key of any 18<sup>th</sup>-century prelude. However, Bach places the fast-moving scale in the pedals! The fugue is based on a repeating figuration that spans a third, then a descending sequence. With its hyperactivity, punctuated by long rests, the fugue subject can be heard as a musical joke, propelling the sheer excitement and joy of the prelude through the fugue to the very end.

### **Christopher Caruso-Lynch, Organist**

**Christopher Caruso-Lynch** is Interim Director of Music at Christ Church Cathedral, Indianapolis. At Christ Church, Christopher oversees the Choir of Choristers and Adults, and manages the wide-ranging liturgical and concert offerings made by the music

department. Before his appointment in Indianapolis, Christopher held Assistant Organist positions at Christchurch Cathedral, New Zealand; Trinity Cathedral, Portland; St. Mark's Cathedral, Shreveport; Trinity Church, Bloomington, and was Organ Scholar at St. Paul's, K Street, Washington, D.C. Christopher studied organ performance and early music at Indiana University, where his teachers included **Janette Fishell, Bruce Neswick, Jeffrey Smith, Christopher Young, and Elisabeth Wright**. He holds bachelor's and master's degrees from IU. In 2017, Lynch was named on the "20 under 30" list by Diapason Magazine.

### **Program—Katherine Joliff**

Toccat and Fugue in D Minor, "Dorian," BWV 538 by **Johann Sebastian Bach**

Prelude in G Minor, No. 3, from *Trois Préludes et Fugues*, Op. 7 by **Marcel Dupré**

### **Program Notes**

The organ music by Bach (1685-1750) is vast and varied. From slow, languid melodies to contrapuntal virtuosity, Bach represents the apex of the late Baroque period. This Toccata and Fugue is an example of his more virtuosic writing, with its rapid passagework, frequent manual changes, and extended trills.

The set of *Trois Préludes* was written during the summer of 1914 by **Marcel Dupré** (1886-1971). This prelude includes many virtuosic elements such as rapid figures in the left hand and four-note pedal chords. The fugue is based on a chromatic subject and builds steadily to a thrilling conclusion, when Dupré brings in melodic material from the prelude.

### **Katherine Jolliff, Organist**

**Katherine**, age 18, is from Indianapolis, Indiana. She began piano studies at age 5. Her piano teachers have included **Kate Boyd** (Butler University) and **TJ Lymenstull** (Interlochen Arts Academy). She has won numerous local piano competitions, including the Hoosier Auditions and the **Mildred Allen** Award from the Indiana Piano Teachers Guild. In the summer of 2018, she attended Interlochen Arts Camp for piano and won the Fine Arts Award in Piano Performance. Katherine started organ in her freshman year of high school from **Marco Petričić**. After her first two years of high school at Herron High School, she finished high school at Interlochen Arts Academy. She majored in both piano performance and organ performance. Graduating with honors and the Fine Arts Award in Organ Performance, Katherine will be attending Eastman School of Music as an organ performance major in 2021, where she will study with **David Higgs**. Additional interests include piano tuning and repair, music history, music production, and theatre organ.

### Program—Raina Wood

Etude Symphonique Op. 78 by **Marci Enrico Bossi** (1861-1925)

Tranquility at Last (2019) by **Trevor Zavac** (2000- )

Gabriel's Oboe by **Ennio Morricone** (1928-2020) composed for **Roland Joffé's** film *The Mission* (1986). The theme appears early in the film as Father Gabriel ascends the beautifully-shot Iguazu Falls to set up his mission.

The people respond-Amen! from *Rubrics for Solo Organ* by **Dan Locklair** (1949- )

### Program Notes

**Bossi** was the principal Italian composer of his century. His *Etude Symphonique* features the pedal. I first heard this piece when **Gillian Weir** played it at First Baptist Church in Greenville, South Carolina, for their new organ dedication. I knew I wanted to play it, but it was out of print. Years later, my organist sister was able to find the music on a trip to Washington, D.C., at the Library of Congress. It is great fun to play.

University student **Trevor Zavac** is passionate about the organ as a composer. We will hear the premiere of a lovely serene piece he has written entitled *Tranquility at Last*, and I am honored to be asked to play it. Who of us has not needed extra tranquility in this last year?!

*Tranquility at Last* (2019) is a testament to the reprieve that comes after a period of doubt, confusion, or anguish.

Gabriel's Oboe has a special place in my heart. **Ennio Morricone** died this past July and it seemed fitting to play in his honor and memory.

**Dan Locklair**, of Winston-Salem, North Carolina, has been a favorite of mine since I heard **Marilyn Keiser** play something of his. "The people respond- Amen!" is another piece, an energetic toccata, that is lots of fun to play. It uses every note in the chromatic scale: the composer cleverly having all notes respond "Amen!"

### Raina Wood, Organist

Raina has been organist at Meridian Street United Methodist Church since 2010. Before that, she was organist/music associate for 13 years at Church Street United Methodist Church in Knoxville, Tennessee. At age 14, she first served a church as organist, at St. George's Episcopal Church in Asheville, North Carolina, where she grew up and studied organ with **Steven Williams** at Warren Wilson College.

Major organ professors have included **Charles Tompkins** at Furman University in Greenville, South Carolina, where she received double performance Bachelor of Music degrees in organ and piano in 1993; and **Timothy Albrecht** at Emory University in Atlanta, Georgia, where she earned a Master of Sacred Music in Organ Performance in 1996.

### Program—Wolff von Roos

*Zug zum Münster* by **Richard Wagner** (1813-1883) arranged by **Kalevi Kiviniemi/Roos**  
Improvisation on a theme by **John Rosamond Johnson** by **Wolff Roos**

### Program Notes

*Zug zum Münster* (Elsa's Procession to the Cathedral) is from **Wagner's** opera "Lohengrin". The music in this selection, from the beginning of the fourth scene from Act II, is the beautiful, dramatic bridal procession, followed by a chorus, for Elsa's wedding to **Lohengrin**.

**Johnson** composed of the hymn *Lift Every Voice and Sing*, which was dubbed "the Negro national anthem" in 1919 for its power in voicing a cry for liberation and affirmation for African-American people.

### Wolff von Roos, Organist

Wolff is the Artist in Residence at Broadway United Methodist Church in Indianapolis, which just got the newly re-installed Reynolds Pipe Organ after the big fire 3 years ago. He is currently in his fourth year at Ball State University, majoring in Organ Performance under the direction of **Dr. Stephen Price**. He is also studying jazz guitar. Fanfare from *La Peri*, by **Paul Dukas** (1865-1935), arranged by **Robert Gower**

### Program—Shayla Van Hal

Aria on a Chaconne by **Joel Martinson** (1960- )

The Aeolian Sonata, III: *Laudate Dominum* by **Dan Locklair** (1949- )

### Program Notes

This fanfare serves as the opening for French composer **Paul Dukas'** 1910 one-act ballet, *La Péri*. Though not as well-known as his Sorcerer's Apprentice, the musical style exhibited in *La Péri* is considered some of Dukas' most skilled and mature work. The fanfare, orchestrated exclusively for the brass section, was written later than the opera and is often performed on its own.

**Joel Martinson's** Aria on a Chaconne was written with the Bedient instrument at St. Rita Catholic Church (Dallas, Texas) in mind. The French Romantic sound of the harmonic flute solo and string accompaniment is featured throughout the entire piece. **Martinson** has been Dean of the Dallas Chapter of AGO and has served as the Director of the Dallas chapter AGO recital series.



The Aeolian Sonata was commissioned for the 70<sup>th</sup> anniversary of the Aeolian organ in the Duke University Chapel (1932-2002). Featuring quotations of *Aus tiefer Not* (Out of the Depths I Cry to Thee) in the first and third movements, the sonata reflects on the September 11 tragedy and the response of the American people. The final movement, featured here, is jubilant; with its statement of *Aus tiefer Not*, sorrow is not forgotten, but it is transformed into the praise expressed in Psalm 150.

### **Shayla Van Hal, Organist**

Shayla Van Hal is an organ doctoral student at Indiana University and organist at John Knox Presbyterian Church in the Speedway area. She received her BA in music from Luther College, studying organ with **Dr. Gregory Peterson** and **Professor Brad Schultz**. She holds two master's degrees in church music and music theory from the University of Kansas. She served as a visiting professor of music and the interim college organist at Luther College in the fall of 2019 before beginning her studies at Indiana University with **Dr. Chris Young**. After she gets her doctorate, her career interests lie in undergraduate education. She and her husband **Adam** live in Bloomington.

### **2020-2021 Indianapolis AGO Chapter Events**

**Sunday, February 21, 4 PM** Indianapolis Pipe Organ Festival online at **indyago.org**

**Saturday, February 27, Morning** The Indianapolis Chapter Quimby Regional Competition for Young Organists will be held online this year, due to COVID. We have two competitors and three fabulous judges. You will be able to watch and listen to the competitors online, and then tune into Zoom for the introduction of judges and the awarding of prizes.

**Tuesday, March 9, 7:30 PM** “Befriending the Butterflies” **ZOOM** - **Edie Johnson**, Music Associate and Organist, Church Street United Methodist, Knoxville, TN

**Tuesday, April 6, 7:30 PM** Hymn Reflections **ZOOM**—**Robert Hobby**, Director of Music, Trinity English Lutheran, Fort Wayne, IN

May Installation meeting (TBD)

## New Member

### Jennifer Bean

**Jennifer Bean** is originally from Ohio, and has lived in the Indianapolis area since attending Indiana University in Bloomington awhile ago.

She started piano lessons at age 8, after teaching herself to read from a Schirmer book that her mother had, and then started organ lessons at age 14. When she attended summer music camp at Interlochen for the first time, she took organ and harpsichord. After two summers, she finished high school at Interlochen Arts Academy, majoring in organ and piano.

As a singer in choirs in middle school, she began a path in church music. Soon she was subbing as organist in her family's church. Teachers included **Robert Murphy** at Interlochen and **Dene Barnard**, Columbus, Ohio, during summers and school breaks.

At IU her teachers were **Dr. Larry Smith**, organ, and **Dr. Angela Cheng**, piano.

Music is definitely in her family: her mother plays piano, and her brother studied piano and oboe, and was a featured percussionist in his high school marching band.

While in college, she was very active in the Bloomington AGO chapter and helped coordinate several of the events, including a fundraiser. She has already attended a few of the Indy AGO events.

She and her husband **Mark** have lived in Zionsville for 21 years and have been married for 28 years. Out of the nest, they have two adult daughters and one granddaughter. At home (for a little while longer) is their teenage son, along with two dogs that may as well be children.

Jennifer is hoping for substitute opportunities.





## **New Member**

### **Trent Whisenant**



**Trent** started piano when he was four, and organ when he was 12. His first post was at a small United Methodist Church in Chatsworth when he was 15. Most recently he lived in Sewanee, Tennessee, while finishing his undergraduate studies in music and politics at the University of the South, earning a B.A. in music and politics, class of 2020. His teachers were **Dr. Geoffrey Ward, Angela Arthur, Justin Maxey, and Scott Atchison.**

He is now in Bloomington studying toward a master's in organ performance at Indiana University. His most recent job was Director of Music and Organist at First Presbyterian

Church of Dalton, Georgia. He was in the AGO chapters in Atlanta and Chattanooga.

Having studied politics, he enjoys keeping up with current events around the globe. In his time away from the organ he likes to read and travel, and has a new interest in gardening. He will be looking for a job as Director of Music and Organist.

## **Organ Renovation at Trinity Episcopal Church**

Trinity Episcopal Church was awarded a grant by the **Allen Whitehill Clowes** Charitable Foundation in 2017 for the renovation and revoicing of our 1983 Schantz organ. We signed a contract for this work with Quimby Pipe Organs in April of 2018. The pipes were removed in July of this past year, and are due to be reinstalled in March, with on-site voicing and regulation to be completed (hopefully) by the summer. You can read more here: <https://quimbypipeorgans.com/trinity-episcopal-church-indianapolis/>

**Michael Messina, DMA**

## Home Organ

This is the best I can do for an organ at home. It is a Cathcart & Needham melodeon ca.1845. I have had a Baldwin, a Farrand & Votey parlor organ and a second melodeon which was much larger and resembled a square grand piano. On this melodeon the pedal bar comes off and the side legs fold up to it make portable. The bellows need work. I've had it about 15 years, so one of these days I will get around to working on it.

**John Winkler**



## Positions Available

**Position:** Music Director, part-time, bilingual

**Church:** St. Anthony Catholic Church

**Address:** 337 N. Warman Ave., Indianapolis, IN 46222

**Phone:** 317-636-4828

**Services:** Saturday: 4 PM, English; 6 PM, Spanish

Sunday: 8:30 AM, Spanish; 11:30 AM, English

**Instrument:** grand piano, old pipe organ

**Contact:** David T. Sheets, Business Manager, 317-543-7740

e-mail: [saintanthonybusiness@gmail.com](mailto:saintanthonybusiness@gmail.com)

**Position:** Organist/choir accompanist

Until we find someone for this position,  
we need substitutes.

**Church:** Saint Paul's Lutheran Church

**Address:** 3932 MiCasa Ave., Indianapolis, IN 46237

Off I-65 just north of Southport and Gray

**Phone:** 317-787-4464

**Service:** Sunday, 9:30 AM

**Instruments:** Allen Organ, Clavinova

**Choir Rehearses:** Thursday, 8 PM

**Contact:** Pastor David Shadday, 317-439-3782

[davidshaday@gmail.com](mailto:davidshaday@gmail.com)

**Position:** organist, part-time

**Church:** Southport Presbyterian Church

**Address:** 7525 McFarland Blvd., Indianapolis, IN 42337

Off I-65 and Southport Road

**Phone:** 317-534-2900

**Services:** 9 AM (traditional)

**Choir:** not now during Covid but soloists each Sunday

Rehearsals set between organist and vocalist.

**Instruments:** Rodgers electronic organ, Yamaha Grand piano

**Contact:** Dave Heasley, 317-714-9015, [dheasley@southportpres.org](mailto:dheasley@southportpres.org)



Fanfare Newsletter for the  
American Guild of Organists,  
Indianapolis Chapter

**Next deadline: February 17**

Send submissions to Susan Raccoli:

[raccolisusan@gmail.com](mailto:raccolisusan@gmail.com)

Cell phone: **317-910-1903**

**Local AGO website:**

<http://www.indyago.org>

**National AGO website:**

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

American Guild of Organists  
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Fanfare Newsletter  
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Indianapolis, IN 46220

Please keep wearing your masks when  
you are with other people so when the  
pandemic is controlled, we can meet  
in person with no one missing.

Stay warm and safe!