

The University of Michigan 53rd Conference on Organ Music

September 29–October 2, 2013

By Marijim Thoene and Gale Kramer

Marilyn Mason—legend in her own time, musician and teacher of international renown, torchbearer for composers, organ builders, and students, ground breaker, and pioneer—was honored in this year's 53rd Conference on Organ Music. Mason has been consumed by a magnificent obsession, and has shared her mantra “eat, sleep, and practice” with hundreds of students at the University of Michigan. The Victorian writer Walter Pater encapsulated her life: “To burn always with this hard, gem-like flame, to maintain this ecstasy, is success in life.”

The principal business of this annual conference was the celebration of Marilyn Mason's 66 years at the helm of the organ department of the University of Michigan. Following this year of furlough she will say goodbye to the full-time employment that has occupied her since her organ teacher, Professor Palmer Christian, hired her on to the faculty of the School of Music. Over the course of the conference many of her attributes came to the fore: loyalty to the University of Michigan, excellence in performance all over the world, practical concern for scholarships and employment for her students, and perseverance in making things happen, not just once, but over many years. The organ conference itself embodies one of many events she saw a need for, initiated, and perpetuated over time, in this case for 53 years. Other long-term projects to which she devoted her energies include a large repertoire of commissioned organ works, and 56 Historical Organ Tours sponsored by the University of Michigan, which she initiated in order to enable students to experience the sound and touch of historic European instruments.

Sunday, September 29, 2013

The music of the first event of the conference, “A Grand Night for Singing,” featuring all of the choral groups at the University of Michigan—the Chamber Choir, the Orpheus Singers, Men's Glee Club, and Women's Glee Club, totaling 357 young singers—took place in Hill

Auditorium and was filled with energy and beauty. The concert—the perfect way to begin a celebration of Marilyn Mason's life's work—was the first of the season, and also celebrated the one-hundredth anniversary of Hill Auditorium. The singers entered from the back of the auditorium and the audience of over a thousand fell silent as hundreds of singers walked briskly down the aisles and took their places on the risers. The repertoire ranged from secular to sacred: from scenes from Rossini's *The Barber of Seville* to Sondheim's *A Little Night Music*, from Baroque to contemporary, from a *cap-pella* to that accompanied by the Frieze Memorial Organ, Steinway, or Baroque ensemble. The level of performance of these choirs was truly remarkable, especially since they had been prepared in only nineteen days. Vocal blend, whether from a small ensemble or a choir of over three hundred, was rich, the range of dynamics was kaleidoscopic, attacks were precise, phrases were controlled, but most impressive was the power to communicate deep emotion that transported the audience. This was apparent especially in the University Choir's performance of Stephen Paulus's *The Road Home*, conducted by **Eugene Rogers** and featuring soprano soloist **Shenika John Jordan**. Ms. Jordan became an actress and transported us with her soaring voice.

Several works were accompanied on the Frieze Memorial Organ and harpsichord played by **Scott Van Ornum**, former student of Professor Mason. In both Benjamin Britten's *Festival Te Deum* and Ralph Vaughan Williams' *O clap your hands* we heard a sampling of the vast color palette of the organ, from soft flutes to thundering reeds. Van Ornum deftly exploited the dramatic power of the organ to soothe, exhilarate, and transport. The hosts of the concert, **Melody Racine** and **Jerry Blackstone**, reveled in the music, especially in the grand finale, *It's a grand night for singing*, during which they danced and sang. The audience was invited to join in singing with all the choirs directed by Blackstone, and accompanied by organist



Marilyn Mason and fans

Scott Van Ornum and pianists **Samantha Beresford** and **David Gilliland**.

In the evening, **Andrew Herbruck** played music by Leo Sowerby for his Master of Music recital at Hill Auditorium, offering an interesting survey of Sowerby's forms and styles. *Comes Autumn Time* reflected Sowerby's fascination with blues and his preference for solo reeds. It was a treat to hear movements two and three from the seldom-played *Suite for Organ*. In the second movement, *Fantasy for Flute Stops*, Herbruck played the repeated motif (which sounded much like a forerunner of Philip Glass) with amazing dexterity and control. The third movement, *Air with Variations*, showed Herbruck's careful phrasing of the passages for solo clarinet. He played the *Passacaglia* from *Symphony for Organ* with a combination of restraint and gusto and made the performance electric.

Festival Musick (I. Fanfare, II. Chorale, and III. Toccata on “A.G.O.”) filled the second half of the recital and provided a glimpse into Sowerby's ability to combine unusual timbres in dialogue with the organ.

Monday, September 30, 2013

The conference opened with a program by pupils of James Kibbie: **Andrew Lang** (*Praeambulum in E Major*, LüBWV 7, Lübeck), **David Banas** (*Premier Livre d'orgue: Récit de Tierce en taille, Offertoire sur les grands jeux, de Grigny*), **Mary Zelinski** (*Prelude and Fugue in G Major*, BWV 550, Bach), **Paul Giessner** (*Organ Trio, no. 1*, Lucas Grant), **Elliot Krasny** (his own *Ascension, Descention*), and **Jenna Moon** (*Sonata IV in B-Flat Major*; Mendelssohn). They brought out the best in the Marilyn Mason Organ, conceived by Charles Fisk and others in collaboration with Marilyn Mason in the years just before 1985.

Department Chair Kibbie introduced Dr. **Karl Schrock**, Visiting Faculty Member in Organ for the 2013–2014 academic year, and announced the appointment of Vincent Dubois and Daniel Roth as Visiting Artists, one in each of the two academic terms. They

will each teach private lessons to all organ students and present a public masterclass and recital.

The afternoon session, featuring the students of Marilyn Mason, was held at the First Congregational Church, home of the 1985 Karl Wilhelm organ, Opus 97. When Marilyn Mason entered the church everyone spontaneously rose to their feet and clapped. She introduced **Andrew Meagher**, saying, “I admire Andrew a lot. He is the only student I have ever had who studied Schoenberg's *Variations on a Recitative* with me and memorized it. I watched the score and he played it right!” (Schoenberg consulted with Mason during the writing of this work.) Meagher is a DMA graduate and played Bach's *Prelude and Fugue in A Minor*, BWV 543, from memory. The other students are currently enrolled and played the following pieces with conviction and energy: **Regan Chuhuran**, *Prelude in F Minor*, BWV 534; **Renate McLaughlin**, *Le petit pêcheur rusé*—Air and three variations from *Air and Variations for Pedal Solo* by Flor Peeters; **Joshua Boyd**, *Jubilate*, op. 67, no. 2, and *Recessional*, op. 96, no. 4, by William Mathias; **Glenn Tucker**, *Trio Sonata No. 1 in E-flat Major*, BWV 525 (played from memory); and **Kipp Cortez**, *Fantasia and Fugue in G Minor*, BWV 542.

The recital was immediately followed by **Stephen Warner**'s discussion of the history of the organs at First Congregational Church, with special emphasis on the current Karl Wilhelm organ. He gave some practical and useful advice on organ maintenance.

Next we heard repertoire for organ and other instruments. **Sipkje Pesticnik**, oboist, and **Tim Huth**, organist, performed *Aria* by Jehan Alain. We also heard music for organ and handbells directed by **Michele Johns** and performed by **Joshua Boyd** and ringers from St. Andrew's Episcopal Church.

The evening festivities began in the banquet hall of the Michigan League, packed with well-wishers whose lives have been profoundly touched by Marilyn Mason. She was congratulated and paid



Scott Van Ornum



Andrew Herbruck



Mary Zelinski, Jenna Moon, Elliot Krasny, David Banas, Paul Giessner, Andrew Lang, and James Kibbie



Andrew Meagher



Renate McLaughlin, Joshua Boyd, Regan Chuhnan, Kipp Cortez, and Glenn Tucker



Stephen Warner



Tim Huth and Sipkje Pesnichak



David Wagner and Marilyn Mason



Shin-Ae Chun

tribute to by **David C. Munson**, master of ceremonies and dean of engineering and computer science; **Lester P. Monts**, senior vice provost for academic affairs; and **Arthur F. Thurnau**, professor of music (ethnomusicology). The Reverend **Dr. Robert K. Livingston**, senior minister at the First Congregational Church in Ann Arbor where Marilyn Mason is organist, praised her, saying: "Her life is a model of a life lived with compassion and loving kindness, and dedication and desire to help mentor. She has followed the advice of Stephen King, 'Make your life one long gift to others—the rest is smoke and mirrors.' She has made a lasting difference to each one of us and the world." Short reminiscences were given by some of her former students, including Michele Johns, adjunct professor of organ and church music. **Carolyn Thibideau**, dean of the Detroit AGO chapter, quoted Mason's sayings: "A recital date always arrives" and "If you have a task that needs to be done, just do it and get it over with!" Tim Huth, dean of the Ann Arbor AGO chapter, said he thinks of the organ conference as "soul juice." He thanked her for enriching his life, commenting that she helped found the Ann Arbor AGO chapter, which now offers scholarships in her name and has made her an honorary member. In thanking her, Tim quoted Meister Eckhart: "If the only prayer you say in life is thank you, that will suffice." **Mary Ida Yost**, professor emerita of organ at Eastern Michigan University, recalled Mason's raucous laughter, and jokes from her little black book. She remarked how Marilyn Mason is

one of the most celebrated performers and teachers of the world. She is larger than life. She has changed the world of organ music for life. She is a living example of unending generosity, genuine respect, and kindness. Her greatest legacy is about the future and not the past—through former students of hers who play in churches and teach, generation through generation.

She quoted Mason's sayings: "Miss one day of practice and you notice, miss two and your friends notice, miss three and the whole world notices."

Closing remarks were offered by **Christopher Kendall**, Dean of the University of Michigan School of Music, Theatre, and Dance:

Throughout her career she has shattered many glass ceilings. She was the first American woman to play a concert in Westminster Abbey, the first to play in Latin America and Egypt. She has concertized on five continents. On one sabbatical she consulted with Fisk on the building of the facsimile of a Gottfried Silbermann organ for the Blanche Anderson Moore Recital Hall. She has made definitive recordings, consulted with Arnold Schoenberg, commissioned seventy-five organ works, and mentored hundreds of talented students. Her studio will be named the Marilyn Mason Organ Studio.

We were serenaded with a carillon recital as we left the League for Hill Auditorium to hear a concert to be performed by former doctoral students of Marilyn Mason. The joyous music announced the celebration like a high feast day. **Patrick Macoska** played *Menuet Champetre Refondu* by Ronald Barnes, *Triptich: Intermezzo-Fantasy*, and *Slavic Dance* by John Pozdro, *Happy in Eternity* (pascaglia) by Ronald Barnes, and *Evocation* by John Courter.

At Hill Auditorium, James Kibbie, professor of organ and co-chair of the organ department at the University of Michigan, began his remarks by saying, "Look around and you will see the legacy of Marilyn Mason." He pointed out that she has brought the best students and helped place them in jobs; led organ tours throughout Europe; created the Organ Institute; built the Scholarship Endowment Fund; and found and unlocked her students' potential. He noted that the greatest tribute of all is to hear great music performed by her students. "Her greatness was immediately recognized by Palmer Christian, her teacher at the U of M. Upon meeting her he announced that a 'buzz bomb' just arrived from Alva, Oklahoma."

The concert's emcee was the witty and loquacious **David Wagner**, professor of organ at Madonna University and director of the classical music station in Detroit. He regaled us with his

unforgettable and hilarious story of his first encounter with the University of Michigan Organ Conference. Sixteen-year-old David read about it in *THE DIAPASON*, a gift given to him as a reward for a good lesson by his organ teacher in Detroit. David persuaded a pal to borrow his uncle's Buick and drive around Ann Arbor until they found Hill Auditorium. He had no idea where it was, but was convinced they could find it. They did find it. When David got back to Detroit, the police were ready to arrest his pal for grand theft, because his pal had not told his uncle they were borrowing the car. Such is the lure of the organ conference!

All of the performers without exception played brilliantly. Each selected masterworks calculated to mesmerize and enthrall. **Shin-Ae Chun** (2006), a native of Incheon, South Korea, also holds a bachelor's degree in nursing science. She is an international concert artist, represented by Concert Artist

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Conference Report

Cooperative, and organist at the First Baptist Church in Ann Arbor. She played *Miroir* by Ad Wammes and *Prelude and Fugue on B-A-C-H* by Franz Liszt. **Thomas Strode** (1981), founder of the Ann Arbor Boy Choir in 1987, teacher of music at St. Paul Lutheran Middle School, is director of music at St. Paul Lutheran Church in Ann Arbor. He played Gaston Dethier's *Christmas (Variations on 'Adeste Fideles')*. **Thomas Marshall** (1975) has been a member of the music faculty at the College of William and Mary since 1981 and has played harpsichord in an early music ensemble at Williamsburg since 1977. He played *Praeludium et Fuga in h*, BWV 544 by J.S. Bach and a commissioned work for this concert, *Dance of Celebration ("Mambo for Marilyn")* by Joe Utterback. **Joseph Galema** (1982) received his BM from Calvin College and his MM and DMA from the University of Michigan. He has been organist at the U.S. Air Force Academy since 1982. In 2008, he became an instructor in the Milan Academy in Denver. He is in *Who's Who in America* and has toured throughout Europe and the Baltic states. He played Marcel Dupré's *Prelude and Fugue in B Major*, op. 7, no. 1, and *Allegro Deciso* from *Evocation*, op. 37.

Interspersed among the music were tributes offered by Professor **Larry Schou** of the University of South Dakota; **Eileen Guenther**, president of the AGO; and Professor Emeritus **Gale Kramer** of Wayne State University in Detroit. Larry Schou teaches organ and world music, and as dean of the School of Humanities oversees a faculty and staff of forty-seven. He recalled Marilyn Mason telling him to "Work hard. See life as others might not." He remembered with fondness her workshops on Alain and Duruflé, and Almut Rössler's performances and lectures on Messiaen. He thanked her for inviting his father and his colleague to her house for lunch, and for her work of sixty-six years. "Your performances, sense of humor, and prayers have helped so many people—they are to me a living legacy."

Eileen Guenther's letter was read. The president of the AGO expressed her congratulations to Mason, saying the lives she touched bear witness to her dedication to education. She thanked her for all she has done for the AGO.

Gale Kramer described Mason with words, varying in number of syllables from six to one, which poignantly captured her essence.

Six syllables: "Marilyn Mason is *indefatigable*. Part of being indefatigable means doing something carefully many times without getting tired, whether practicing, repeating a joke, or commissioning an



Thomas Strode



Thomas Marshall and Joe Utterback



Joseph Galema

organ work. She has said a good teacher tells a student the same thing over and over in as many different ways as possible. Part of being indefatigable is coming back after a rest—on a pew, in the back of a bus—then climbing to the top of a spiral staircase."

Five syllables: "Marilyn Mason is *multifaceted*, a performer, teacher, church musician, bon vivant, tour leader, raconteur, and friend."

Four syllables: "Marilyn Mason is a *visionary*, evidenced in 53 organ conferences, 56 historic organ tours, and 70 commissioned works."

Three syllables: "Marilyn Mason is *practical*. She realized it takes money to refurbish and maintain the Frieze Memorial Organ and to build and maintain the Fisk organ; it takes money to fund scholarships. And she is concerned that her students find jobs. At the breakfast table on her Historic Organ Tours, she would say, 'Take some bread for a snack later on, you paid for it!'"

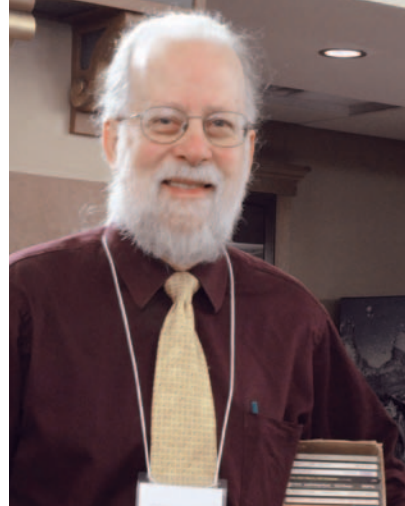
Two syllables: "Marilyn Mason is *loyal* to her students—that's why we are here. And she is loyal to the University of Michigan. She belongs to a group of individuals who used their careers to bring esteem and glory to the university, not to people who used the university to further their own careers."

One syllable: *smile*. "We remember her smile, her exuberance."

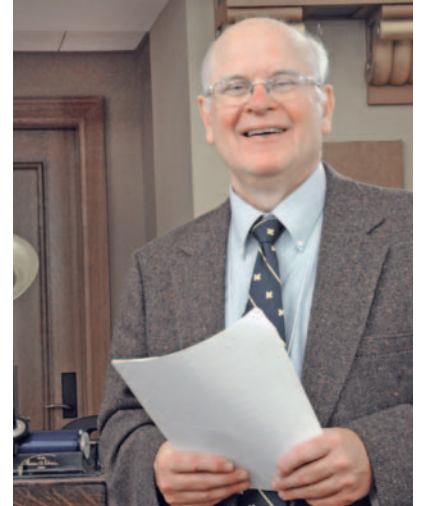
At the end of the concert, Marilyn Mason was surrounded by students past and present whose lives have been profoundly touched by her teaching, *joie de vivre*, compassion, and kindness.

Tuesday, October 1, 2013

We were privileged to hear **Michael Barone** of *Pipedreams* lecture on the topic "As Years Fly By." It is always illuminating to hear Barone comment on recordings of organ music. He focused on composers whose birthdates can be celebrated in 2013. First on his list was Jean Titelouze (1563–1633) of the French Classical School.



Michael Barone



James Hammann

With the birthday of Johann Ludwig Krebs (1713–1780) we celebrate (maybe) *The Little Preludes and Fugues*. Barone suggested we check out other of Krebs's works, including a *Fugue in B-flat*, which has been recorded by Irmtraud Krüger at Altenburg Cathedral.

Barone also mentioned Charles-Valentin Alkan (1813–1888), whose set of virtuosic études for pedal piano has been recorded by Olivier Latry on *Art of Pedal Piano: Alkan, Boëly, Brahms, Liszt, Schumann*, issued in 2011. Kevin Bowyer, an English organist, has recorded the music of Alkan in Salisbury Cathedral.

2013 marks the 150th birthdays of American composer Edgard Varèse (1883–1965), who studied with Widor at the Paris Conservatory, and Horatio Parker (1863–1919), several volumes of whose concert pieces, including the 21 *Recital-Pieces*, have been reissued.

2013 also marks the hundredth anniversary of the births of Benjamin Britten (1913–1976), composer of *War Requiem* and only one organ piece, *Prelude and Fugue on a Theme by Vittoria* (1946), and Robert Elmore (1913–1985), much of whose music—reminiscent of Sigfrid Karg-Elert and Max Reger—is out of print. His *Come to the Holy Mountain* and *Beneath the Cross of Jesus* offer a richly emotional landscape, yet easily approachable. Norman McKenzie has recorded Elmore's *Sonata*, written in 1975.

It was fitting that Michael Barone, one of the most informed critics of our time of organ repertoire and its discography, be invited to celebrate the accomplishments of Marilyn Mason. He began by saying: "Marilyn Mason has been with us through the ages. We are all her children, celebrators, and her debtors." He pointed out that she has performed the music of contemporary composers: Searle Wright, Leo Sowerby, Robert Crandell, Virgil Thomson, Normand Lockwood, and Paul Creston (to name only a few) and has commissioned many to compose music for her. Mason was the first to record Arnold Schoenberg's

Variations on a Recitative and has recorded the freely composed works and partitas of Pachelbel on the Fisk organ. Barone played excerpts from her recordings, which included her program performed at the International Congress of Organists in London in 1957: the one solo piece, *Concerto* by English composer Matthew Camidge (1758–1844) as well as Sowerby's *Classic Concerto* and Seth Bingham's *Connecticut Suite*, both with orchestra. Barone concluded by playing her recording of a trumpet fanfare by José Lidon (1752–1827). He said: "To Marilyn Mason who has taken us around the world, and given us reason to practice, and given us an example for us all to follow." With these words we all stood and clapped and cheered while Marilyn Mason gave us one of her unforgettable smiles.

James Hammann, DMA, former Mason student, concert artist, recording artist, scholar, former chair of the music department at the University of New Orleans, and former president of the Organ Historical Society, gave a presentation entitled "History of Farrand & Votey Organ with Videos, Recordings, and Commentary." He prefaced his lecture saying that "This work was done for my DMA document and was encouraged by Marilyn Mason." Hammann detailed the mechanical developments during the organ's transition from mechanical action to electro-pneumatic, pointing out that the Detroit organ company of Farrand & Votey was the first to use intermanual couplers with tilting tablets. Farrand & Votey built Opus 700, now known to us as the Frieze Memorial Organ in Hill Auditorium, for the 1893 World's Columbian Exposition in Chicago. It had 63 speaking stops and the same façade that it had when it was placed in University Hall in 1898. University Hall was torn down and replaced with Angell Hall and the organ was moved to Hill Auditorium in 1913. It was considered one of the largest and finest instruments in the country. Farrand & Votey built small organs as well as large; Detroit in the 1890s was an innovative organ-building center.

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Judges and contestants—top row, L to R: Richard Fitzgerald, James Hammann, Michael Barone, Douglas Murray. Bottom row, L to R: Aaron Tan, Alejandro D. Consolacion II, Christine Clewell, and Devon Howard



Competition committee: Michele Johns, Marcia Van Oyen, Gale Kramer, and Darlene Kuperus



Tom Trenney



William Bolcom and Joan Morris



Gordon Atkinson and Marilyn Mason

As we left Hill Auditorium we were treated to a carillon concert: Kipp Cortez, doctoral student of Marilyn Mason, played *Preludio V* by Mathias Vanden Gheyn, *Chorale Partita IV: 'St. Anne'* by John Knox, two movements from *Gregorian Triptych* by John Courter, *Image no. 2* by Emilien Allard, and *Movement III* from *Serenade* by Ronald Barnes.

The final round of the Second Annual Organ Improvisation Competition was held at the First Presbyterian Church. Each contestant was given a theme to study for 30 minutes and was then required to improvise a three-movement suite no more than 15 minutes long. Judging criteria included thematic development, form, stylistic consistency, rhythmic interest, and use of the instrument. The judges were Michael Barone, James Hammann, and Christine Clewell. Each contestant played with virtuosic technique, and grasped instantly the possibilities of colors and timbres at their disposal. It was exciting to hear “new works” spun from their imaginations and to hear them played with such passion. It was no wonder the judges deliberated for almost 45 minutes.

Devon Howard, private teacher and organist at First Presbyterian Church in Longmont, Colorado, and **Douglas Murray**, professor of English at Belmont University, Nashville, Tennessee, were runners-up. **Aaron Tan**, organ scholar at St. John's Episcopal Church in Detroit, received third place. **Alejandro D. Consolacion II**, director of music and organist at Whitehouse United Methodist Church in Princeton, New Jersey, received second place. **Richard Fitzgerald**, associate director of music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., received first place.

Richard Fitzgerald received his undergraduate degree from Westminster and his MM and DMA from Peabody Conservatory in Baltimore; his dissertation was entitled “Method for Improvisation and Pedagogy.” He has studied improvisation with John Walker, Donald Sutherland, Mark Anderson, Ronald

Stolk, Rachel Laurin, Jeffrey Brillhart, and Peter Latona.

Special thanks are due to Tom Granum, Director of Music Ministries at First Presbyterian Church for his gracious hospitality, and to Michele Johns, organizer of the competition, and her committee, Marcia Van Oyen, Gale Kramer, and Darlene Kuperus.

As we approached Hill Auditorium for the final concert of the conference, we were welcomed by **Joshua Boyd's** carillon recital: *Summer Fanfares* by Roy Hamlin Johnson, *Music for Carillon*, op. 107 by Lowell Liebermann, *Reflections from the Tower* by Emma Lou Diemer, and *Easter Dawning* by George Crumb.

The closing recital was played by **Tom Trenney** who, from my vantage point, looked like a teen-ager. His recital was icing on the cake—played with intensity, gusto, sensitivity, and passion. One was dazzled by his flawless technique and the beautiful spirit that shone through each piece: *Variations on America* by Charles Ives, *Scherzo*, op. 2, by Maurice Duruflé, *Air* by Gerre Hancock, six movements from *The King of Instruments* by William Albright, *Fugue in E-Flat Major*, BWV 552 by J.S. Bach, *Deuxième fantasia* by Jehan Alain, and an improvisation on two submitted themes (*Now Thank We All Our God* and a newly created abstract theme). At the end of his performance Trenney was given thunderous applause and a standing ovation.

After the first half of Tom Trenney's recital, a surprise appearance by **William Bolcom** and **Joan Morris** paid tribute to Marilyn Mason with a lively and heartfelt performance of *Black Max* and (*I'll Be Loving You*) *Always*.

The 53rd Conference on Organ Music honoring Marilyn Mason's sixty-six years of teaching was organized by Michele Johns. It offered performances and lectures of the highest quality that informed and inspired, and offered tribute to a beautiful life dedicated to performing, teaching and learning. Marilyn Mason's energy, enthusiasm, sense of humor, and compassion are the qualities that have drawn hundreds of students to her

from all over the world, and throughout the United States.

The final photo is of **Gordon Atkinson**, a resident of Windsor, Australia, and an eminent composer and organist, who, of all of her former students, traveled the farthest to celebrate her lifetime achievement. He reminisced saying:

I heard Marilyn Mason play at Westminster Abbey in 1957 for the International Congress of Organists. She played at the Abbey when it had only one general piston! The program was hailed as one of the great recitals of the Congress. Who would have guessed I would study with her for my master's degree at the University of Michigan?

Marilyn Mason has been a Svengali, and an *organistenmacher*. Her countless students are literally everywhere there is a pipe organ to be played. Each person attending the conference was given a CD that included works from some of her performances with the Galliard Brass Ensemble, works played at the Basilica of the National Shrine of the Immaculate Conception, and *Pipedreams* premieres. In this gift we have a reminder of her virtuosity and artistry. In conclusion we say thank you to Marilyn Mason for “burning with a

hard, gem-like flame,” and for sharing your radiance with the world and us. ■

Photo credit: Marijim Thoene

Thanks to Gale Kramer for his review of the student recital on September 30.

Marijim Thoene, a student of Marilyn Mason, received a DMA in organ performance/church music from the University of Michigan in 1984. An active recitalist, her two CDs, Mystics and Spirits and Wind Song, are available through Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.

Gale Kramer, DMA, is organist emeritus of Metropolitan United Methodist Church in Detroit, Michigan, and a former assistant professor of organ at Wayne State University. A graduate of the University of Michigan, he is a regular reviewer and occasional contributor to THE DIAPASON. His article, “Food References in the Short Chorales of Clavierübung III,” appeared in the April 1984 issue of THE DIAPASON.

SENSITIVE RELOCATION

The Rensker Memorial Organ by Karl Wilhelm relocated to Bond Chapel, The University of Chicago (Photo by Chris Smith)

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