Welcome to *Clarion*, the newsletter of the Division of Organ and Church Music at the University of Kansas. The past year has been a very busy time at KU and we look forward to another exciting year at the Bales Organ Recital Hall. It has been a time of notable achievements for our students and a time of growth and development in our programs. One especially exciting development this year is the acquisition of a new seven stop organ by the renowned builder Paul Fritts that will be housed in Professor Higdon’s office. See further details on page 13.

To our alumni, we issue a special request. We are establishing a new alumni column on our website. Please send us a professional photograph of yourself and a written bio that we can post on this site. We would like to make this as complete as possible during the next year. As always, entering this new academic year, we do so with the hope that all of our alumni will stay in touch and let us know about what you are doing each year.

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James Higdon
Dane and Polly Bales Professor of Organ

During the past year James Higdon has been active playing, teaching, lecturing, and adjudicating. Activities include:

Recital engagements:
The Complete Works of Alain in Two Recitals at KU Faculty Recital, KU
Boston POE, Faculty Recital, Methuen Music Hall
Chartres Cathedral, France
Notre-Dame Cathedral, Paris
Panelist
Alain Centenary Conference, St-Germain-en-Laye, France
Upcoming Recitals
Cathedral of the Immaculate Conception, Moscow
Recital and master class, Rimsky-Korsakov Conservatory, St. Petersburg, Russia
University of St. Thomas, St. Paul, MN
Recital and master class, Brown University, Providence, RI
Memphis, TN
Recitalist and panelist, Wichita State University Alain Festival
Adjudication:
Served on the 2010 jury at the Chartres International Organ Competition
Chaired the jury at the North American round of the Tariverdiev Organ Competition, 2011
Upcoming Adjudication:
Serving on the jury for the 2011 Canadian International Organ Competition, Montreal; will present a master class on the works of Alain
Serving on the jury for the final round of the Tariverdiev organ competition in Kaliningrad, Russia, 2011

Michael Bauer
Professor of Organ and Church Music

Michael Bauer has been working on a variety of different projects. These include:

Recital engagements:
Binghamton University, Binghamton, NY
KU faculty recital
Midwestern Historical Keyboard Society Convention
Bach Harpsichord Concerto with the Atlanta Baroque Orchestra

Upcoming Recitals include:
Saint Cecilia Cathedral, Omaha
The National Cathedral, Washington, DC
Saint-Saens Symphony #3 with the Omaha Chamber Orchestra
Dedication recital of the new Pasi Organ at Hope Lutheran Church in Kansas City

Paper
Bauer presented a paper on the history of Russian church music at the KU Russian festival

Book
Michael Bauer’s major research project for a number of years has been writing a book entitled Arts Ministry: Fostering the Creative Life of God’s People. This was delivered to a publisher in the summer of 2011. He is now beginning work on a book entitled: Learning to Play - Playing to Learn: The Art of Practicing the Organ.

Organ Consulting
Hope Lutheran Church, Shawnee, KS – Opus 21 by Martin Pasi organ to arrive in October 2011
Work is now beginning on a project with Sinai Lutheran Church, Freemont, NE

Adjudication
Served on the jury for the North American round of the Tariverdiev International Organ Competition, 2011

Workshops
First Presbyterian Church, Birmingham, AL
State College, PA AGO Chapter
Binghamton, NY AGO Chapter
Omaha, NE AGO Chapter

Anna Myeong
Lecturer in Organ

Anna Myeong (DMA 2010) was active as a recitalist this past year. Recital engagements included:

Recital tour in England including recitals at:
Westminster Abbey in London
Coventry Cathedral
Saint Paul's Church in Birmingham.
Notre-Dame Cathedral in Paris.

She also performed Bach's St John Passion and Brahms' German Requiem with the Spire Chamber Ensemble in Kansas City. In February 2011, she was invited to join Concert Artist Cooperative.
This past year there were twenty-two organ and church music majors at KU. This included three undergraduates and nineteen graduate students. Among the accomplishments of students are the following:

**Nick Bideler**
- Recitals at: Christ Church Cathedral, Cincinnati, OH; Community of Christ Temple, Independence, MO; First Presbyterian Church, Greensboro, NC; Saint Joseph’s Roman Catholic Cathedral, Columbus, OH; Saint Paul’s Roman Catholic Church, Valparaiso, IN; Saint Peter’s Episcopal Church, Ladue, MO; Trinity Church, Boston
- Participant in the Dublin International Organ Competition; Proofer for the new Wayne Leupold editions of J.S. Bach
- Upcoming: Participant in the Canadian International Organ Competition, Montreal

**Simon Chan**
- One of four winners of the North American Round of the Tariverdiev International Organ Competition; he will compete in Russia in September
- Upcoming: Participant in the Canadian International Organ Competition, Montreal

**Filippa Duke**
- Recipient of the 2010/2011 Peter M Knock Scholarship Finalist in the 2011 Arthur Poister National Organ Scholarship Competition, Syracuse, NY
- Quarter-finalist in the AGO’s National Young Artists Competition in Organ Playing - she will compete this fall in the next round of the competition
- Prepared the choir for a performance of Rene Clausen's "Memorial" to commemorate the 10th anniversary of 9/11 in conjunction with the Westport Center for the Arts and the Medical Arts Symphony of Kansas City, MO

**Alex Eykamp**
- Recital: Our Savior’s Lutheran Church, Sioux Falls, SD

**Jonathan Gregoire**
- Featured on *Pipedreams!*
- Bachathon Performance, Kansas City AGO, including Bach Cantata No. 4 with the Valley View United Methodist Church Choir (Overland Park, KS)
- Organ Recital/Master Class at the Interlochen Arts Camp, Interlochen, MI; Lisztomania Program at the Basilica of St. Mary's in Minneapolis, MN
- Recital at the Cathedral of the Immaculate Conception in Kansas City, MO.

**Carrie Groenewold**
- Alternate winner, North American round of the Tariverdiev Competition

**Jason Gunnell**
- Won the Strader Organ Competition, sponsored by the University of Cincinnati’s College-Conservatory of Music

**Brian Mathias**
- Participant in the Chartres Competition
- Recitals: Salt Lake City Tabernacle; Community of Christ Temple, Independence, MO; Cathedral of the Madeleine, Salt Lake City
- Instructor, BYU Organ Workshop
- Appointed Adjunct Instructor of Organ at Washburn University
- Upcoming: Participant in the Canadian International Organ Competition, Montreal

**Jared Ostermann**
- Received the Ruth K Jacobs Memorial Scholarship from the Choristers Guild.
- Second place winner at the John Rodland National Competition, NJ
- Semi-finalist, Dublin International Organ Competition
- Upcoming: Competitor in Canadian International Organ Competition, Montreal
- Conducted four choral vespers, tenebrae, and a full concert with his Renaissance choir in Kansas City - 'Sursum Corda'

**Chelsea Vaught**
- Featured on *Pipedreams!*
- Third place, Clarence Mader National Organ Playing Competition, Los Angeles; Third place in the John Rodlund National Competition, New Jersey
- One of four winners of the North American Round of the Tariverdiev International Organ Competition; she will compete in Russia in September
- Quarter-finalist in the AGO’s National Young Artists Competition in Organ Playing - she will compete this fall in the next round of the competition
- Recitals: Northminster Presbyterian Church- Tucson, AZ; Syracuse University- Syracuse, NY; Community of Christ Temple, Independence, MO; Performed a carillon recital in Ann Arbor, MI to successfully pass the Guild of Carillonneurs in North America examination

**Emma Whitten**
- Quarter-finalist in the AGO’s National Young Artists Competition in Organ Playing - she will compete this fall in the next round of the competition
Michael Bauer: What do you consider the most significant developments in regard to the development of the Division of Organ and Church Music during the time when you were at KU?

James Moeser: I was appointed assistant professor of organ, university organist, and chairman of the Department of Organ in 1966, at the age of 27. I was still one year away from completing my DMA degree from Michigan. (At KU, Organ was a department, like piano, strings, voice, music theory, and music history, in the School of Fine Arts. There was no department or school of music at that time). I joined Richard Gayhart, who was already here on the faculty. I succeeded Laurel Everette Anderson, who had for many years been professor of organ and university organist. The major performance instrument was a 1927 Austin rebuild of a theatre organ in Hoch Auditorium. It was in very bad condition, but even if it had been in perfectly good working order, it would not have been considered an appropriate instrument for a major university. The only teaching instrument was a small Reuter EP in 454 Murphy Hall. I played my audition on the Hoch Auditorium Austin, and I never played it again, except for some ceremonial occasions. Perhaps my first major decision was to cut the cord to that organ and have the console removed. (Later, we sold some of the pipes, before the building burned.)

Almost concurrent with my appointment in 1966 was the approval by the Board of Regents of a Doctor of Musical Arts degree program for KU. When Richard Gayhart resigned from the faculty in 1967 or 68 to become full-time organist and choirmaster at First Presbyterian Church in Topeka, rather than searching for another full-time faculty member, I received permission from the dean to divide that position into several graduate teaching assistant positions, which allowed me to recruit graduate organ students. (There was really no need for more than one faculty member at that time. There were only one or two organ majors.)

With several graduate assistant positions available, I began to recruit graduate students, both master's and doctoral. I had left Michigan with a reputation for excellence as a player and teacher, and both Bob Glasgow and Robert Clark sent some of their undergraduate or master's degree students to study with me. I was also in the early stages of building a regional and national reputation with a goal of landing a position in the Lilian Murtagh (now Karen McFarlane) Concert Management.

The major issue we faced was the absence of any instruments of quality. I actually played my first faculty recital (the same as my final DMA program) on the then-new and very small 3 manual Reuter EP in First Baptist Church. (That organ was originally installed in their old building downtown, now destroyed. The same organ exists in the modern building on Kasold Drive.) There had long been plans to put an organ in Swarthout Recital Hall, and we succeeded in getting a state appropriation ($75,000 as I recall) for an instrument in that hall. It was clear that the politics of Kansas dictated that a state-funded instrument would be built by Reuter, the local builder. The Swarthout organ was dedicated in 1970. A year later, the Reuter enlargement of the organ at Plymouth Church, where I served as organist-choirmaster, was completed. I practiced there and played faculty recitals there. When I became dean, I kept the position at Plymouth, and I convinced the church to allow me to hire a principal associate, which created yet another paid position for an advanced organ student.

Around 1973 we succeeded in purchasing KU’s first (and only) mechanical action organ -- the two manual Casavant practice instrument (now in 454 Murphy), first installed in a practice room on the fifth floor. This organ was purchased with NDEA (National...
Defense Education Act) Title IV funds, made available by the vice chancellor for academic affairs.

**MB:** Are there any particular Division of Organ and Church Music events from your time at KU that stand out in your mind?

**JM:** When I first came to KU, I was really green. My only prior teaching experience was as a teaching assistant at Michigan. I was learning on the job. I realized I needed some help, especially when I became the only faculty member in organ.

At that time, one of the most venerable and respected teachers in America was Mildred Andrews at Oklahoma University. She had produced countless Fulbright winners and her students constantly won competitions. Along with Harold Gleason, Catharine Crozier, and Arthur Poister, she was among the finest organ teachers in America. And she was close by in Norman, OK. So I called her up, introduced myself, and asked her if she would be willing to come sit in on my students organ juries, and then critique my teaching. She did, and I learned a great deal from her about the art of teaching, and we became fast friends.

I realized that attracting visiting recitalists and master teachers was essential to a program in the fly-over Midwest with no great history as an organ center. I invited Jerald Hamilton, (University of Illinois), Joan Lippincott (Westminster Choir College) and Piet Kee (Netherlands) to give dedication recitals of the Swarthout Organ. Anton Heiller played an all-Bach program to a standing-room-only crowd in Swarthout that he repeated on a second evening. (The crowd so dried up the already dead Swarthout Recital Hall, that the organ sound was incredibly diminished. Heiller hated the organ.) The next day he gave a master class on the Eighteen Chorales that I shall never forget. Heiller was arguably the most important player of that era, certainly the greatest interpreter of Bach. He and Marie-Claire Alain, along with Luigi Tagliavini, were the great European triumvirate, presiding every summer at the Haarlem Academy. We had two-thirds of that triumvirate regularly at KU, with Heiller and Alain.

These successes with major visiting artists led to the creation of the Institute for Organ and Church Music in 1975, a week-long summer conference of master classes, lectures, and recitals, featuring the most significant players and teachers from around the world. Harold Gleason, Catharine Crozier, Arthur Poister, Gerre Hancock, Alec Wyton, Robert Baker, David Craighead, Russell Saunders, Donald Sutherland and Phyllis Bryn-Julson, Fred Swann, Peter Hurford, Peter Williams, James Litton, William Albright, Marie-Claire Alain, Michael Schneider, and Robert Noehren. We administered these summer institutes through KU Continuing Education, so that people could earn credit if that was important. We attracted people from all over the U. S. - from 50 to 100 attending. We made sure that reports were written for the major organ journals, so that KU's reputation as a center for organ and church music grew. I don't know how many future graduate students were initially attracted to KU by the summer institutes. It was great for our own students as well. We made sure that they were showcased with performance opportunities, building their reputations as well as the university's. And of course, the master teachers went away singing the praises of the students and the playing that they heard at KU.

I also developed a thirty-minute radio program produced by KANU-FM, and produced with the support of a Faculty Research Grant from KU. I called it "The Art of the Organ," and I used recordings of recitals that I made all over the world, with informal commentary on the pieces. The program was picked up for national syndication by National Public Radio for several quarters and heard widely around the country. "From the University of Kansas, this is the Art of the Organ. . ." the program began. That program would not come close to meeting modern digital broadcasting standards. The playing was absolutely unedited -- most of it was live performance -- on reel-to-reel tape of varying degrees of quality. Copies of those programs are in the KU music library.

It would be an interesting exercise to go through the program books of the music department(s) from 1966-1986, on file in the library, if you want to see the documentation of this history. (I spent one summer at Michigan looking at the old program books when Palmer Christian, later Robert Noehren, played regular, weekly concerts on the Hill Auditorium Organ.)

**MB:** You spent many years away from day-to-day work in the organ world while you were serving in your various administrative positions. Do you think the field has changed at all since you were a full-time professor of organ at KU. If so, how?

**JM:** Some differences are obvious: the incredible quality of instruments today, compared with what we had twenty and thirty years ago; the mechanical aids available -- unlimited memory systems, digital recording at one's fingertips, (and for me) the ability to turn improvisations into written compositions,
something I would have killed for. I think the field has always been somewhat isolated and set apart from the mainstream music school (and the great asset of Bales Recital Hall is also its greatest limitation in that regard), but I suspect that is the nature of our art. Our kind of church music also represents an increasingly smaller and smaller sector of the total, but that is a trend that has been in place for a long time. I don't worry about it. What we do and what we express is an eternal verity.

MB: There has never been anyone in the field of organ who has your background as an administrator. What lessons have you learned during your administrative career that might be helpful to share with organists who are developing full-time careers in either church music or college teaching?

JM: Actually, the premise of your question is not correct. My first great mentor and role model was E. William Doty, the dean of the College of Fine Arts and Professor of Organ at the University of Texas. Doty was the first Ph.D. in music ever awarded at Michigan. His degree was in aesthetics. He was a pupil of Palmer Christian and Karl Straube. At the age of 30 or so, he went down to Austin to found the College of Fine Arts. My first organ teacher in Lubbock, Texas, had studied with him, and Gerre Hancock, who was five years older than I and also studying with the same teacher in Lubbock, went off to study with Doty, so I did as well.

It was Doty who sensed, during my undergraduate study, that I might have a gift for administration. After my Fulbright with Schneider, I went back to Texas to do a master's degree in musicology, and Doty gave me a teaching assistantship teaching a lab section of music history and working as his personal assistant, helping me organize the first Fine Arts Advisory Board. It was my first lesson in administration.

My second lesson in administration came when I was appointed to KU. Because of the strange organization of the place, with many small departments, each with their own chair, as chair of organ, I was a member of the administrative council from the outset. While this structure was designed to give the dean of the School of Fine Arts virtually total control over the many small music departments, it put me at the table where policy was being discussed.

What lessons could I draw from this for students currently studying organ and church music? First, one needs to be broadly educated. Second, to be successful in administration, one needs to have an interest in politics (administration is all politics) and an aptitude for leadership. Third, one has to be really adaptable to whatever situation you find. Getting a wide variety of experiences while one is a student can be an invaluable asset later on. Also, one will discover what he does not like to do or want to do, which is also an important piece of knowledge. One summer during my undergraduate days, I took a summer job as a temporary full-time "minister of music" in a Methodist Church. I thought this is what I wanted to do until I did it for a full summer. That was when I decided I want to work in a university.

FROM FACULTY PROFILES from Page 2

Kevin Vogt
Lecturer in Organ and Church Music

In addition to full-time music ministry at St. Michael the Archangel Catholic Church in Leawood, part-time teaching at KU, and taking his kids to the swimming pool, Kevin Vogt continues to pursue a variety of professional activities. These include:

Recitals: Minnesota and Wisconsin
Upcoming recital:
Visitation Catholic Church in Kansas City
Composer
Two new masses for congregation, choir and organ--a Mass in Honor of Saint Michael and a Mass in Honor of Saint Paul, both published by The Liturgical Press in Collegeville, Minnesota.

Papers
In May he presented a lecture for the Midwest Historical Keyboard Society on the dual-tempered organ by Martin Pasi in Omaha's Saint Cecilia Cathedral
In January, 2012 he will give a lecture on the organ in the Christian tradition at a conference celebrating the new Pasi organ at Hope Lutheran Church in Shawnee, Kansas.

Monograph
His interest in the history of 20th-century church music is fed by an ongoing research project on the history of Roman Catholic Choir Schools in North America, and the influence of the Westminster Cathedral tradition on church music in America. Recent research in Minneapolis-St. Paul and Philadelphia aim at the completion of a monograph on the life and work of Reginald Mills Silby, Anglo-American choirmaster and principal exponent of the Westminster tradition in the United States during the first half of the twentieth century. The monograph will be accompanied by a critical edition of Silby's extant writings and compositions.
Daniel Zaretsky

Daniel Zaretsky was born in Leningrad in 1964, and studied piano and organ performance at the Leningrad State Conservatory. He completed his Concert Diploma and Teaching Certificate in 1989 under the direction of Professors E. Bazanov and N. Oksentjan, and his postgraduate education at the Kazan State Conservatory under the direction of Professor R. Abdoullin. From 1991 to 1993 he continued his studies at the Sibelius Music Academy in Helsinki with Professor Kari Jussila, graduating with the Concert Diploma with honours. In addition he has supplemented his studies in several Master-classes in Western Europe, including those of Guy Bovet, Marie-Claire Alain, Harald Vogel, Ludger Lohmann, Jean Guillou, David Sanger, Hans Fagius, Michael Radulescu, Daniel Roth and Peter Planyavsky.

Since 1988, Zaretsky has performed in all the former Soviet Union's important venues, including the Philharmonic Halls of Moscow, St. Petersburg, and the Cathedral of Riga, as well as in the Czech Republic, Italy, Switzerland, Germany, Holland, Austria, Finland, Sweden, Denmark, Norway, France, Great Britain, South America and the USA.

John Grew

John Grew received his musical education at Mount Allison University where he studied piano and organ, and the University of Michigan at Ann Arbor. From 1966 to 1973, he was lecturer at several US and Canadian universities. He served as organist and choirmaster for various churches in New Brunswick and Ontario, and then at Queen Mary Road United Church, in Montreal. A professor at McGill University beginning in 1973, he was appointed dean of its Faculty of Music in 1991. In 1985 he founded and became artistic director of Musique Royale, an early music summer festival held on historic sites of the Atlantic Coast. Organizer of many forums on organ and early music, he was responsible, with Donald Mackey, for the large 1981 symposium 'The Organ in Our Time' that attracted some 400 participants from Europe, the USA, and Canada at Redpath Hall, McGill U; he wrote the epilogue of the symposium papers and proceedings published in Montreal in 1982.

Beginning in 1976, Grew organized numerous master classes by famous organists. In addition to his teaching, he has pursued a career as a recitalist, earning many distinctions, including a first Medal at the Geneva International Competition (1970), and the title of University Organist of McGill University (1985). He has performed in Canada, England, Austria, Germany, Belgium, France, Switzerland, and Yugoslavia, and he has been heard on CBC radio. He has been a jury member for various competitions, notably in Boston and Nurenberg, Germany. He is the founder and artistic director of the Canadian International Organ Competition.

James Moeser and Susan Dickerson Moeser

James Moeser

James Moeser is Chancellor Emeritus, Professor of Music, and Senior Consultant for Special Initiatives at the UNC Institute for Arts and Humanities.

Moeser received his undergraduate degree in organ performance at the University of Texas, where he was student of E. William Doty. As a Fulbright scholar, he studied in Berlin with Michael Schneider and in Paris with Marcel Dupre. He received the Doctor of Musical Arts degree from the University of Michigan, where he was a student of Marilyn Mason. At the age
of twenty-seven, he was appointed to the faculty of the University of Kansas. In addition, he served as organist-choirmaster of Plymouth Congregational Church in Lawrence. Over the next twenty years, he built a reputation as one of the nation’s leading recitalists, church musicians, and teachers. As a concert artist, he was represented by the Lilian Murtagh (later Karen McFarlane) Concert Management, the nation’s leading presenter of organ recitalists. He concertized widely in the U.S. and Europe. In 1975, he became dean of the KU School of Fine Arts, beginning a career that gradually led him into administration. In 1984, he was named to the Carl and Ruth Althaus Distinguished Professorship in Organ, the first academic dean at KU ever awarded an endowed faculty position.

Moeser left Kansas in 1986 to become the dean of the College of Arts and Architecture at Penn State University. During this time, he also served as president of the American Guild of Organists.

In 1992, he resigned from concert management, playing his last recital in 1992, and became the provost of the University of South Carolina. He was appointed chancellor of the University of Nebraska-Lincoln in 1996. He was UNC Chancellor from 2000-2008.

**Susan Moeser**

Susan Moeser is University Organist and Instructor in Organ at the University of North Carolina at Chapel Hill. She is a well known organ recitalist and teacher. Moeser received the BM, MM, and DMA in organ performance from the University of Kansas. She is a past winner of the prestigious Fort Wayne National Competition, and has concertized throughout the United States, Great Britain, Germany, Portugal, and South Korea. Her CD, titled “Susan Moeser plays Bedient Opus 59,” features the concert she performed at the 1999 Regional American Guild of Organists convention in Omaha, Nebraska. She has served the American Guild of Organists as Director of the AGO Regional Competitions for Young Organists and as AGO National Councillor. Moeser has held faculty appointments teaching organ, music history, and music theory at the universities of Nebraska, South Carolina, The Pennsylvania State University, and the University of North Carolina. Prior to her university appointments, she was Organist/Choirmaster at the Second Presbyterian Church in Richmond, Virginia.

**Robert Bates**

Robert Bates is Associate Professor at the Moores School of Music at the University of Houston. Before coming to the University of Houston, he served as University Organist at Stanford University, where he also received his Ph.D. in Musicology. His teachers of performance include Marie-Claire Alain, Robert Anderson, Daniel Roth and Ray Ferguson. He is an internationally known recording artist and composer, and a specialist in early French and Spanish Organ Music, the history of music theory and early tuning systems. He is frequently invited to appear at national conferences sponsored by organizations such as the American Guild of Organists, the Organ Historical Society, the American Organ Academy, the American Musicological Society, the Westfield Center and the American Institute of Organ Builders.

During the past few years, he has performed solo recitals at Stanford University, Cornell University, Arizona State University, the University of North Texas, the University of California at Berkeley, the University of Notre Dame, the University of Michigan, Westminster Choir College, the New England Conservatory of Music, the Eastman School of Music, Duke University and the Oberlin Conservatory of Music.

He has recorded the complete organ works of Brahms (Pro Organo), Daquin (Loft Recordings) and Correa de Arauxo (to be released by Loft Recordings). His three-CD set, "Viaticum" (Loft Recordings), contains eight of his own compositions. His live performance for the National Convention of the American Guild of Organists in 2000 is now available on CD ("Robert Bates in recital at Lagerquist Hall," ReZound Recordings). His music is published by Wayne Leupold Editions (ECS Publishing, Boston). ©
KU Hosted Russian Festival and North American Round of the Tariverdiev International Organ Competition

From April 7-9, 2011, the Division of Organ and Church Music hosted a Russian cultural festival whose highlight was the North American Round of the Tariverdiev International Organ Competition. International sites for first round competitions include Lawrence; Hamburg, Germany; Moscow; and Astana, Kazakhstan.

This event was co-sponsored by the Center for Russian, East European and Eurasian Studies (CREES) at KU. As part of the festival, alumnus Robert Horton performed a recital. Horton won the Tariverdiev competition in 2007. Alumnus Ekaterina Gotsdiner presented two lecture recitals on Russian organ music and Michael Bauer lectured on the history of Russian church music. Judges for the competition included Michael Bauer and James Higdon from KU, James David Christie from Oberlin College, and Lynne Davis from Wichita State University. The top four finishers will proceed to Kaliningrad, Russia in the fall of 2011 to compete for the international prize.

Earlier in the year, on August 27, 2010 the division sponsored an organ recital featuring faculty students and alumni of KU in celebration of the 50th anniversary of CREES. ©
James Higdon: A Celebration of Thirty Years of Teaching at The University of Kansas, March 4-5, 2011

From March 4-5, 2011 the KU organ family gathered to share their appreciation for the role James Higdon has played in their lives over the past thirty years and to renew their relationships with him and with one another.

The schedule for these two days included ample social time, a lecture by alumnus Scott Feldhausen on the history of the Division of Organ and Church Music at KU, an alumni recital, a student recital, a banquet and roast of James Higdon, and a tour of organs and campus attractions. Alumnus Charles Barland served as MC for the roast. Michael Bauer showed pictures of various highlights from Higdon’s career, including a lovely shot of his current office. Karel Paukert, one of professor Higdon’s mentors, came from Cleveland to participate. A special video presentation by Olivier Latry, organist at Notre Dame Cathedral in Paris, highlighted the evening celebration at the Dole Center; in the video Latry improvised on HIGDON and the KU fight song. The event was truly a joyous time in the Division of Organ and Church Music. There were smiles on faces throughout the weekend. ©
Jack Mitchener

Formerly on the faculties of the Eastman School of Music Community Education Division, the Colgate Rochester Crozer Divinity School, the University of North Carolina School of the Arts (where he was the Kenan Professor of Organ and Chair of the Keyboard Department), and Salem College, Jack Mitchener is currently Associate Professor of Organ at the Oberlin College Conservatory of Music.

Jack Mitchener has concertized widely and received critical acclaim for his “expressive and original playing” and his “poetic style” (The American Organist). He has given recitals, lectures, and master classes for conventions of the American Guild of Organists, the Organ Historical Society, the Music Teachers National Association, the Association of Anglican Musicians, the Presbyterian Association of Musicians (Montreat Conference), the Hymn Society in the United States and Canada, the Society for Seventeenth-Century Music, and the Southeastern Historical Keyboard Society. He has performed in notable venues such as St. Sulpice and the Cathedral of Notre Dame in Paris, St. Thomas Church, New York City, the Augustinerkirche in Vienna, and the St. Jacobikirche in Lübeck. He also has collaborated with renowned musicians such as Nick Eanet (Concertmaster of the Metropolitan Opera Orchestra), members of the Mendelssohn String Quartet, lutenist Paul O’Dette, baroque flutists Sandra Miller and Rebecca Troxler, and composer John Corigliano. A laureate in the Philadelphia American Guild of Organists Competition, Music Teachers National Association National Organ Competition, and Dublin International Organ Competition, his performances have been heard in concert and in broadcasts (such as Pipe Dreams) throughout the USA and in Austria, England, France, Germany, Ireland, Italy, Japan, Poland, and Switzerland. His work as a collaborative artist can be heard on five CD recordings, and his solo recordings are available on the Raven label. He has served on competition juries including the recorded round of the AGO National Competition (NYACOP) and the Biarritz International Organ Competition in France.

Jack Mitchener’s repertoire includes the complete organ works of J. S. Bach, many major compositions of the 19th century, and premières of new works by Emma Lou Diemer, Dan Locklair, Margaret Vandell Sandresky, and Robert Ward (winner of the Pulitzer Prize). A former student of Marie-Claire Alain, Guy Bovet, David Craighead, David Higgs, Susan Landale, John Mueller, Robert Murphy, and Russell Saunders, he also studied improvisation with Gerre Hancock. He studied piano with James Cobb, Louise Leach, Kimberly Kabala, and Clifton Matthews and harpsichord with Arthur Haas and Huguette Dreyfus. He holds three degrees and the prestigious Performer’s Certificate in both organ and harpsichord from The Eastman School of Music, University of Rochester. During his two years studying in Paris, he won the Médaille d’or (Gold Medal), Prix d’Excellence, and Prix de Virtuosité at the Conservatoire National de Rueil-Malmaison, France.

In addition to teaching and performing, Jack Mitchener has had a long career in the field of church music, serving several congregations including the American Cathedral in Paris and St. Paul’s Episcopal Church in Winston-Salem, NC, where he played the historic E.M. Skinner, Opus 712. For the American Guild of Organists, he has been a chapter dean and a member of the National Committee on Professional Education. In addition, he was President of the Board of Trustees of the Moravian Music Foundation.

Carole Terry

Carole Terry’s career as a renowned performer and pedagogue of the organ and harpsichord has taken her to many cities and universities throughout the United States, Europe, and the Far East. Especially known for her performances and recordings of German Romantic music, she is also an expert on the physiology of keyboard performance -- the subject of her forthcoming academic work.
As a performer and master teacher, Terry participated in the Bamboo Organ Festival, in Manila, Philippines, as well as at the Attersee Barock Akademie, Schleswig-Holstein Musik Festival, in Lübeck, Germany. She has also been involved in various summer academies, such as the International Summer School for Young Organists in Oundle, Great Britain and the Mount Royal College Organ Academy and International Summer School in Calgary, Canada. A frequent judge for competitions, Terry has adjudicated the prestigious International Musachino Organ Competition in Tokyo and in 2003, the Third Mikael Tariverdiev International Organ Competition.

In the United States, Terry has participated in conferences and seminars such as the San Anselmo Organ Festival, The Historical Organ in America (Arizona), the Oregon Bach Festival, and the Montreat Festival of Worship and Music (North Carolina). She has been a featured recitalist at many conventions of the American Guild of Organists.

As Resident Organist and Curator for the Seattle Symphony from 2000 to 2003, Terry helped inaugurate the new C.B. Fisk organ in Seattle's acclaimed Benaroya Hall, playing many solo concerti, in addition to monumental works for organ and orchestra. In 2004, she was honored to be the first American organist to perform in Perm, Russian Federation, on the new Glatter-Götz Organ of the Perm Concert Hall. In 2006, Terry performed on the newly installed Wolff organ in Christ Church Cathedral, Victoria, B.C., as part of an international conference sponsored by the Westfield Center for Keyboard Studies and Christ Church Cathedral. Her recent convention and concert appearances include the American Guild of Organists Pedagogy Conference in Knoxville, Tennessee; the McGill Summer Organ Academy in Montreal; and recitals in San Francisco, Seattle, and New York. Terry's recordings include Brombaugh Organs of the Northwest and The Complete Organ Works of Johannes Brahms (based on the Henle edition) for the Musical Heritage label. As a harpsichordist, she recorded works of Albright, Persichetti, Cowell, and Rorem for CRI, and baroque chamber music for Crystal Records (with violinist Yitzhak Schotten). Her most recent recording, Carole Terry in Schwerin, is a two-CD set of German romantic organ music recorded on the notable 1871 Ladegast organ at Schwerin Cathedral, Germany. Terry is Professor of Organ and Harpsichord at the University of Washington School of Music in Seattle. She is on the Board of Governors of The Westfield Center for Keyboard Studies, a national resource for the advancement of keyboard music, and chairs the Center's Concert Scholar Committee. As a member of the College of Mentors at The John Ernest Foundation, her role is to promote the enrichment of young organ scholars, organ performances, and the encouragement of organ studies.

**Philipp Lefebvre**

Since 1985, Philipp Lefebvre has been the tenured organist of the Great Organ of Notre-Dame de Paris, with Olivier Latry and Jean-Pierre Leguay. Philipp Lefebvre discovered the organ of Notre-Dame de Paris at the age of 16. On the advice of Pierre Cochereau, organist of Notre-Dame de Paris, he began studying organ, improvisation and writing at the conservatoire de Lille and then at the conservatoire national supérieur de Paris. At 19, he was appointed tenured organist at Arras cathedral and several months later, gave his first concert at Notre-Dame de Paris. In 1971, he won the premiers prix for organ and improvisation from the conservatoire national supérieur de musique de Paris, and then the first prizes for counterpoint and fugue.

Winner of the Prix de la Fondation de la Vocation, then premier prix for improvisation at the international Lyon competition in 1972, he went on to win the grand prix for improvisation at the international Chartres competition and, in 1976, became tenured organist at Chartres cathedral.

In 1985, he was appointed tenured organist of the Great Organs of Notre-Dame de Paris. For over twenty years, Philippe Lefebvre was director at the conservatoire de Lille (1980-2003). Under his leadership, this great school of music, theatre and dance (the oldest in France) became one of the most important and renowned conservatories in France, drawing some 1,700 pupils and students.

He continued his teaching career at the Conservatoire National Supérieur de Musique de Paris where he was professor of improvisation and where he had responsibility for the “Musique Sacrée à Notre-Dame de Paris” (Sacred Music at Notre-Dame de Paris) and with it, the task of running the choir school, the training of professional singers and the running of the cathedral’s musical activities.

His career as a concert organist has taken him across the world where he has been the guest at major festivals, both as a soloist and accompanied by an orchestra. He is constantly in demand in Europe, the US, Eastern Europe and Japan for concert tours and masterclasses.
Philippe Lefebvre has made a number of recordings (F. Couperin, N. de Grigny, M. Dupré, M. Duruflé, C. Franck, F. Liszt, R. Schumann, C. Tournemire, the Francis Poulenc concerto, etc.). He is considered to be one of the most archetypal performers and improvisers in French organ playing, an art through which he has brought fame across the globe to a tradition in constant renewal. ©

Liszt Festival

KU students Carrie Groenewold, Brian Mathias, along with Anna Myeong will present a special concert in the Liszt festival commemorating the bicentennial of Liszt’s birth during September.

New Fritts Organ Arrives at KU

During September Paul Fritts, along with several members of his shop from Tacoma, WA will arrive in Lawrence to install a new seven-stop organ in James Higdon’s studio at the Bales Organ Recital Hall. A private gift arriving this summer was the catalyst that made the purchase possible. KU continues to solicit further gifts to cover the remainder of the purchase price. The organ by Dan Jaeckel that is currently in Higdon’s office will move to Murphy Hall to enhance the practice facilities for organ students. The new Fritts instrument will be important not only as a practice organ, but also as a studio teaching organ when the Wolff organ in Bales Organ Recital Hall is in use. The specification of the organ is as follows:

<table>
<thead>
<tr>
<th>Manual I</th>
<th>Manual II</th>
<th>Pedal</th>
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<tbody>
<tr>
<td>Principal 8’</td>
<td>Gedackt 8’</td>
<td>Subbass 16’</td>
</tr>
<tr>
<td>Octave 4’</td>
<td>Rohrflöte 4’</td>
<td></td>
</tr>
<tr>
<td>Octave 2’</td>
<td>Nasard/Cornet II (e’) 2 2/3</td>
<td></td>
</tr>
</tbody>
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The principals on the instrument are modeled after Italian principals found on the baroque Italian organ currently housed at Notre Dame University. The organ will be a wonderful addition to the facilities at KU.

KU European Organ Study Tour V: Organs, Art, and Architecture of Italy

From May 16-28, 2012 the University of Kansas will sponsor an organ study tour of Italy. This tour is open to anyone. It will be directed by Professor Michael Bauer working in conjunction with the noted Italian organist Francesco Cera. The tour will focus on restored Renaissance and Baroque instruments. There will be ample time available to take in the art and architecture of the various cities. Sites include Rome, Rieti, Assisi, Siena, Florence, Bologna, Mantova, and Venice. For further information see www.organ.ku.edu or write mbauer@ku.edu.
Alumni News

The Division of Organ and Church Music boasts a strong and active group of alumni. Please send us your news so that it may be included in future newsletters.

Photos

Susan and James Moeser

James Higdon and Norma Stevlingson
Contact Us

We would like to hear from you. Please contact us with news of yourself and your activities.
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**Kevin Vogt**
Lecturer in Organ and Church Music
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**Degrees:**
The University of Kansas offers the B.M., M.M., and D.M.A. degrees in both organ and in church music (organ or choral emphasis) and an M.M. degree in carillon.

Graduate scholarships, teaching assistantships and undergraduate scholarships are available.

For further information about our activities, Please visit the division website: www.organ.ku.edu
The University of Kansas
Division of Organ and Church Music
Bales Organ Recital Hall
1600 Stewart Drive
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Phone: 785.864.2797

For more information, scan this code: