

Pipe Notes

American Guild of Organists – Milwaukee Chapter

P.O. Box 11731

Milwaukee, Wisconsin 53211

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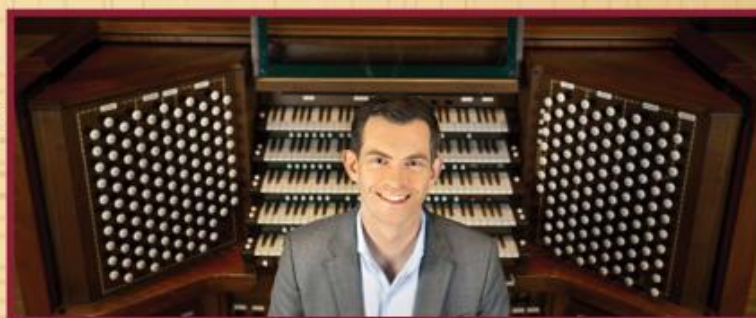
Volume 71 – April 2025



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[www.youtube.com/
@jameskennerley/videos](https://www.youtube.com/@jameskennerley/videos)



Organ Concert

Sunday, May 4, 2025 | 3:00 PM

Saint Paul's Episcopal Church

914 E Knapp St | Milwaukee WI

Parking available in the Lincoln School Lot

Co-sponsored by AGO Milwaukee Chapter and Saint Paul's Church

James Kennerley, Organist

Municipal Organist for the City of Portland ME

Koztschmar Memorial Organ

Program

Main title/March from Star Wars | Hedwig's Theme from Harry Potter — John Williams

Two scenes from Walt Disney's Fantasia — Silent Film Accompaniment | Overture to Candide — Leonard Bernstein

Toccata and Fugue in D minor, BWV 565 — Johann Sebastian Bach

Prélude et Fugue sur le nom d'Alain, op. 7 — Maurice Durufé

Audience Hymn: Firmly I believe and truly — NASHOTAH HOUSE | Composed 1992 by Joseph A. Kucharski

Intermission

Psalm 94 — Anglican Chant by M. Camidge - Saint Paul's Choir

Sonata on the 94th Psalm — Julius Reubke

I. Grave - Larghetto - Allegro con fuoco - Grave | II. Adagio - Lento | III. Allegro - Più mosso - Allegro assai

Post Concert Reception | Free will offering received.

The first half of the concert program is suitable for families with younger children.

A professionally staffed childcare center is available throughout the concert.



James inside a pipe organ chamber.



James captivating an audience of young musicians!



Saint Paul's Anniversary Organ 1972
Adams | Houghsen | Weistrock



Koztschmar Organ Recital
Debut 2018 - James Kennerley



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James Kennerley, Organist
Sunday, May 4th at 3:00 PM
Saint Paul's Episcopal Church
914 E. Knapp Street
Milwaukee WI



AGO Milwaukee Chapter Annual Meeting
Sunday, May 4th at 1:30 PM
Saint Paul's Great Hall

Enter through the front doors of the church.
ADA ramp and entrance located in the courtyard.
(914 E. Knapp Street) on the east side of the main church.

Join us for a stellar organ concert!

The American Guild of Organists- Milwaukee Chapter and Saint Paul's Episcopal Church invite you to an extraordinary organ concert featuring acclaimed organist James Kennerley **on Sunday, May 4, at 3:00 PM at the historic Saint Paul's Episcopal Church**, located at 914 E. Knapp Street, Milwaukee.

Experience an unforgettable afternoon filled with a captivating blend of Kennerley's organ transcriptions of John Williams' *Star Wars Theme* and *Hedwig's Theme* from Harry Potter. Kennerley performs Silent Film Accompaniment for two scenes from Walt Disney's *Fantasia* and Leonard Bernstein's *Overture to Candide*. Classical masterpieces round out the concert's first half: J.S. Bach's *Tocatta and Fugue in D Minor*, BWV 565, and Maurice Duruflé's *Prelude et Fugue sur le nom d'Alain*, Opus 7. The audience will sing "Firmly I believe and truly," set to NASHOTAH HOUSE, composed in 1992 by Joseph A. Kucharski and recently published in *The Dallas Hymnary* (www.selahpub.com).

After intermission, Kennerley will perform the monumental *Sonata on the 94th Psalm* by Julius Reubke. Saint Paul's Choir will sing verses of Psalm 94 set to an Anglican Chant Tone by M. Camidge prior to the Sonata.

Set within the magnificent St. Paul's Church, famous for its stunning Tiffany stained glass windows, main chancel, and antiphonal organs in the nave, this concert is a must-attend for both seasoned fans and newcomers to the world of organ music. The first half of the concert program caters to families with young children, and a professionally staffed childcare center is available throughout the concert. The organist will perform while scenes from Disney films are projected in front of the nave.

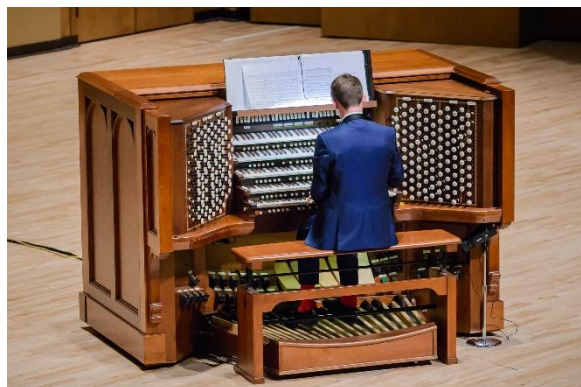
Saint Paul's Church is co-sponsoring the concert to honor Canon Dr. Joseph Kucharski's retirement and his distinguished career in church music. A reception will follow the concert in the Great Hall, hosted by Saint Paul's Parish Life Committee.

The concert is free, and a free-will offering will be accepted. The doors open at 2:15 PM, so arrive early to secure the best seats! Free parking is available at Lincoln School Center for the Arts. Enter from N. Marshall Street. An ADA ramp and entrance are located in the courtyard (914 E. Knapp Street) on the east side of the main church.

Don't miss your chance to be part of this enchanting musical experience. For more details, visit www.jameskennerley.com, www.youtube.com/@jameskennerley, or contact: SubDean@agomilwaukee.org.

Hymn and Service Music Playing Insights by James Kennerley

A FREE workshop for Organists



Saturday, May 3, 2025 | 10:30 am-Noon
Saint Paul's Episcopal Church – Sanctuary
914 E. Knapp Street
Milwaukee WI
Enter through the main doors on E. Knapp Street.

James Kennerley is a masterful player of hymn and service music. Check out his YouTube Channel for inspiration. [<https://www.youtube.com/user/jameskennerley>].

The AGO Milwaukee Chapter is fortunate to present a workshop on hymn and service music playing, led by James, on Saturday May 3rd. from 10:30 am to 12:00 noon in the sanctuary of Saint Paul's Episcopal Church, located at 914 E. Knapp Street in Milwaukee. The AGO Milwaukee Chapter provides the workshop for free to organists and church musicians of all denominations.

Some topics to be covered:

Appropriate organ registrations for hymns and service music regarding congregation size and age. Use of mixtures – yes, or no?

Strategies for playing hymns requested funerals and weddings, where there is often no singing congregation.

The tempo of hymns and service music is adjusted for room acoustics.

Accompanying chant-style hymns and service music. Need for pedals? More foundational tone, less upper work?

How do you register the organ for leadership when a cantor is involved?

Use tone colors and swell expression pedals to highlight verses or text phrases.

Repeat seasonal hymns and effective pedagogy for congregational music.

Using hymn and choral arrangements, descants, free harmonizations, and improvisation.

The church's main doors on E. Knapp Street will open at 10:00 a.m. The ADA ramp and entrance are situated in the courtyard on the east side of the church building. Parking is available in the church lot on the north side of the church and on the street.





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April 2025

6 (Sun) 2:30 Evensong for the Fifth Sunday in Lent
With Organ Prelude
St. Paul's Episcopal Church
914 E. Knapp St
Milwaukee, WI

6 (Sun) 3:00 Eastwinds Chamber Ensemble
St. Mark's Lutheran Church
3515 E. Van Norman Ave
Cudahy, WI

27 (Sun) 3:00 Concert for Organ and Voice
James Grzadzinski, Organ and Rachel Mallatte-Grzadzinski, Voice
Brookfield Congregational UCC
13650 Gebhardt Road
Brookfield, WI

28 (Mon) 7:00 Arcadia Trio
St. Christopher's Episcopal Church
7845 N. River Road
River Hills, WI


May 2025

3 (Sat) 10:30 James Kennerley Hymn Playing and
Service Improvisation Clinic
St. Paul's Episcopal Church
914 E. Knapp St.
Milwaukee, WI

4 (Sun) 1:30 Milwaukee Chapter Annual Meeting
Guild Hall
St. Paul's Episcopal Church
914 E. Knapp St
Milwaukee, WI

4 (Sun) 3:00 James Kennerley Organ Concert
St. Paul's Episcopal Church
914 E. Knapp St
Milwaukee, WI
Co-Sponsored with St. Paul's Episcopal Church

Events can be submitted to
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FROM THE ARCHIVES

Liz Walloch/Archivist and Historian

archivist@agomilwaukee.org

This month the Archives shares a Living History Profile.

March 16, 2025 - Interview with Chapter Member Scott R. Riedel

Liz: To set our interview in motion, I asked Scott a series of questions. I am always curious how someone is introduced to music. What and whom were the influences in your life? What drew you to music? Was the keyboard your first instrument? Or was there another instrument before keyboard?



Scott: “I am going to blame my mother and grandmothers. My mother and both grandmothers all played the piano and that was the first inkling of music. Whenever any of us were together...the piano was being played. My one grandmother, my father’s mother, just played by ear, she could play anything. She would hear some song on the radio, and she would play it for you. My other grandmother, my mother’s mother, could read music. My mother had played the piano in her church” in Rochester Wisconsin in Racine County at “the Congregational Church and she was one of the musicians” rotating the Sunday duty. “The church didn’t an organ until later. So, I grew up with everyone around me playing the piano. My Grandpas and my father did not play. My father always said, ‘I can’t even play the radio.’” So, whenever we [family] were together the piano was played and I being a youngster was “on the bench playing along pounding the treble keys while they played their pieces. So, there is my introduction to music. When I hit the second grade my mother signed me up for piano lessons with Ms. Isabelle Hinsdale in Wauwatosa. [She] was a member of the Trinity Episcopal Church.” Her focus was teaching piano to kids and did not touch into sacred music. “I wanted to play piano cause the family members did. Then when I was, guessing about 8 or 9 years old or so, my mother signed me up for the children’s choir and I was an acolyte at church at the same time. And the way our church was set up where the choir and acolyte sat you could see the organ console, which was a four manual Wangerin at Sherman Park Lutheran Church. I was totally fascinated. In fact, I was much more interested in watching the organist play than dealing with lighting candles or acolyte things. Sometimes I would forget and stand up for the choir anthem because I was watching the organist play. Even before children’s choir, my Godmother and mother would bring me up to watch the organist play the postlude at the end of the service. So, right then and there I was interested. I was hooked early. Gordon Maleu was the organist...he was an executive with the Roundy’s Food Company so he didn’t have time to teach organ lessons, but he would let me play the organ. He gave me a couple of pistons on the console that I could have, and I could come in and play. Finally, when I was in 7th grade I got real organ lessons from a real teacher, Jack Nelson was my organ teacher.” He was the organist “at St. James Episcopal church in downtown next to the old YMCA. After that, my organ teacher was Ed Wise, Mount Zion Lutheran in Wauwatosa through the Conservatory. Finally, David Cornel, who was the accompanist for the Milwaukee Symphony Chorus, and he also played the organ at a Catholic church on the southside. So [those were] my organ teachers, after my grandmothers and mother and Ms. Hinsdale.” On the “other side of it was, when Mr. Maleu would let me practice organ at church, which I did, I would go over on Saturdays. I would always find myself ending up in the organ chamber looking around.”

Liz: “you were exploring.”

Scott: “I didn’t know how organs were built, I wasn’t taught to teach, I would just open the door and look around because I was so fascinated. At Sherman Park in the organ chamber, when you went through the door, you were in the pedal division first, so the 16’ tubas and 16’ wood diapasons were right in the door, and I was just fascinated by it. So that’s how I got started.”

Liz: “So, when did you really branch out to get your own [music] position? When did they feel you were ready with your skill set?”

Scott: “I was taking organ lessons, and I of course wanted a position somewhere to play in church, but I also liked being in the choir. As mentioned before, Mr. Maleu was an executive with Roundy’s Food, he got promoted and he couldn’t take on the whole [position]...he actually moved on to a different church where the musical requirements weren’t so strict. He went to Luther Memorial Chapel in Shorewood. That year I turned 16. My mother said I couldn’t take on a church job until I could drive myself. She wasn’t going to cart all over the town. So, I got my driver’s license that summer and I was playing every Sunday at Luther Memorial in Shorewood. It was a summer job.” This was before Mr. Maleu accepted the position at Luther Memorial. Then Mr. Maleu moved over to Luther and “I was available to play at Sherman Park when the jobs shifted. I didn’t leave [Sherman Park] some 30 years later.”

Liz: “You had a good run, a very good run.”

Scott: “Eventually I became the choir director [as well as organist] because I had taken conducting classes with Margaret Hawkins. I got ready to be a choir director. She was terrific. I learned so much from her about music in general not just how to conduct a choir, all of music. She was such a well-trained musician.”

Liz: “She [Margaret] was inspirational for people.” “So, your studies from bench A, piano to bench B organ was through various teachers. Every teacher I have had there has always been some facets of their approach to repertoire, or hymn playing or service music still resonates with me.”

Scott: “I don’t play every Sunday anymore still to this day I remember stuff all of them told me.”

Liz: “Where did you pursue your Music degree?” How did acoustics become connected with music?”

Scott: “I” [was] in school to be an architect [at UW-Milwaukee] “and I’m from Wauwatosa.” “I was working in the organ shop” of Peters and Weiland organ builders [mainly] with Henry Weiland. Henry was the guy that pushed me into acoustics. “Henry kept saying to me, ‘Scott, you know architecture, you know music, you know organs. You should make something of that.’ And I would answer ‘oh, Henry, I’m in school to be an architect and I’m just from Wauwatosa, how can I make something of that.’ But he [Henry] would continue with that. We would go someplace to fix the organ and there would be troubles, like it was very difficult to get to the organ chamber, or we couldn’t find the fuse box and he would say it again. ‘Scott, you could have fixed this problem, you could have helped this church fix this problem, you know music, you know architecture and you know organs’ and I would say ‘oh Henry, I’m just from Wauwatosa.’ Finally, he said Scott you should write an article for the Diapason Magazine about organs and acoustics. And more to get Henry to stop telling me to keep doing that, I didn’t want to be an article writer, I wrote an article. The Diapason Magazine published it.” The article was “Acoustics in the Worship Space,” May 1983. “Well, so Henry launched me on this thing. I was at the same time getting my architecture degree and learning acoustics. The Diapason Magazine called and said I had a very nice article would I like to write us another one. That turned into a series of articles” with 12 articles total with the final article published in 2020. With the article in print, “all along people would call and say we read your article in the Diapason Magazine about the organ, we have this problem at our church could you come and help us?”

Liz: “so that was a marketing ticket for you.”

Scott: “that wasn’t what was intended, but it’s what happened. So, I said, sure I can come over to your church and take a look.” I would get to the church to meet them, and their comment was “you are so young. We thought you would be some old guy smoking a pipe. [laughing from both of us.] Suddenly I was meeting people, helping with organ, choir layout, design, acoustic things. I finished my degree in Architecture and had my specialty in Building Technology and Acoustics. Henry was the guy that gave me the impetus to do it. He was very smart.”

Liz: “he was persistent.”

Scott: “he was persistent and well read and somehow, he perceived that I could do this sort of thing. He was just the wisest guy.”

Liz: “How long before you actually started the company? When did you start?”

Scott: “Even before I got my Architecture degree, I still had customers who would call so I would help. Once I got my degree, the next mentor that was helpful was Hugo Gehrke,” a professor at Concordia College “who was an organ consultant.” Here is how I got my “first organ consults at St. Mark Lutheran Church in Sheboygan. They had called Hugo to be their organ consultant. Hugo told the church ‘I’m retiring, I’m too old I can’t do this stuff anymore and he had them call me. You should have Scott Riedel come and help you with your new organ project. I, Hugo, am retiring out of this business.’ So, that’s where it really all started. That was the first actual organ consultation” with the project finished in 1987. “And it was kind off to the races. I once had 1,000 advertising brochures printed up for organ and acoustic consultations, I never handed them out. I was going to do a mailing...but I never needed to, the phone just started ringing and it never stopped.” The acoustics work kept booming. “The first clients/jobs, mostly acoustic, when I working alone started in the late 70s/early 80s. Then we incorporated in December of 1996 and now have seven (7) associates” on staff.

Liz: “Are you mentoring?”

Scott: “Yes, it’s even beyond mentoring, I suppose that’s the technical word, but the folks we have are really good. They don’t need mentoring so much as here is the job, we got to get it done.”

Liz: “What kind of background are these people, like you have the architecture, bringing to the company?”

Scott: “Who we are working with are talented local organists” as organ consultants who travel on the team to the churches local and world-wide. “By now we have consulted on organs built by nearly every builder you can think of. At this time, we have organ and/or acoustic projects completed or in process all the way from Miami to Spokane to Dallas to Minneapolis to Albuquerque to Fargo to St. Patrick’s Cathedral in New York City.”

Liz: Scott, you have moved from “the piano bench to the organ bench to off the benches and into the organ chamber.”

Scott: “you got it right!”

Liz: “Your movements have been interesting and I’m just amazed. Sound waves are amazing when you think of it.”

Scott: “I have always been interested in technical things. I never went to a full music school but took lessons and workshops...I had enough good leadership to send me in the right direction” to shape my skills and mentoring by Henry Weiland. “I think the organ is so unique because it involves art and science, and it involves so many sciences and trades. It’s woodworking, metal work, electrical wiring, it’s all that, it’s sort of a microcosm of architecture. It’s like a little house in a house, an organ in a church. So maybe that’s what fascinated me about it. Like I said, when I was younger, I would go into the organ chamber and just look around. All along I have had great mentors and teachers, and it turned out to be a great experience.” At our recent trip to St. Patrick’s in New York for a meeting, as I was sitting in the balcony I reflected, “I’m from Wauwatosa, how did I get here?”

Liz: “It’s amazing the twists and turn in our careers.”

Scott: “It is.”

Liz: “Did you ever envision you would be running your own business?”

Scott: “No, I wanted to be a garden variety of an architect.”

Liz: “building homes, sub-divisions, commercial office buildings?”

Scott: “Yes, [but] Henry shoved me off in the direction and it never stopped.”

Liz: “Well, you got to say a prayer for him.”

Scott: “Absolutely.”

Liz: “He [Henry] led you right.”

It has been my pleasure to interview Scott Riedel. I am continually learning the many connections of music with the arts and sciences.

As a wrap-up to my interview, I am adding some interesting “Did You Know” facts related to Scott’s musical career.

1. He taught the course “Science of Acoustics” at Columbia College in Chicago from the mid-1980s until 1996.
2. He wrote a series of articles entitled “Does This Building Sing” in GIA quarterly from 1993 to 2001.
3. He wrote an article for the summer 1999 issue of “Cross Accents,” Journal of the Association of Lutheran Church Musicians and for the fall 1994 issue of the Yale Institute for Liturgical Ministry’s Journal.
4. He has authored two (2) books: 1) “Acoustics in the Worship Space” by Concordia Publishing House and 2) “Praise Resounds” by GIA Publishers.
5. Besides piano and organ, he played the trombone. He found his grandfather’s instrument in the attic, and he played from grade school through high school. He was in Wauwatosa East’s marching band and the band marched in the Rose Bowl Parade, 1972.
6. He took organ lessons from Chapter member Edward Wise.
7. He served as Dean 1993-1994.

I extend a “special thank you” to Scott for sharing his musical journey with us this month.

My Archive articles in PipeNotes are taking a pause for a few months and will return in September. Enjoy spring and summer!

Karen Beaumont

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Four Pipe Organ Encounters (POEs) will be offered this summer:

- **June 15 – 20 – [Twin Cities, Minn.](#)**
(St. Olaf College)
- **June 22 – 27 – [Harrisburg, Pa.](#)**
(Lebanon Valley College)
- **July 6 – 11 – [Worcester, Mass.](#)**
(POE Advanced)
- **July 20 – 25 – [Houston, Tex.](#)**



AGO CERTIFICATION WEBINARS Mondays, April 28 – May 19

Are you planning to sit for one of the [AGO Certification](#) exams this summer? Candidates are invited to participate in a series of free weekly webinars that address key topics:

April 28 – [CAGO Exam Preparation](#)

May 5 – [Fugue \(CAGO, AAGO, FAGO\)](#)

May 12 – [Ear Tests \(CAGO, AAGO, FAGO, ChM\)](#)

May 19 – [Compositional Techniques \(AAGO, FAGO, ChM\)](#)

AGO Milwaukee Chapter

Nominating Committee: Jim Burmeister, David Bahrke, Tom Koester, Lee Erickson

Nominees:

Board Members Class of 2027



Craig Sproat is originally from the Outer Banks of North Carolina. Craig Sproat holds a Doctor of Musical Arts degree in organ performance from the University of Oklahoma. He also studied at Concordia University Wisconsin and Indiana University, where his teachers included James Freese, John Behnke, and John Schwandt. From 2011 to 2015, Craig taught private lessons and courses in organ and church music from the American Organ Institute at the University of Oklahoma. From 2015 to 2022, he was an Instructor at the Weitzenhoffer School of Musical Theatre at the University of Oklahoma, where he served as a staff accompanist, did some vocal coaching, and music-directed productions. In 2022, he was appointed Assistant Professor and Director of the undergraduate church music program at Concordia University Wisconsin. He also serves as the Kantor of Luther Memorial Chapel in Shorewood.



Mary Seboldt is a local, active church musician who has served a variety of churches in Iowa, Minnesota, and Wisconsin in performances, service playing, handbells, children's and adult choral, and worship planning leadership in many different styles of music.

Her organ degrees are from Wartburg College in Waverly, Ia., BME, and the University of Iowa City, Ia., MA in Organ Performance. Major teachers were Dr. Warren Schmidt, Gerhard Krapf, Dr. Delbert Disselhorst, and Dr. Delores Bruch. In addition, she attended the RSCM summer course at Addington Palace in London, England, and coached with Peter Hurford. Also included that summer was coaching with Harold Vogel in Germany.

Mary is proud to have studied with two students of Helmut Walcha. She has experience as a collaborative pianist and vocal coach. Milwaukee has a rich heritage of churches, organs, organ building, and music. The MCOGO has done an excellent job of supporting that legacy. Our job for the future is to address the organist shortage, find creative ways to reach out to our local organists to interest them in the AGO Milwaukee Chapter and reach young musicians.

Marilyn Schrader has been a church organist for over six decades, two-thirds of that time at St. Luke's Episcopal Church in Bay View. I studied music education and organ at UW-M. I taught elementary music in MPS for 33 years and took early retirement 24 years ago. During my retirement, I enjoyed traveling, reading, playing cards, and chilling with Gin Ger Lee, my feline companion. I have served on the AGO board as secretary, treasurer, sub-dean, and dean in many capacities. Therefore, I believe that I have the background to serve on the board. I encourage everyone to attend as many local events as possible. My sister Ann Lemmenes and I enjoy attending the regional and national AGO conventions. If you have never attended such, you are missing the boat. I hope to see you at All Saints' Cathedral **on March 16th** for a St. Patrick's Day Organ Recital and at Saint Paul's Church on **May 4th** for the Organ Concert performed by James Kennerley, Municipal Organist of Portland Maine, the Kotszshmar Memorial Organ.

Secretary:



Sharon Adel began studying piano at age seven. She continued piano studies with the late Alan Biehn in Racine, Wisconsin. Sharon began studying the pipe organ at 27 years of age after her mother, an established church organist, encouraged Sharon to get into playing the organ. She studied privately with the late Dr. Marilyn Stulken, focusing on sacred church music and music theory. Sharon continued private pipe organ study with the late Gerald Buck of First Presbyterian Church, Racine. She became a member of AGO at this time. In 2022, after three years of intensive study, she received her Certification as Director of Music/Organist/Choir Director through the Sacred Music Institute of America. Sharon completed a week-long Organ Workshop at Concordia Theological Seminary - Ft. Wayne, Indiana, studied under Dr. Paul Grime, Kantor Kevin Hildebrand, and Kantor Matthew Machemer and not only learned the importance of hymnody but also the sound theology that is behind it. She has been invited back each year to a summer concert series, Music and More, at First Presbyterian Church, Racine. She plays the William Johnson Opus 238 three

manual pipe organ annually. As an accomplished pianist and organist, she is currently Director of Music and Organist at St. John's Lutheran Church and School, Racine, Wisconsin, where she has the privilege of playing a three-manual Schlicker Pipe Organ. She directs the Senior Choir, Handbell Choir, and Hand Chime Choir. Her passion and goal is to continue her music ministry related to enhancing each worship service. She has taught private piano lessons for 35 years.

Treasurer:



Richard C. Ewert is Director of Church music at Elm Grove Evangelical Lutheran Church (LCMS), Elm Grove, WI. He is a graduate of Carroll College (nka Carroll University), Waukesha, WI where he earned a Bachelor of Arts Degree in Applied Music—Organ Performance studying under Phyllis J. Stringham. Ewert earned a Master of Church Music degree from Concordia University Wisconsin studying organ with John A. Behnke and James W. Freese. During his college years, Ewert was a finalist in the Bach-a-thon scholarship competition (receiving the Keyboard Award) and played for a number of master classes at the University of Wisconsin-Extension and regional conventions of the American Guild of Organists (AGO). He taught organ, led worship, and played a recital at the Uhuru Highway Lutheran Cathedral of the Evangelical Lutheran Church of Kenya (ELCK), Luther Plaza in Nairobi, Kenya. Ewert is also the accompanist for the Lutheran A Cappella Choir of Milwaukee (since fall 2017). When not at church or accompanying the Lutheran A Cappella Choir, you can find him playing piano at Von Maur for the shoppers.

Ewert has been a member of the Milwaukee Chapter of the AGO since 1976, served as Treasurer in the mid-1980's, as an Executive Board member (Class of 2022), and has played at a number of Members' Recitals. "I will work toward hosting events to fulfill the AGO's mission ...to foster a thriving community of musicians who share their knowledge and inspire passion for the organ."

Thank you for your willingness to serve the Milwaukee Chapter!