

## COMING UP

Check out the Calendar!

JUNE 9 - 12, 2019

Southeast Regional Convention  
Myrtle Beach, South Carolina

The conference will feature some of the finest concert organists in the United States, an opening choral evensong, Poulenc's *Organ Concerto* and Martin Palmeri's *Misa a Buenos Aires*.

## FRIENDLY REMINDER

New AGO memberships and renewals are now on a "rolling" yearly basis: in other words, you have twelve months of membership from the time you actually pay your dues.

Membership rates are:

- \$105 Regular members
- \$75 Special (Senior) members
- \$40 Students
- \$75 Supporting Partners

You will receive a renewal notice upon expiration of your last year's membership.

# The Tallahassee Organist

The Official Newsletter of the Tallahassee Chapter of the American Guild of Organists

VOLUME X NUMBER 10 – June-July, 2019

Dear AGO Members and Friends,



Looking back on our 2018–19 season, we have much to be thankful for. In addition to a sparkling Halloween Spooktacular concert, members enjoyed an informative session led by board members Adam Cobb and Nathaniel Brown, Iain Quinn's Benefit Recital of Haydn Organ Concertos, the recital and masterclass by Colin Andrews, and the recital celebrating the future Rockwood Organ for Opperman Music Hall. We also enjoyed performances by members of the FSU organ studio throughout the year.

Looking ahead, plans are in motion for our 2019–20 programs. During the fall semester, we look forward to the Halloween Organ Spooktacular Concert, as well as a report from Sub-dean Adam Cobb on the Organ Historical Society conference and the RSCM Tacoma course (led by Bruce Neswick). In the spring semester, we will welcome Paul Tegels (Associate Professor of Organ at Pacific Lutheran University), who will perform a recital and conduct a masterclass at FSU. Also on the docket is a group performance of the Sept Chorales-Poèmes of Tournemire by the FSU organ studio, accompanied by a brief talk by member Ruth Sisson about the piece and its position in organ literature. It should be a great year!

The summer is a good time to pause, reflect, and recharge in preparation for the coming year. I hope that your summer allows opportunities to refresh your repertoire—and also time to reconnect with friends and family, and have some fun. Try to stay cool!

ALL THE BEST!

*Joe*

Joe Kraus  
Dean, Tallahassee AGO



Visit our chapter website: [www.tallahasseeago.org](http://www.tallahasseeago.org)

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## NOTE NEW EMAIL ADDRESS!

## ADD YOUR VOICE

If you have information about any upcoming events, news about chapter members, information about open choral or organ positions, corrections to previous newsletters that you'd like to share, or anything else of musical interest, please e-mail these items to the newsletter editor Anthony Rimore, anthony.rimore@gmail.com

**NEXT DEADLINE**  
**July 20, 2019!**

Many of the FSU.COM concerts and recitals do NOT make it into the Arts Guide. Anyone wanting comprehensive information about what's going on at the College of Music should reference -- [www.music.fsu.edu](http://www.music.fsu.edu) and click on "View All Events".

## Upcoming Events

Saturday June 8, 2019 10:00-11:00 AM; 2:00-4:00 PM; 7:00-9:00 PM  
Tallahassee Chapter of the Barbershop Harmony Society

Annual Show, "A Day at Disney!" Join our two feature choruses, "The Capital Chordsmen" and "The Barbershop Ladies of Tallahassee" and our many local quartets as we follow a family on their trip through Disney World. Travel through the many parks at Disney World as we visit the fun rides and attractions! We will stop at all your favorite rides including "The Seven Dwarves Mine Train," "The Haunted Mansion," and "Toy Story Land," and we'll meet all your favorite characters too, such as Cinderella and Tiana. We will even travel down Main Street USA to hear from our feature guest quartet, "The Humdingers"! We hope to see you and your family there at one of our three performances. All performances will take place at Turner Auditorium on the campus of Tallahassee Community College. Ticket prices are \$5.00 for the 10 a.m. shortened performance. Tickets for the 2-4 PM and the 7-9 PM performances are \$17.50 general admission, \$15.00 for seniors, and \$7.50 for students with valid ID. Tickets may be purchased in advance by going to [www.capitalchordsmen.com/tickets](http://www.capitalchordsmen.com/tickets) or may also be purchased in the lobby one hour prior to the show. For further information, call 850.570.3148.

Thursday June 20, 2019 6:00 PM  
Summer Chorale Concert

The FSU College of Music will present a Summer Chorale Concert in Opperman Music Hall. The concert is free and open to the public.

Thursday June 20, 2019 7:30 PM  
Summer Band Concert

The FSU College of Music will present a Summer Band Concert in Opperman Music Hall. The concert is free and open to the public.

For more information about upcoming concerts and recitals:

### Check out the Tallahassee Arts Guide

[www.tallahasseearts.org](http://www.tallahasseearts.org)

Enjoy organ music in its infinite variety each week with PIPEDREAMS from American Public Media, each Sunday 7:00-9:00 PM on WFSQ (91.5 FM) and on the internet at any time at [www.pipedreams.org](http://www.pipedreams.org)

June 2, 2019  
Twin Cities Trackers

Revisiting some engaging mechanical instruments in Minneapolis-St. Paul neighborhoods.

June 9, 2019  
Soler Power

The delightful and sun-shiney music of the gifted Spanish virtuoso and priest, Padre Antonio Soler.

June 16, 2019  
The OHS in Minnesota

Highlights from a national gathering of the Organ Historical Society in and around the Twin Cities.

June 23, 2019  
All That Jazz

Despite its formidable reputation, the King of Instruments knows how to let its hair down now and then.

June 30, 2019  
Canadian Capers

In conjunction with upcoming Canada Day on July 1st, we celebrate artistic and instrumental representatives of our northern neighbor.

July 7, 2019  
Seventh Heaven

For the seventh day of the seventh month, scores by Widor, Rheinberger and Guilman offer players and listeners alike a rainbow of tonal possibilities!

Visit our chapter website: [www.tallahasseeago.org](http://www.tallahasseeago.org)

## JOB MARKET

The St. Thomas Episcopal Church Organist/Choirmaster is responsible for worship music at the principle Sunday Service as well as seasonal and pastoral Services as invited. Familiarity with liturgies of the Episcopal Church and Anglican tradition as well as the Episcopal hymnals is desirable, but not required. Responsibilities of the Organist/Choirmaster also include the following:

- choir instruction and development,
- education of both choir and congregation
- develop and execution of choir performance opportunities.

Send resume to Beth Price, Director of Music Search Committee, 216 Remington Avenue, Thomasville, GA 31792 or rosequeen0442@yahoo.com. For more information call Beth Price at 229.224.0323.

First United Methodist Church of Perry is seeking a church pianist. Responsibilities include:

- Choir Rehearsal 8:30 Sunday mornings.
- Sunday Worship at 11:00 AM
- 5th Sunday Sings (6 PM as they fall)
- Weddings and Funerals as needed
- Christmas Eve Service

For more information please contact the church at 850.584.3028. James Taylor, Pastor

## NOTABLES OF THE MONTH WOMEN IN CHURCH MUSIC

### Part 8 of 8

*A few months ago this was planned to be a four part series based on a fascinating blog post by Mary Rogelstad. However, much more information in the form of a second blog post has come to light, so we are extending this series into 8 parts!*

*Reprinted by permission Mary Rogelstad.*

*Quietly, in places ranging from convents to conservatories to farms, extraordinary women have written innovative music without the benefit of fame. Historical archives hint at the challenges they have faced. Critics called composer Ethel Smyth a “little woman” with “utterly unfeminine” works and Florence Price echoed the concerns of other minority women when she penned in a famous letter: “To begin with I have two handicaps – those of sex and race.”*

*Today, we look at the eighth and final installment in this series, with much thanks to Mary Rogelstad. We thought a fitting conclusion to this series would be to highlight another area where women have been historically underutilized - the Brass Section of Orchestras!*

### The Women in the Brass Section: How They Found Success

Trombonist Amanda Stewart compares it to a slow-moving glacier – the gradual acceptance of talented women playing brass instruments in the United States’ most renowned orchestras. Stewart is the associate principal trombone for the St. Louis Symphony Orchestra and is among the 3% of trombone players in the nation’s top orchestras who are women. When she was younger, she did not realize women had a small presence in the brass sections of professional orchestras. “When I was in high school, there was another girl who played the trombone,” Stewart said, “so I didn’t know it was an anomaly.” The opportunity for Stewart and other women to break one of the highest glass ceilings in music came after several changes in the orchestra and music education worlds. These have included better introductions to instruments in school, the use of screens during orchestra auditions, and the general progress of women in the workforce.

Karin Bliznik has been the principal trumpet for the St. Louis Symphony Orchestra since 2013. The St. Louis Symphony has been at the forefront of the changes, being the first leading United States orchestra to employ slightly more women musicians than men. Along with Stewart, its brass section also includes French horn player Julie Thayer and principal trumpet Karin Bliznik, who replaced retired trumpeter Susan Slaughter – a music legend who held the position for 37 years. Bliznik remembers when she was a teenager, her dad showed her a recording of the St. Louis Symphony playing *An American in Paris*. “I loved that recording. I remember my dad telling me the woman playing the trumpet solo was Susan Slaughter. Even today it remains one of my favorite recordings. That one stuck with me,” Bliznik said. That chance to see a woman reach this level of success was golden. Centuries of gender stereotyping in instrumental music have put barriers in the way of many trailblazers.

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*Originally published on the J.W. Pepper blog, “Cued In” (blogs.jwpepper.com) .*

*Mary Rogelstad joined Pepper in 2018 as the company’s Marketing Content Coordinator. Previously she worked as a journalist in the international media and as a communications specialist at various nonprofits. In her free time, Mary has enjoyed singing in various choral groups and performing in musical theater.*

From Penny Folsom, Minister of Music:

"I would love to announce to the Tallahassee AGO family that First Baptist has hired a new organist!

The First Baptist Church of Tallahassee is delighted to welcome Lisa Foltz as our new Organist! Lisa has her BA in Voice and Organ from Jacksonville University and her Masters of Music in Choral Conducting from FSU. In addition to many years of experience as a church organist, she is a part-time string teacher with the Leon County School system, an Adjunct Professor of Voice at The Baptist College of Florida in Graceville, the Director of the Tallahassee Music Guild's "Sing-Along Messiah", the Co-conductor of the Tallahassee Homeschool String Orchestra's "Arioso" ensemble, Music Director of the Rose City Symphonic Band in Thomasville, and the Associate Conductor of the Capital City Band of Tallahassee Community College and former Associate Conductor of the Big Bend Community Orchestra in Tallahassee. In addition to this wealth of qualifications and experience, Lisa brings with her a passion for excellence in church music that will be a blessing to FBC."



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## The Battle Against Gender Stereotyping in Instrumentation

Rebecca Cherian, who has been co-principal trombone for the Pittsburgh Symphony Orchestra for 30 years, has seen many of these challenges firsthand. She struggled to name a mentor when asked who inspired her on her journey. She said she was the only girl in her middle and high school who played the trombone, and she repeatedly faced ridicule for it. "I got heat for it from everyone. Everybody said it was a 'boy's instrument,'" Cherian said. "I questioned that right from the beginning. I was a rebel, and I liked challenging everyone who said it couldn't be done. I didn't see any reason why I couldn't play trombone." Despite determination and tremendous talent, Cherian still faced discrimination for many years. She said she had some professional conductors say things that were "utterly ridiculous." She had one conductor scold her for five minutes during a rehearsal, alleging that women should not play the trombone. Then she had another well-known conductor surprise her during a different rehearsal. "He stopped the entire orchestra when he saw me, and he said 'What are you back there – a boy or girl?' I was pretty insulted," Cherian said. She remained in the classical music world by landing jobs with orchestras that were laser-focused on talent. This included the opportunity to play with the Israel Philharmonic Orchestra under the direction of Leonard Bernstein. Despite this success, it took ten years of auditions before Cherian was given the chance to win a job in a top United States orchestra. The Pittsburgh Symphony listened to a recording of Cherian playing and granted her an audition, after which she won her current role. "During that decade of taking auditions I was usually one of two or three women at most who showed up, and I was always the only woman in the finals," Cherian said. "By the time I went to audition live in Pittsburgh I knew that if I did not play 110 percent of my ability and significantly better than any of the men, I would not get this job or any other orchestra job, especially a top ten orchestra."

Stewart entered the field many years later, but she also faced some questionable moments. At some level, Stewart benefited from the use of screens, which conceal a person's identity during auditions. The barrier forces the panel to judge based just on what they hear. The screen often comes down though in the final rounds. She says this is when some of the problems have occurred. "I made it to the final round of one audition, and a panelist told me later another judge openly questioned whether a 'small girl' could 'keep up' with the rest of the section," Stewart said. She was the runner-up for that job.

## Studies on Gender Bias

Researchers have tried to understand this historic bias by doing numerous studies on gender stereotyping. Back in 2002, University of Washington researchers wanted to see if cultural advances had eliminated the gender stereotyping noted in studies of the 1970s. They recruited more than 600 kindergarteners and fourth-grade students for two studies that looked at eight instruments associated with gender stereotyping in the past. This included the trumpet and trombone that have been stereotyped as being masculine. They found the kindergarteners had already formed stereotypical preferences, with few girls in the control group picking so-called "masculine" instruments. This changed in the fourth grade when girls seemed more flexible, particularly girls who were in a group that was shown older girls playing brass instruments. In general, they found that children shown videos that bucked stereotypes tended to be more open to trying different instruments. The experiment did not work as well for boys, who were more resistant to trying the "feminine-stereotyped" instruments. However, the overall consensus seemed to be that giving both boys and girls positive mentors helped – seeing someone who looked like them playing an instrument made a difference. This was not a benefit many girls had throughout most of history.

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### COMPLINE

Will return Sunday Evenings, Fall,  
2019!

8:00 to 8:30 PM

St. John's Episcopal Church  
211 North Monroe Street  
Tallahassee, FL 32301

This ancient monastic service includes beautiful chants by an all-male choir, interspersed with scripture.

Membership in the choir is open to any interested male singer by audition.

Contact Mike Norris at [norris.mr@gmail.com](mailto:norris.mr@gmail.com)

Visit our chapter website: [www.tallahasseeago.org](http://www.tallahasseeago.org)

## Upcoming Regional and National Events

**The Southeast Regional Convention will take place June 9-12, 2019**, hosted by the Grand Strand Chapter of the AGO in Myrtle Beach, South Carolina. The conference will feature some of the finest concert organists in the United States, an opening choral evensong, Poulenc's Organ Concerto and Martin Palmeri's Misa a Buenos Aires. Enjoy the area's finest organs, informative workshops and a Carolina barbeque on the Waccamaw River. Performances will feature local organizations as well as the Carolina Master Chorale and the Long Bay Symphony. Our grand finale will include a RCYO winner's recital and a Low Country Evening Gala on Pawley's Island. Come to the beach! For more information and to register, visit our website at [www.ago2019.com](http://www.ago2019.com).

**Looking ahead, the 2020 National AGO Convention** will take place practically in our own front yard, in Atlanta, Georgia. The dates are July 5- 9, 2020. To sign up for the convention newsletter and get other information, visit the convention website at [www.agoatlanta.org/ago-atlanta-hosts-2020-conference](http://www.agoatlanta.org/ago-atlanta-hosts-2020-conference). Let's plan to attend!

  
**ST. JOHN'S**  
EPISCOPAL CHURCH  
... est. 1829 ...



Due to ongoing construction and renovation of the building at St. John's Episcopal Church, the Tower Bell Tuesdays concerts will resume in October 2019.

## Gender Stereotyping in the Past

Centuries ago it was considered unladylike for women to play most instruments. Historical documents have references claiming that it is unbecoming for a woman to play an instrument that would "disfigure" her face or one that might cause her to move her body in any dramatic fashion. Brass instruments in particular were associated with the all-male military, which seemed to make them even more off limits. The exception was the piano, since society seemed to think a woman could look "ladylike" while sitting down and playing the instrument. "Women can sit still by the piano and play without having to twist their body," music researcher Lise Karin Meling told the Norwegian publication *Kilden*. "They may sit in graceful and feminine positions... and show off fashionable clothes."

Times slowly changed when female prodigies began to make their marks, such as French violinist Camilla Urso who begged her parents to let her play the violin. Over time, as women started to pick up these instruments, a shift occurred. For unknown reasons, new gender stereotypes began to develop – ones that were still being openly shared in the classrooms of the 1970s. As time moved forward, teachers began to try to take gender out of the equation. A realization set in that it's a really bad idea to give any verbal indication an instrument is more popular with girls or boys.

## Teachers and Mentors Who Made a Difference

Bliznik fully benefited from this shift in thinking. She says she grew up in a great school district in Brockton, Massachusetts where the fine arts were fully embraced and gender stereotypes seemed nonexistent. Beyond high school, she had a long list of both male and female mentors, including principal trumpet player Tom Rolfs of the Boston Symphony Orchestra, who assigned Bliznik full symphonies to practice. She also had female mentors who in retrospect encouraged her in ways she did not realize at the time. Seeing women at the top of their fields was an inspiration. "Similarly, there are female tennis players playing the sport because they were inspired by Serena Williams in some way," Bliznik said.

Like Bliznik, Stewart also had male and female mentors. These included her first teacher Harold Hudnall who began instructing her at age six when she could not reach beyond fourth position on the trombone. He adjusted lessons for her age, and by the time she was in eighth grade he sent her to a higher-level teacher – Dr. Keith Jackson at West Virginia University. "I found out later that Dr. Jackson's intention was to hear me play and then pass me off to a teaching assistant. Two hours later, he asked me when I was coming back for a lesson with him the next week," Stewart said. "He is an extraordinary human being. I would not have gone to Juilliard without his help."

In Cherian's case, she became the mentor. She teaches at Carnegie Mellon University and was one of the women who founded the International Women's Brass Conference, which encourages female brass instrumentalists. She has worked very hard to treat all her students the same way. After many years of struggle, she now can convey to her students how happy she is that she never let any naysayers stop her success. "I wasn't going to quit because of them, I hung in for ten years before I got an orchestra position and luckily things got better," Cherian said. "In the past 10 to 15 years, my job has been a pleasure. My colleagues are great. It's a whole different environment."

*Originally published on the J.W. Pepper blog, "Cued In" ([blogs.jwpepper.com](http://blogs.jwpepper.com)).*

*Mary Rogelstad joined Pepper in 2018 as the company's Marketing Content Coordinator. Previously she worked as a journalist in the international media and as a communications specialist at various nonprofits. In her free time, Mary has enjoyed singing in various choral groups and performing in musical theater.*

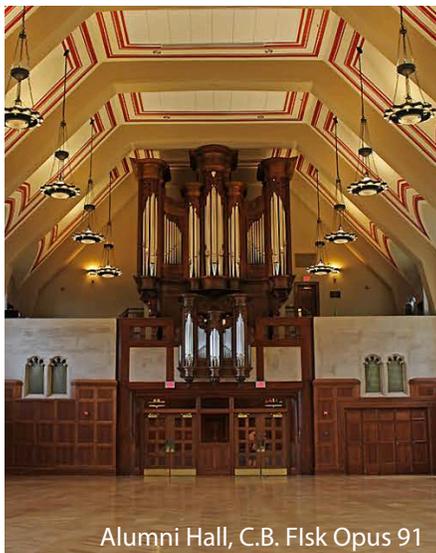
**Jacobs Organ Academy  
Summer 2019- Register Online!  
July 21 - July 26, 2019**

Welcome from the Course Director! The Jacobs Organ Academy will take place July 21-26 at the Jacobs School of Music, Indiana University, Bloomington, IN. Links to these summer course websites can be found at: <http://music.indiana.edu/precollege/summer/jacobs-organ-academy/index.shtml>

This academy is designed for inquisitive and motivated pre-college and collegiate organists and/or keyboardists who seek a week of engagement with artist faculty, the stimulation of encountering new ideas, opportunities to perform on outstanding instruments, and the camaraderie of others interested in the King of Instruments. Our modest tuition includes daily lessons, classes, practice room privileges, exposure to the university's vast library holdings and instrumental collections, including harpsichords and two university carillons. There will be one track for Pre-College students (age 13-17) and another for College age (18+).

A dedicated and welcoming faculty, inspiring concert halls with organs of international renown, and a beautiful campus combine to make this academy a unique experience that will have lasting value for developing organists.

Sincerely,  
Christopher Young, Professor of Organ  
Organ Department Course Director



Alumni Hall, C.B. Flisk Opus 91

# The Back Page

## ASK TILLIE



*Conservatory trained, Matilda (Tillie) Apel has over 50 years experience in organ performance and church music, serving on the staff of several large and small churches as a Minister of Music and many other positions. She has recently retired and would love to share her thoughts and wisdom on any questions you might have. Please forward the questions to [asktillieago@gmail.com](mailto:asktillieago@gmail.com). Matilda, who resides in a private retreat in the Poconos, will answer as many questions as space permits. Tillie is always learning and growing. If you don't agree with her answers, or have more to add, let her know! (names changed to protect the guilty).*

Dear Tillie:

*The other day I was perusing organist job openings around the country and was really shocked how little these jobs pay. I am starting my Masters in Organ Performance next September and I have to tell you, I am worried that this may be the wrong profession. I love music, but I also like to eat and have nice things. Should I get a different degree? Worriedly, Luke R.*

Dear Luke:

*From last month: "But even so, church jobs that have decent organs and a living wage are few and far between. Dear Luke, I think we should take a month to let what I wrote sink in, and next month I will answer your question!"*

By now Luke, I hope you have reflected on what I wrote to you in last month's issue. This is a very hard question for me, because we are talking about your life and life choices, as well as what makes you happy, content and fulfilled throughout your life. This is only my opinion, so ponder what I will say, talk to trusted friends and mentors, and make a plan! First and foremost, I truly feel you should follow through and work toward a Masters degree in Organ Performance. Education, no matter what the major, can only make you better - a better person, a better thinker and in your particular case, a better musician. If you are taking out student loans for this degree then of course you have to weigh the ROI (return on investment). \$100,000 in debt for the possibility of \$70,000/year job sounds pretty dismal to me. However, there are intangibles which may make it worth the cost. Side jobs in music, teaching, arranging or even main jobs not related to your degree, keeping music as a side profession -- are all possibilities. Let's face it, most church jobs are part-time - you will most probably need a full-time job that will offer you healthcare benefits and a living wage, keeping music as a side profession.

Now, keeping music as a side profession may not be what you want to hear, but reality is sometimes tough to confront. If you are totally passionate about a career in church music - go for it! Just remember that there are a lot of disappointments for all of us as we go through life. Of paramount importance is that these disappointments do not sideline us or demoralize us. What I can say with certainty - as you work towards your Masters - practice, practice, practice! In the years that follow your degree recital, as life unfolds around you, there are precious few opportunities to practice, due to time constraints and physical limitations (one is very tired after working all day!).

So Luke, I am not going to be the one to tell you to change careers. I think you should follow the path that excites you the most and the one that fills you with passion. Be prepared to MAKE it work. Nothing of importance comes easily - but I have faith that you are thoughtful and committed enough to discern the right path FOR YOU!

Much love,  
Tillie

## Album Cover of the Month

*(In Honor of Father's Day)*

