

About Our Guest Recitalist

Marilyn Keiser

Dr. Marilyn Keiser is Professor of Music at Indiana University, Bloomington, where she teaches courses in sacred music as well as applied organ. Prior to her appointment at Indiana, Dr. Keiser was Organist and Director of Music at All Souls Parish in Asheville, North Carolina and Music Consultant for the Episcopal Diocese of Western N. C., holding both positions from 1970 until 1983.

A native of Springfield, Ill., Dr. Keiser began her organ study with Franklin Perkins, then attended Illinois Wesleyan University where she studied organ with Lillian McCord, graduating with a Bachelor of Sacred Music degree. Dr. Keiser entered the School of Sacred Music at Union Theological Seminary in New York City, where she studied organ with Alec Wyton and graduated summa cum laude in 1965 with a Master of Sacred Music degree. Her Doctorate of Sacred Music from Union Theological Seminary was awarded in 1977.

Upon graduation from Union Seminary, Dr. Keiser became Assistant Organist of the Riverside Church in New York City and one year later was appointed Associated Organist/Choirmaster of the Cathedral of St. John the Divine, a position she held from 1966 into 1970.

In constant demand as an organ recitalist and workshop leader, Dr. Keiser has appeared throughout the United States in concerts sponsored by churches, colleges and chapters of The American Guild of Organists (AGO). She has been a featured artist for regional conventions of the AGO as well as for national conventions in Dallas and Washington DC, where she played with the orchestra at the John F. Kennedy Center for the Performing Arts, and in Detroit, where she appeared with the Detroit Symphony. In addition, she has appeared as a featured artist for the International Congress of Organists in Cambridge, England; in concert at the Royal Victoria Hall with the Singapore Symphony; at the American Cathedral in Paris, the Southern Cathedrals Festival in Winchester, England, and the Universidade Federal do Rio Grande do Sul in Brazil.

An active member of The American Guild of Organists, Dr. Keiser has been a member of the national council, has served as national registrar, a member of the national nominating committee and Dean of the Western North Carolina Chapter. She holds her Associate Choirmaster and Fellowship degrees from the Guild.



A virtuoso concert organist, Dr. Keiser has performed across the United States. In addition she has given lectures and workshops in church music for all of the major denominations, specializing in music for small churches. She has been president of the Association of Anglican Musicians, a contributing editor to the hymnal, "Ecumenical Praise", has served on the Episcopal Church's Standing Commission on Church Music and was a consultant to the Hymn Music Committee for the "Episcopal Hymnal 1982." In addition, she served for five years as chairman of the Advisory Board for the Leadership Program for Musicians Serving Small Congregations. Dr. Keiser is past-chairman of the Worship and Music Commission for the Episcopal Diocese of Indianapolis and is Director of Music at Trinity Episcopal Church in Bloomington. She is also the author of a publication in the Church Hymnal Teaching Series entitled "Teaching Music in Small Churches."

Dr. Keiser is a member of Phi Kappa Phi and Alpha Lambda Delta national honor societies. She is also a national honorary member of Sigma Alpha Iota, a national professional music fraternity. Dr. Keiser is listed in "Outstanding Young Women of America," the 1973 edition of "Who's Who in North Carolina" and the 1975 "World Who's Who of Musicians." She was one of two alumni of Illinois Wesleyan University chosen for the first annual presentation of Outstanding Young Alumni awards. In May of 1995, she was awarded a Doctor of Humane Letters (honoris causa) from the Virginia Theological Seminary in Alexandria, Va. In April 1997, she was presented the Unitas Citation from Union Theological Seminary, and in April 1998 she was presented with a Teaching Excellence Recognition Award from the Indiana University School of Music.

Dr. Keiser has been heard in performances on radio broadcasts on National Public Radio stations throughout the United States and has recorded for Gothic (Music of Paris in the 1920s and 1930s) and Pro Organo (The People Respond-Amen, Spiritual Pairs and In Praise of the Organ: Latin Choral and Organ Music of Zoltan Kodaly). Recently she recorded Seasons of Festivity at Fairmount Presbyterian Church in Cleveland Heights, Ohio, and Centennial Flourish at St. James' Church in Hendersonville, N. C.

The cost of this recital was underwritten by a gift from Phyllis Menke.

The Organs of Salem United Church of Christ

The Instrument that makes a joyful noise

From Salem Church's earliest records, we learn excellence in music has always been a tradition that has played a prominent role in worship. Throughout its history, the church congregation has supported an orchestra, three choirs, men's glee club, bell choir and various ensembles-vocal and instrumental. Sprinkled throughout the church's archival writings, one finds many discussions in support of its musical groups as well as the use and care of its primary musical instrument: the pipe organ.

The Salem congregation was established in 1842, holding services in its first building-made of logs-wherein a talented musician, Christian Kornrumpf, led congregational singing as he played his violin. Church members built a more substantial and larger church in 1860. In the same year, Reverend David Ankele was called to serve the Huntingburg congregation. He brought with him the first organ of the church, a Melodeon built by the Ph.J. Trayser & Companie of Stuttgart, Germany. Louise Helfrich was the organist.

At some point during the five years that followed, Kornrumpf was hired to play the organ and to direct the choir positions he held for fifty-three years. During those first years, Kornrumpf began hand-crafting a pipe organ which he soon installed in the church. When the present church was built, in 1890, Kornrumpf's hand-made organ was moved into the new building. The church had purchased the organ in 1865, at which time Rev. Ankele's Melodeon was no longer used for worship. When Rev. Ankele moved away in 1868, he sold the Melodeon to Leonard Bretz, Kornrumpf's father-in-law. (The organ remains in that family to this day, still in Huntingburg.)

Kornrumpf played the hand-made organ during worship services for twenty-seven years. Early in the 1890's, the church board began discussing purchasing a new organ. Although Kornrumpf was sorely disappointed by the decision to discard the organ he built, he graciously agreed to serve on the committee charged with selecting and purchasing a replacement. The committee of seven members chose a pipe organ from Hinners & Albertson Company (H&A) of Pekin, Illinois. The company manufactured small tracker organs of reasonably good quality, and sold them only through its mail-order catalog. H&A installed the organ, and the congregation dedicated it on June 6, 1892. Pastor H. Wulfmann presided at the dedication and teacher Schlür played a recital, dedicating the instrument as a "memorial to our children and our children's children." The Kornrumpf-built organ was donated to a church in Birmingham, Alabama.

In 1929, Hilgreen & Lane, of Alliance Ohio, was engaged to change the tracker action with slider chests to electromagnetic ventill chests and seven years later alterations were made to allow playing from two consoles. Hilgreen & Lane's mechanical systems and tonal practices were never highly regarded and their inherent flaws caused their demise. Its mechanical systems have disappeared.

The year of 1929 saw the launch of a rebuilding effort aimed at enlargening the organ and adding a supply-house console. (The console would prove to be of less-than-the-best quality.) The '29 campaign also added a harp and vox humana. The church bought a blower and another new console in 1971.



Nineteen-seventy-six saw the addition of an electric chime.

Repairs and upgrades were adding up in numbers and dollars. Age was taking its toll on the equipment and the mechanical system which had proven to be unsatisfactory. There were still some nice sounds, but the tonal range was limited and the projected cost of rebuilding was prohibitive.

In 1993, Pastor Mike Thompson commissioned Goulding & Wood, Inc., of Indianapolis, to make an objective assessment of the organ. Goulding & Wood's three-page report cited ongoing problems that needed attention. The organ had already served well beyond its projected life, but the church had other spending priorities at the time. Although the report spurred the creation of an organ fund, the report was filed and forgotten for some five years.

In 1998, a group of interested church members asked Goulding & Wood to update its 1993 assessment. Those interested members soon became the first members appointed to a new organ committee. They were aware that whatever they recommended should serve the church for at least a century. After investigating six organ manufacturers, the committee requested proposals from three. Much travel and many hours were devoted to the investigation and the decision. Organ cost was an issue as were quality, service and the professional critique of Goulding & Wood.

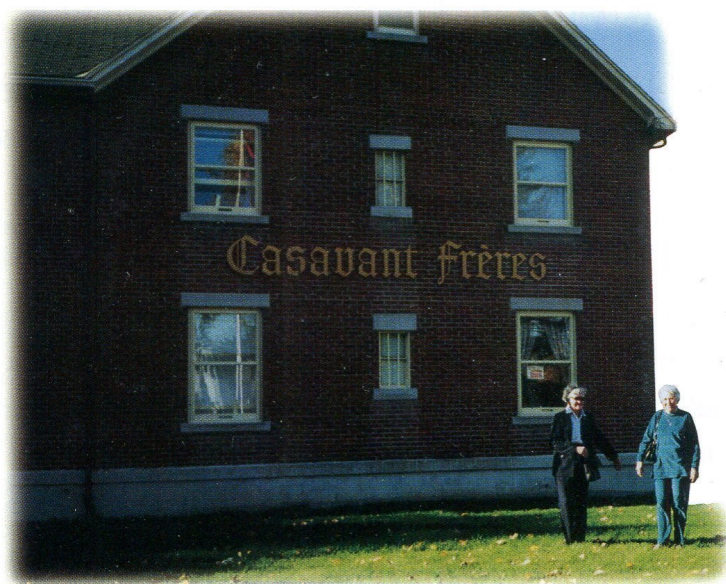
The committee recommended Casavant Frères, Limitée, of St. Hyacinthe, Quebec, Canada, a world leader in construction of pipe organs at the time. The committee felt that, due to 1) sizable financial donations from committee members, 2) a late member's estate be-queathed to the church and 3) numerous organ-fund memorials, the highest quality organ in the world from Casavant Frères, was affordable without the need to ask the congregation for additional donations or to launch a capital drive.

Rather than settle for mediocrity, the committee requested excellence. Casavant's proposal more than adequately addressed the committee's concerns, namely...

- 1) to preserve and recondition as many of the old organ's pipes as possible;
- 2) to preserve the wood facade of the existing organ chamber;
- 3) to broaden the existing voicing to a full range of tones;
- 4) to maintain the architectural integrity of the building; and
- 5) to "fit" the size of the sanctuary for proper resonance.

Since its installation in December 2000, the Casavant organ has already attracted the attention of music professionals throughout the area. Dr. Douglas Reed, professor of music at the University of Evansville, spent an evening here in February with six of his organ students playing the organ.

Members of the organ committee are proud to be a part of this cultural and religious achievement for the next century and beyond. Excellence in worship through music at Salem Church looks forward as we present a world-class instrument played for you this afternoon by a world-class organist, Dr. Marilyn Keiser.



The Organ Builder

The Casavant Frères Company of Quebec, Canada, has been building organs for over 120 years using solid wood construction of more than fifteen wood species and the latest technology and concepts to build the world renown Casavant Organs. The fine tradition of building pipe organs began with Joseph Casavant's first organ contract in 1840, followed by the work of his sons, Claver and Samuel, to the present day company of excellent craftsman. Their tradition of excellence is seen in the production, restoration and modification of organs installed in churches, concert halls and teaching institutions in North America and around the world. The Casavant Organ that created international recognition was completed in 1891 for the Church of Notre-Dame in Montreal with the first United States organ installed four years later in Massachusettes. Since 1960, which marked a return to building mechanical action organs, over 200 tracker instruments have been built by Casavant. With each new movement in organ design, the Casavant team has responded to the challenge of creating the finest organs.

The Organ Committee

Larry Feldmeyer

Jane Friz

Helen Grewe

Della Mae Hemmerlein

Phyllis Menke

Connie Naas

Judy Olinger

Elaine Peters

Louella Waddle

Reid Weir

Church Council Representative: Bryan Meyerholtz

Our Appreciation...No special project of this magnitude could exist without the support of the entire congregation. We take this opportunity to thank all those who supported the project with time, talents, and financial gifts. A special thank you is extended to Becky and Hank Menke and Phyllis and Bob Menke who graciously extended the services of Styline Corporation's Transport Division to bring the organ from Canada to Huntingburg.

We also appreciate Bryan Meyerholtz for his dedicated service to this two-year project. Our gratitude is extended to all who donated generous gifts of services, talents, and financial support for the preparing of the sanctuary renovation and painting, reconstruction of the back wall of the organ chamber, choir loft refurbishing, wiring and electrical work, the delivery and moving of the organ parts and console into the church, moving of the benches and all the many tasks too numerous to mention. We recognize the church staff for its assistance in the entire process.



Casavant Opus 3795

Great Organ

16' Bourdon
8' Open Diapason
8' Dulciana
8' Chimney Flute
8" Flute harmonique
4' Octave
4' Conical Flute
2' Fifteenth
1-1/3' Mixture IV
8' Trumpet
Tremulant
Great Unison Off
8' Festival Trumpet
Chimes
MIDI

Swell

8' Viole de gambe
8' Stopped Diapason
8' Vois celeste
4' Principal
4' Spindle Flute
2-2/3' Nazard
2' Blockflute
1-3/5' Tierce
2' Plein jeu V
16' Bassoon
8' Trumpet
8' Vox Humana
Tremulant
16' Swell
Swell Unison Off
4' Swell
8' Trumpet
MIDI

Pedal

16' Contrabass
16' Soubasse
16' Bourdon
8' Octave
8' Bourdon
4' Octave
16' Trombone
16' Bassoon
8' Trumpet
8' Oboe
4' Oboe
MIDI

Antiphonal

8' Principal
8' Doppelflute
4' Octave
2' Octave
1-1/3' Quinte
8" Festival Trumpet
Tremulant
Antiphonal Unison Off
MIDI

Analysis

	<u>Stops</u>	<u>Ranks</u>	<u>Pipes</u>
Great	10	13	781
Swell	12	16	976
Antiphonal	6	6	366
<u>Pedal</u>	<u>3</u>	<u>3</u>	<u>132</u>
TOTAL	31	38	2255



**Couplers (solid state,
electronic)**

Great/Pedal	8
Swell/Pedal	8
Swell/Pedal	4
Antiphonal/Pedal	8
Swell/Great	16
Swell/Great	8
Swell/Great	4
Antiphonal/Great	8
Swell/Antiphonal	8

Balanced Pedals

Crescendo on all stops and couplers
Swell Expression (16 stage)

Reversible Pistons

Great/Pedal	Thumb and Toe
Swell/Pedal	Thumb and Toe
Antiphonal/Pedal	Thumb
Swell/Great	Thumb
Clochettes (Zimbelstern)	Toe
Full Organ	Thumb and Toe

Adjustable Combinations

(Capture system, electronic, 8 levels of memory)

Great	1	2	3	4	5					Thumb
Swell	1	2	3	4	5					Thumb
Antiphonal	1	2	3	4	5					Thumb
Pedal	1	2	3	4	5					Toe
General	1	2	3	4	5	6	7	8		Thumb and Toe
Cancel										Thumb
Adjuster										Thumb
Combination Action Adjuster Lock										Key

Accessories

- Concave and radiating pedal clavier
- Adjustable oak organist's bench with guage
- Music rack light and Pedalboard light
- Wind-on indicator light
- Crescendo indicator
- Full organ indicator light
- Combination action adjuster lock indicator
- MIDI In/Out with control panel
- Clochettes (Zimbelstern, 10 bells)
- Chimes volume control
- Transposer (\pm 7 semitones)
- Console case and interior
- Rosewood drawknobs, combination thumb pistons and pedal sharps
- Maple pedal naturals



Salem United Church of Christ
202 East Fourth Street
Huntingburg, Indiana