

The Guilder

The Newsletter of the Columbus Chapter of the American Guild of Organists

www.agocolumbus.org



The mission of the American Guild of Organists is to enrich lives through organ and choral music.



Thomas Bara: Recital and Workshop

Recital

Friday, September 18, 7:30 p.m.

Workshop

Saturday, September 19, 10:00 a.m.

*Asbury United Methodist Church
55 West Lincoln Avenue, Delaware 43015*

The 2015-2016 program year will begin with the visit of Thomas Bara, Organ Instructor and Assistant Director of Music at the Interlochen Arts Academy in Interlochen, Michigan. Mr. Bara will play a recital on Friday evening on Asbury's Klais organ, which was installed in 2007. The recital is jointly sponsored by our chapter and the Asbury Arts Series.

Thomas Bara is a graduate of the Interlochen Arts Academy, the University of Michigan and the Eastman School of Music. At Eastman, Mr. Bara received the prestigious Performance Certificate and the first Harold Gleason Emerging Artist Award. He served as Organ Scholar at Saint Thomas Church and The Cathedral of Saint John the Divine in New York City. Mr. Bara currently serves as organist at Central United Methodist Church in Traverse City, Michigan.

Mr. Bara won first prize in the Arthur Poister National Organ Competition and was a finalist in the National Young Artist Competition and Fort Wayne National Organ Competition. He has performed widely as soloist and as accompanist to The Saint Thomas Choir of Men and Boys, including concerts at the Royal Cathedral, Copenhagen, King's College, Cambridge; Saint John's Smith Square, London, and Saint Paul's Cathedral, London. His debut CD, *Pageant: A Pipe Organ Spectacular*, is available on the Raven label.

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At a Glance

Upcoming Programs...

Recital and Workshop by Thomas Bara

Fri./Sat., Sept. 18 & 19
Asbury United Methodist
Church

Pedals, Pipes, & Pizza

Saturday, October 31
Broad Street United
Methodist Church

Submissions for the next Guilder are due by September 6.

The October issue will be published on September 15 and will include concert dates from September 15-November 1. Please send submissions to:

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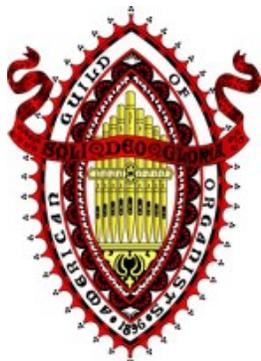
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Mark Meuser

The Dean's Comments

I don't know about you, but it seems like summer just began. I am certainly not ready for fall and the onslaught of cold weather. And yet, here we are again, beginning another year of music making for the churches of Central Ohio.

Whether you are new to the Columbus AGO or have been in the area for many years, you should be able to find something of interest and value in the program of events that we have planned for you this year. We have a mix of workshops and recitals that should prove to be both rewarding and enjoyable. Our performers and clinicians range from nationally known artists to our own local organ students. The complete schedule can be found on pages 3-4 of this issue of *The Guilder*.

I would encourage you to attend as many events as possible. Your Executive Board will make every effort to make you feel welcome. We hope that you will take full advantage of your membership in the chapter.

Our first program is a workshop and concert at Asbury United Methodist Church in Delaware. The AGO and Asbury UMC have jointly sponsored these two events on September 18 and 19. Thomas Bara, Assistant Director of Music at Interlochen Arts Academy, will be the featured clinician and recitalist. For more information, please read Sally Casto's article on the front page of this issue of *The Guilder*.

As the new chapter dean, I am excited about the opportunity to serve our membership. I look forward to seeing you at AGO events this year. And please feel free to call or e-mail me with questions or concerns. I will make every effort to answer e-mails and return phone calls as quickly as possible.

Sincerely,
 Mark H. Meuser
 Dean, Columbus Chapter AGO



Find us:
[Columbus Chapter AGO](#)

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AGO Mission Statement

The mission of the American Guild of Organists is to enrich lives through organ and choral music.

To achieve this, we:

- Encourage excellence in the performance of organ and choral music;
- Inspire, educate, and offer certification for organists and choral conductors;
- Provide networking, fellowship, and mutual support;
- Nurture future generations of organists;
- Promote the organ in its historic and evolving roles; and
- Engage wider audiences with organ and choral music.

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In addition to being a splendid recitalist (some may remember hearing him play in Battle Creek, Michigan, during our 2013 regional convention), Tom is a devoted teacher of young organists. In keeping with our chapter's goal to support and encourage young organists, we have asked him to present a workshop on Saturday morning, September 19. He has offered this summary:

Providing Tools of Our Trade to the Newest Generations

Giving young organists their start is much like presenting aspiring artisans their first toolboxes. These metaphorical toolboxes include tools for building facility and coordination in the hands and feet, for practicing effectively, for learning how to memorize securely, and for playing expressively in legato and non-legato styles, to name a few. This workshop will offer an outline of pedagogical tools of the trade that the presenter emphasizes with young students at Interlochen, along with a few tricks he has gathered along the way.

For those of you who do teach—and even more importantly for those who are considering teaching—this workshop will offer practical advice for your efforts. There will be a time of fellowship and refreshment from 9:30-10:00 a.m., with the workshop following from 10:00 a.m.-12:00 p.m.

Asbury United Methodist Church is located at 55 West Lincoln Avenue, at the intersection of North Franklin Street and West Lincoln Avenue. For those attending on Saturday morning, you may want to allow time to visit the Delaware Farmers' Market (which begins at 9:00 a.m. on North Sandusky Street) before you arrive at Asbury.

Announcing the 2015-16 Chapter Program Schedule

Friday, September 18 – 7:30 p.m.

Recital by Thomas Bara

Saturday, September 19 – 10:00 a.m.

Workshop with Thomas Bara

Asbury United Methodist Church, Delaware

The Columbus Chapter is co-sponsoring this recital and workshop with Asbury UMC. Mr. Bara is a nationally acclaimed artist who holds the positions of Organ Instructor and Assistant Director of Music at Interlochen Arts Academy, Interlochen, Michigan. Admission to the both events is free for AGO members.

Saturday, October 31 – 10:00 a.m.

Pedals, Pipes, and Pizza

Broad Street Methodist Church

This popular program, now becoming an autumn tradition in the Columbus Chapter, will feature the Bunn-Minnick organ at Broad Street Methodist Church.

2015-16 Directories

Chapter Directories are due to be completed and mailed by the end of August. We welcome several new members:

William Antoniak
Ron Casteel
Paul Radkowski
Marsha Reilly
Luke Tegtmeier

Please be on the lookout for these folks at our chapter meetings and greet them warmly!



Complimentary Student Memberships

The Columbus Chapter will sponsor up to ten student memberships for the 2015-16 program year. It is expected that the recipients will demonstrate interest in the work of the AGO by attending at least two chapter events and participating in our annual Student Recital. Students between the ages of 10 and 24 are welcome to apply. Teachers may recommend students and students themselves may apply by written request to the dean.

Saturday, November 14 – 10:00 a.m.

Workshop with David Crean

Sunday, November 15 – 4:00 p.m.

Recital by David Crean

Central College Presbyterian Church

David Crean is the University Organist and Director of Chapel Music at Wittenberg University. A nationally recognized artist, Mr. Crean will present a workshop geared toward all levels of ability. (Sunday's concert is not funded as an AGO event. A free-will offering will be taken.)

Friday, January 8, 2016 – 7:30 p.m.

Recital by Madeleine Woodworth, Great Lakes RCYO Winner

Livingston United Methodist Church

Madeline Woodworth is the 2015 winner of the Great Lakes Regional Competition for Young Organists. She performed brilliantly at the Indianapolis Convention last July. Madeleine recently completed her freshman year at the Eastman School of Music, studying organ with Nathan Laube.

Saturday, April 9 - 10:00 a.m.

Improvisation workshop with Jason Roberts

Sunday, April 10 – 4:00 p.m.

Recital by Jason Roberts

First Congregational Church

Jason Roberts is the Associate Director of Music at St. Bartholomew's Episcopal Church in New York City. Winner of the 2008 AGO National Competition in Organ Improvisation, Mr. Roberts is in demand as a recitalists and clinician. (Sunday's concert is not funded as an AGO event. A free-will offering will be taken.)

Sunday, April 17 – 3:00 p.m.

Annual Student Recital

Holy Trinity Lutheran Church, Upper Arlington

Now in its fourth year, our annual Student Recital provides a stage for young organ students, as well as adults continuing their study. Teachers are encouraged to sign up their students for this recital by contacting Nancy Rennekar. A free-will offering will be taken and donated to the Young Organists Scholarship Fund.

Monday, May 2 – 6:00 p.m.

Spring Social

Details will be announced.

Indianapolis Hosts AGO 2015 Great Lakes Region Convention

The Indianapolis Chapter of the AGO hosted the Great Lakes Region Convention from Saturday, July 11 through Wednesday, July 16. Several members of the Columbus Chapter attended the conference.

The opening convocation featured Marilyn Keiser at the organ of St. Luke's UMC. Dr. Keiser is Professor Emeritus at Jacobs School of Music, Indiana University in Bloomington, Indiana. She performed music of Locklair, Bach, and Mulet and led the gathering in several rousing hymns.

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Monday morning's schedule included a master class by David Higgs, Chair of the Organ Department at the Eastman School of Music. He explored the finer points of phrasing, interpretation, and historical accuracy with two well-prepared students. James David Christie, Professor of Organ at Oberlin Conservatory of Music, gave a recital of baroque music at Christ Church Cathedral.

An afternoon concert at Trinity Episcopal Church showcased the talents of Madeleine Woodworth, the winner of the Regional Competition for Young Organists. A student at the Eastman School of Music, Madeleine is scheduled to perform in Columbus on January 8, 2016, as part of the Columbus Chapter's 2015 -16 Program. Plan now to attend her recital!

A hymn festival at the Christian Theological Seminary followed the concert. It consisted of readings, anthems, and hymns accompanied by string quartet, organ, and percussion. Monday evening's event was a theater organ concert at a local high school. Mark Herman, the American Theatre Organ Society's Organist of the Year in 2012, entertained the audience with show tunes, jazz, and classic theater organ compositions.

Tuesday morning's workshops explored hymn playing and vocal techniques. That afternoon, we traveled to the Jacobs School of Music at Indiana University in Bloomington. Ken Cowan, head of the organ department at Rice University, gave a recital on the Fisk organ there, concluding with his own transcription of the Mephisto Waltz No. 1 by Liszt. The evening concert featured Dongho Lee, Bruce Neswick, and Janette Fishell, faculty members of the Jacobs School of Music.

On Wednesday morning, we heard Edie Johnson, faculty member of the School of Music at the University of Tennessee, Knoxville, perform the beautiful Suite in C Minor by Josef Rheinberger. She was joined by violinist Katyryn Schilling and cellist Lori Honer.

That afternoon, Isabelle Demers, Chair of the Organ Department at Baylor University, performed on the 86-rank Aeolian-Skinner organ at Second Presbyterian Church. She opened with Bach's Trio Sonata #6 and concluded with Max Reger's Introduction, Passacaglia, and Fugue.

The final recital of the convention was given by David Higgs at St. Paul's Episcopal Church on Wednesday evening. He played several familiar favorites by Dupre, Mendelssohn, and Widor, but also included a captivating tone poem called Scene-Pastorale by Louis Lefebure-Wely.

The convention included many excellent sessions not mentioned in this summary. The organization and hospitality shown by the Indianapolis Chapter was first-rate. If you are interested and able to attend the next Great Lakes Region Convention, it is scheduled for Youngstown in July of 2017.

Concerts and Other Events

The Mark Alan Wade Trio: traditional bluegrass and Irish music

Sunday, September 27, 3:00 p.m.

St. John's Episcopal Church

700 High Street, Worthington

The Music Series at St. John's Worthington's annual family concert will feature music that is lively and engaging, with special activities for the kids in your life! Equipped with an array of unusual instruments, the Mark Alan Wade Trio is fun to watch and hear, and they enjoy sharing the history of their instruments and songs from around the world. Mark Wade is a hammered dulcimer national champion; Cristina Wade is a multi-instrumentalist and will perform on marimbula and Irish tin whistle; Randy Clepper is an accomplished player of Irish traditional music on bouzouki, & fingerstyle guitar.

Kevin Jones, organ

Sunday, September 27, 4:00 p.m.

First Congregational Church

444 East Broad Street, Downtown

Organist Kevin Jones presents his annual solo organ recital. Mr. Jones will play music by Nikolaus Bruhns, J.S. Bach, Anton Heiller and Joseph Jongen on the Beckerath organ. The concert is free and open to the public. For more information, please see www.concertsatfirstchurch.org.

Choral Evensong

Sunday, October 4, 4:00 p.m.

First Congregational Church

444 East Broad Street, Downtown

Fresh from their choral residency at Gloucester Cathedral, the First Church Choir sings choral evensong with music including Preces by Herbert Sumsion and the Collegium Regale canticles by Herbert Howells. The perennial favorite, "I was glad" by C.H.H. Parry serves as the anthem. Organist Nicholas Quardokus accompanies the choir for the Evensong. For more information, please see www.concertsatfirstchurch.org.

First Tuesdays: Nicholas Quardokus

Tuesday, October 6, 12:15 p.m.

First Congregational Church

444 East Broad Street, Downtown

Mr. Quardokus is currently an undergraduate student at Indiana University. He was the 2013 Region V AGO Competition winner. He will play a program of the music of J.S. Bach, Max Reger and Robert Schumann. Lunch is available following the 30 minute concert. For more information, please see www.concertsatfirstchurch.org.

Midmer-Losh Pipe Organ, Opus 5550, Completed 1932 Boardwalk Hall, Atlantic City, NJ

By Anthony Fabro



There are some things in life that you cannot fully comprehend unless you see them in person. Natural wonders such as the Grand Canyon or Yellowstone Park come to mind. Billed as "the world's largest pipe organ" and boasting over 33,000 pipes, the Midmer-Losh Pipe Organ at Boardwalk Hall in Atlantic City, NJ is one of those things that, even after seeing it in person, is still mind-boggling.

A brief visit to Atlantic City afforded my wife and I the chance to hear one of the daily free half hour concerts offered from May through October (two hour "behind the scenes" tours are also given year round on Wednesdays at 10 a.m.). We were among a group of about 25 who gathered in the lobby and were escorted to the Musician's Suite in Boardwalk Hall. The suite, which doubles as

a luxury box for sporting events, is situated on the opposite side of the room about 450 feet from the console and main organ chambers. Boardwalk Hall is a large open room with an arched ceiling and stadium seating on three sides. The

Continued, next page



Fixed console and Right Stage chamber

fourth side has a stage, two of the organ's chambers and the console. Additional information about the organ can be found at <http://www.boardwalkpipes.com/> and https://en.wikipedia.org/wiki/Boardwalk_Hall_Auditorium_Organ.

Precisely at noon, Dr. Stephen Ball, the house organist for the Hall, came onto the stage, dressed in a black tuxedo, and began setting stops on the console. A closed circuit TV allowed us to see him up close. Everything on the console is manually set, as the combination action was damaged beyond repair due to flooding from the Great Atlantic Hurricane of 1945.

Dr. Ball began the concert by playing the *Overture from Orpheus in the Underworld* and closed with the *The Star Spangled Banner*. In between he played pieces which illustrated that this organ could be either delicate or knock-your-socks-off loud. Watching him constantly add and remove stops while playing and never missing a beat was nothing short of impressive.

There are eight chambers in the organ, but only the Right Stage chamber plays. However, there are plenty of resources, as the chamber is home to 132 ranks and over 9,700 pipes! I found the sound to be mostly balanced between the higher and lower registers. At times it was overpowering to the point where Dr. Ball's musicality was lost (and we were sitting 450 feet away in a large room!). This is one organ that can easily get away from the organist. Dissonant chords resulted in a lot of noise instead of contrasting musical sounds.

It was obvious during the concert that the organ needed some tuning, which for an organ this size is probably a never-ending job. A cipher also stuck after the first song and held on through a second piece before clearing during the third. All part of the fun of keeping a pipe organ in tip top shape! The organ's restoration work hit a milestone the week we were there, as some of the expression shutters in the chamber were activated for the first time. The lights in the chamber were on so we could see the horizontal shutters open and close on the far right side. I think the people not familiar with how an organ works were mesmerized by this display!

Mini-Tour

After the concert was over, we were escorted by our volunteer tour guide to the front of the room to see the organ up close. The first stop was a workshop where all in-house repairs are made. The room sits behind the only currently operating organ chamber. While we were there, a group of a half dozen volunteers were performing various tasks (releathering, wiring, etc.).

Our next stop was the console, which sits in an enclosure on the house right side of the stage. It somewhat resembles the Wizard's perch in the Wizard of Oz, only the organist isn't behind a curtain. The tour guide noted that this console was designed with ergonomics in mind before there was such a concept. Everything is logically laid out and can be reached from the bench. The console boasts 456 stops and seven manuals, of which two plus the pedal have Second Touch capabilities. The organ has an auxiliary console which is currently on display in the lobby, but plans are to make it playable as well.

Our tour guide noted that the builder did not intend this to be a classical organ or a theater organ, and based upon what I heard, I can agree that it doesn't sound like either. Dr. Ball played mostly with the tremulants off, but when he did use them it was more like a classical tremulant sound than the distinctive vibrato of a Morton or Wurlitzer theater organ.

Work to do!

The group in 2013 began an ambitious ten-year, \$16 million project to bring the organ back to full playing condition. This will include a new computer system to bring back the combination action on the console and to make the auxiliary console playable again. Much of the work is being performed by organ builders who take part in symposiums where they volunteer a week of their time working on the instrument (the organ group pays for some expenses). *Note to all organ builders reading this: contact Dr. Ball if you are interested in participating in a symposium.*

If you are in the Atlantic City area, do make a point of stopping at Boardwalk Hall to see and hear the Midmer-Losh in person. Even if you do not appreciate its potentially overwhelming sound, the sheer size of the instrument and its uniquely constructed and decorated console is worth the visit. It will leave no doubt in your mind that this is the king of the king of instruments!



Getting Over the Obstacles Within ~ Getting To the Authentic Artist

by Bianca de Maria, Musician

I have discovered over the years, on my own musical journey, that there were many demons that prevented me from being the best musician I could be. Whether attributed to early childhood experiences, musical performances, or university traumas, these 'issues' can get 'in the tissues', and if not attended to, have the ability of disrupting and sabotaging one's life as an Artist.

For me, I had shut the door on a career or any possibility of a musical life for a period of 20 years. 20 years! 20 years I can never get back.

I took those 20 years and focused on a corporate career in Information Technology. Unfortunately, as my corporate career grew, so did my feelings of emptiness and eventual burnout. I somehow knew that Music would reenter, I just wasn't sure how. At this point in my life, I was going through severe life changes, circumstances and stresses which forced me to examine internal obstacles and confront them face-to-face. Through deep inner-work and through the blessed assistance and support of counselors and coaches, I was able to take the necessary steps to change my life. For the first time, I started to look at the past and release the old stories, perceptions, feelings, and beliefs. From this place I could zoom-out, see the larger picture, and reach a place of acceptance, understanding, and ultimately forgiveness. As a result, I was growing into and moving towards the Musician I wanted to be.

Well, what does that mean? Hmmmm. Well, for me, I had an old Operating System in place and it was ruled by Perfectionism. This 'demon' had taken up residence inside of me for so long, wreaking havoc, destroying my inner-confidence and any evidence of happiness or fun. Mixed with the core wound of 'Not Good Enough', this was a lethal combination for sure. Violence against the self in the form of self-attack and self-criticism was a habit that was diminishing and reducing my musical being to the point of paralysis. These shadow forces denied me the JOY that was inherent in my being. What would my salvation be from such suffering and brutality?

Enter the Pipe Organ...

As I returned from a 40th-birthday trip to Italy, I accepted the invitation from a friend to attend a choral evensong at a local parish, quite historic to the area. During this service I was reminded of the deep love I had for music, specifically sacred choral music, and I was intrigued with the thought of studying pipe organ. It was at the reception that followed that I met the resident Music Director and made arrangements to secure practice time in the church and begin formal organ studies. It was a powerful moment, I knew 'without a shadow of a doubt' that I wanted to become an Organist!

Well, I believe you start any new endeavor in a state of total humility. You check the ego outside. Not just the ego, but really anything you've learned up to this point must be set aside so you can be with this new experience. My humility felt more like humiliation, it felt like my personal Ground Zero. Hours practicing alone in an empty church, playing one note at a time, connecting to the sound. I became intensely aware of how the air traveled through a single pipe, the attack of a note, the duration, the release. What seemed to be happening underneath was a Divine Process. This instrument was calling for my full and complete attention. I realized I was in a zone, the pipe organ was bringing me back to life.

As I continued my organ study, I chose to join the small parish choir and return to singing, (something I have always carried with me as a trusted and dependable friend). I was happy to be a part of a communal experience that was deeply nourishing as I was connecting to God through music. As I discovered new hymns, chanted psalms, and witnessed the role of music in liturgy, I was carving out a new musical identity for myself, that of Music Minister. I was finding my way back. God was revealing to me the authentic Artist Within.

At the same time all this was going on, I was introduced to the art of Reiki. What is Reiki? Reiki is an ancient Japanese form of touch-therapy, which helps the individual release internal stresses and bring relaxation to the body and mind. This process of restoring harmony to the body was helping me release my own struggles and anxieties so that I could experience a deeper level of peace and calm. Not only was I experiencing the benefits of Reiki in my physical body, but I could feel a shift in the quality of my relationships, my life experiences, and in my musical experiences. Essentially I was letting go and letting God.

I was so deeply impressed with Reiki, I devoted myself to train to become a Reiki Master Practitioner and Teacher. As my studies now included both Reiki and Pipe Organ, I was noticing how one practice was assisting and informing the other. As a result, I was starting to feel those inner demons crumbling away. I was starting to uncover and connect to my True Authentic Self. When God bestows gifts and talents, it is ultimately one's obligation to express and share those gifts with others. The old perception I held of a Musician (the 19th-century 'Paganiniesque' solo concert-artist on stage under a spotlight) had cracked. It was replaced with the new image of Music Minister - the Artist who serves by uplifting others through music. I was finding the Way, and guess what else I found?

The JOY. The JOY emerged - it was unstoppable.

When you are aware and able to connect to your purpose: fears subside; self-doubt falls away; self-attacks cease; and the inner-Critic that waits on the sidelines is sent packing! A new Musical Warrior emerges. As you stand strong, as you stay focused on God, and focused on the Music, Service becomes the new Operating System and JOY is the result. You will start to realize that your Heart is leading the Way and as St. Francis points out: 'it is in giving that we receive'. You are indeed becoming an Instrument of Peace.

Amazing & Miraculous.

Thanks for listening,
— Bianca

Bianca De Maria is a liturgical musician residing in the Columbus OH area. She is currently developing a home-based Music Therapy/Coaching/Reiki practice specifically designed to help Artists/Creatives overcome obstacles so they can become the Authentic Artist they were meant to be. If you are interested in learning more about Bianca's services, contact her directly at bvm.demaria@gmail.com / 614-546-9204.

Help! What Will I Do Without Pipedreams?



With many people still lamenting the loss of Pipedreams on local radio stations, an interesting website has been brought to our attention. www.Organlive.com makes organ music available online, anytime. Sundays feature hymns, choral music, and other music of the church. On Mondays you'll mostly hear Modern and Romantic music written in the past 200 years. On Wednesdays you'll hear music of the Baroque period, with a large number of works by J.S. Bach. On Fridays they stick to a playlist of listener favorites, as determined by user ratings. On Saturdays they alternate between tracks that haven't been heard by many listeners, and tracks that haven't been played in a long time. This often means they alternate between a new addition and a very old album. Chances are good that on Saturdays you'll hear something you haven't heard before.

There is no cost to listen to Organlive, and a user account is not needed. You only need to create a user account if you want to rate tracks and albums, or leave or respond to comments on tracks or albums. The artists who have compositions performed on Organlive receive royalties through BMI, ASCAP, or SESAC. Organlive also reports all tracks played to Soundexchange.com, which collects royalties for recording artists.

Users can listen on their computer or mobile device, with a variety of playback formats and recording qualities.

M3U WinAmp, iTunes	ASX Windows Media	RAM Real Media	QTL Quicktime	HTML5/Flash (Pop-up window)
320 kbps 192 kbps 128 kbps				