



American Guild of Organists

UTAH VALLEY CHAPTER NEWSLETTER 1990 - 1991

Special News Bulletin of The Utah Valley Chapter of The American Guild of Organists

To meet the LDS Church's requirements to get a pipe organ, a stake must have an active music training programme, have a functioning choir in each ward in the stake, which will be discussed on page 2. There must also be at least three organists in the stake who have passed the AGO Service playing examination or who have passed level three of the Brigham Young University Organ Certification Examination. To help organists know what this means in real terms, the following information is provided.

AGO Service Playing Requirements

The Service Playing Test shall be recorded on cassette tape at a site with suitable pipe organ and recording equipment, then sent to National Headquarters for evaluation by two national examiners. A proctor shall be appointed, and will be the only person in the room with the candidate when the test is given.

S1. (20 points) The candidate will prepare one work from each of Groups A, B, and C.

Group A: Any chorale prelude from Bach's *Orgelbüchlein*, or any fugue by Bach, including the fugues from the so-called 'Eight Little Preludes and Fugues,' sometimes attributed to Bach.

Group B: A single movement from any work by Mendelssohn, other than the hymn-like opening sections of Sonatas 5 and 6; one of the *Ten Trios*, Op. 49, by Rheinberger (any edition); or any movement with indicated pedal from Vierne's *Vingt-quatre Pièces en style libre* (Durand).

Group C: Any one of Schroeder's *Sechs Orgelchoräle* (Schott); any movement from Langlais's *Organ Book* (Elkan-Vogel); or any one of Read's *Eight Preludes on Old Southern Hymns*, Op. 90 (Gray).

S2. (20 points) The candidate will select two hymns from the *Examination Hymn Booklet*, which may be requested from National Headquarters. He or she will transpose each of these hymns into two keys, not more than a major second in either direction. The keys will be chosen (and announced on the recording) by the proctor. The transposed versions are not to be written out in advance, and the hymns are not to be played in the original key first.

S3. (20 points) The candidate will select a hymn from the *Examination Hymn Booklet*, one other than the two hymns chosen for question S2 above. He or she will play two stanzas of this hymn as if accompanying a large, enthusiastic congregation. Some contrast in the presentation of the two stanzas is expected, as is sensitivity to the text.

S4. (20 points) The candidate will select two from the following anthems, and will play the accompaniment as though accompanying a competent choir.

- Goss--O Saviour of the world (any edition).
- Howells--My eyes for beauty pine (OUP 42.008).
- Peter--It is a precious thing (H.W. Gray M.C.M. 2).
- Sowerby--I will lift up mine eyes (Boston Music Co. 1385).

S5. (20 points) The candidate will sight-read a short passage of music. Taken into account

will be demonstrated ability to maintain the indicated tempo, with accuracy of notes and rhythm. (The sight-reading question and information regarding examination procedure will be sent from Headquarters to the chapter dean prior to the test date). From *The American Organist* July 1990, p.48.

The BYU Organ Certification

The BYU Organ Certification competencies for Level 3 require

A. Manual Technique: in addition to being fluent in basic skills, the organist should learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. Choose two of the following pieces:

- Bach, J.S. 'Gottes Sohn is Kommen' (in Davis, pp.82-3; Gleason, pp.112-13).
- Pachelbel, Johann. 'Christus, der ist mein Leben' (no. 19 in *80 Chorale Preludes*, ed. Herman Keller, publ. by C.F. Peters).
- Walther, Johann G. 'Herr Christ, der einig Gottes Sohn' (Keller no.37).
- Zachau, Friedrich Wilhelm. 'Vom Himmel hoch' (Keller no. 68).

B. Pedal Technique: in addition to being fluent in basic skills, the organist should learn to perform varieties of legato, non-legato, and staccato, as well as articulations and phrasings. (numerous examples are given in the *BYU Organ Certification* booklet.

Organ repertoire is drawn from the works of Buxtehude, *Eight Little Preludes and Fugues*, Brahms, Karg-Elert, Mendelssohn, Cundick, Dupré, and Peeters for which specific pieces are listed in *Organ Certification*.

For the hymn playing competency you will be expected to play the following hymns from the LDS Hymnal 1985: 172, 187, 218, 188, 247, 182, 49, 30, 24, 57, 135. These shall be played with three upper voices on the manuals and the bass voice on the pedals. In addition, one of the above hymns should be played with all four voices on the manual (no pedal).

For Theory competency, the candidate should know the following:

- a) triads, including the tertian system, basic triads, major, minor, augmented, and diminished triads.
- b) basic terms and definitions of tonal music.
- c) names of the degrees of the scale, chords and qualities of chords on degrees of the scale, primary and secondary triads.

For Registration competency, the candidate should know the following:

- a) how to set up a registration for two contrasting hymns.
- b) how to set up a registration for a trio

For Accompaniment Skills competency, the candidate should practice reading four-part easy vocal scores (choral octavos in open score--where each part is written on its own staff). The voices should move in a hymn style.

For Sight Reading competency the candidate is asked to sight-read from a list of hymns given in *Organ Certification*.

For the Transposition competency, the candidate is asked to transpose simple melodies up and down a major and a minor second.

DEAN
Thomas Hinckley

SUB-DEAN
Mark Clark

SECRETARY
DeeAnn Stone

TREASURER
Joan Barnett

REGISTRAR
Sigrid Klein

THE EXAMINATIONS

The written examination consists of seven to fifteen short answer questions that cover organ technique, skill, theory, and registration items. For example, you should be able to define musical terms, give guidelines for building registrations, and do simple theory, such as writing chords and scales.

The Performance examination consists of five sections: organ technique, organ literature, hymns, accompaniment skills, and sight reading. The examiner will evaluate your performance for each section. The candidate will be rated on accuracy of notes and rhythm, overall awareness of style, phrasing and articulation, registration, tempo, and imagination and musical excitement. The above is extracted from a copyrighted booklet entitled, *Organ Certification* and is reproduced here by permission.

From the beginning of the year, we as your officers have indicated a commitment of the Utah Valley Chapter of the American Guild of Organists to help improve the quality of sacred music. As the year has unfolded, the LDS Church has changed the instrument request policies. Whilst we would like to claim vision and foresight, the best we can do is to bask in the luck of fools.

Please permit us at the mid-year point to take a fix on our position and make some mid-course corrections. On the previous page organist certification was discussed. Now let us address the issues of stake training classes and choirs.

Stake Training Classes Available

Now stakes are expected to have an active music training programme. This has to be a local thing. Most of us started out in General Music training programmes. Now we have the challenge to run this quality of instruction by ourselves on a local level. To facilitate this, Richard Elliot, a member of the Chapter has put together an instructional outline for a three-week stake training course for organists. This outline is available at Kinkos on 7th East and 7th North in Provo. (Ask for *AGO Instructor's Manual*). In addition, he has made available the text/exercise book from the group organ class at BYU for student use. (Ask for File # 176).

Utah Valley Chapter, AGO
Thomas Kent Hinckley, Dean
278 South 2530 West
Provo, Utah 84601

If you are a member of the AGO, will you help to get a music training programme going in your stake. Will you also please volunteer, through me, to help stakes who do not have AGO members, to get a training programme going in their stakes. As an AGO member I want to serve. If you are a stake music director and would like to get a training class for organists going, please call me (373-1477) if you need help. The Chapter will provide an instructor.

Classes for Conductors?

In addition, if there is interest, we will take the necessary steps to start some basic training classes for conductors during the summer. Please call me if you are interested in this.

We believe that organists who have the vision of what sacred music entails will want to go on to improve their skills in order to enrich the worship in their wards and stakes that more may enjoy the spiritual outpouring that comes through sacred music. To this end, we invite all the organists of the area to become involved in the organ certification programme at BYU or take the AGO Service Playing Examination. We have outlined the requirements for these two examinations above to help you. One only has to attend a musical service at Central Stake to understand how much difference these kinds of preparation can make.

M.L. Bigelow & Co., organ builders, are having an open house to celebrate the completion of the organ for John Vianney, Catholic Community, Hacienda Heights, California. This is the largest organ that Bigelow and Co. have built to date. For the January Chapter meeting we were able to see this organ as a bare bones skeleton and thus really appreciate the innovative mechanical design. Now we will be able to hear it in Splendor.

The Open House is Friday, 25 January 1991, 7 to 9 pm.

For our February Chapter meeting, J.J. Keeler will discuss sacred Preludes and Postludes. Time and place will be announced.

