

**AMERICAN  
GUILD OF  
ORGANISTS**  
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## Utah Valley Chapter Newsletter

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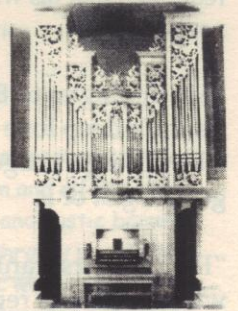
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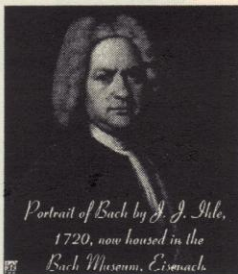
## MARCH CHAPTER MEETING

Our chapter meeting this month will be on Tuesday, March 18<sup>th</sup>, at the Provo Central Stake Center, 450 N. 1200 W., 7:30 p.m. We will be favored to hear several BYU organ students play the music of J.S. Bach on the Bigelow tracker organ. It is only fitting in this month of Bach's birth that his music be played on this Baroque-style instrument. Thanks to David Pickering for arranging for his fellow students to come and share their music with us. Please be sure to invite your friends and family to come and enjoy this evening celebrating of one of the world's greatest composers.



Bigelow Tracker Organ

*John Sebastian Bach.*



Portrait of Bach by J. J. Stle,  
1720, now housed in the  
Bach Museum, Eisenach.

Also, this month, BYU's Early Music Ensemble will perform Bach's "St. Matthew Passion" on two different dates. The first performance will be on Sunday, March 23<sup>rd</sup> at the Cathedral of the Madeleine in SLC at 8:00 p.m. (doors open at 7:00 p.m.), and the second performance will be on Saturday, March 29<sup>th</sup> at the Provo Tabernacle at 7:30 p.m. Dr. Douglas E. Bush will conduct the choir.

## JOHN FERGUSON MASTER CLASS/HYMN SING

We were fortunate to have John Ferguson come to Provo last month. His master class at BYU on *Improvisation in Hymn Playing* was very informative and helpful. As several BYU students played hymns, he offered helpful suggestions. He was very impressed by how well each of them played the hymns and credited the BYU organ faculty for preparing them so well. He said they were one of the best groups he had had the opportunity to observe in master classes he has presented around the country.

Some suggestions he had were: (1) If a piece is in 4/4 time, count it in 2 instead of 4 beats. That makes the piece move forward to give it a subtle sense of energy. (2) One reason that people think the organ sounds too loud may be that when people are singing a hymn and come to the end of a phrase that is held out, the organ doesn't die out like the voice does. The voice begins to mutate, while the organ is stable, thereby creating the illusion that it is too loud. To minimize this problem, an organist could add passing tones, etc. to keep the sound going. (3) How long to hold a pedal point? He quoted Gerre Hancock, "Until you can't stand it anymore." (4) Think of "mistakes" as "creative opportunities." (5) The first thing you do before you play a hymn (when you are practicing) is to sing it. These are just a few of many suggestions that he had including the Paul Manz "kick" and the Ferguson "crunch." (See enclosed sheet)

The hymn sing the following evening was a huge success. The deJong Concert Hall was filled almost to capacity. The congregation joined John Ferguson at the organ, the BYU Concert Choir (conducted by Mack Wilberg), and a brass ensemble in singing. Dr. Ferguson played the hymns masterfully and left us wishing that we could play them like that.

## A TRIBUTE TO PARLEY BELNAP

On February 18, 1997, a special surprise birthday dinner was held to honor Dr. Parley Belnap. Some of you requested that his wife Bona's tribute be included in the newsletter.

"My apologies to the non-organists, but because of Parley's deep love for his instrument, I will be using a bit of 'organ jargon,' and hope that you will at least get the gist of it.

"Parley is first rank. He is proud of his heritage, which to him is regale. His great-grandparents all were Prestants who accepted the gospel, and this coming year he will celebrate the sesquialter of the arrival of some of them here in the violas of the montres.

"Parley is the father of a septieme, a sharp mixture of dulciana and 6 grand bombards, but he could Handel them. Now and again he might have chosen to preset their pistons differently or to cancel a few of their specifications. Nonetheless, his life with them is one of harmonics, certainly it is without any bourdon, and at times it is downright a-musette.

"Sometimes he is hard to reed, because even with discouragement, disappointment, or devastation Parley has a remarkably-equal temperament. Can his bellows Rohr at all? To the contra, his crescendo is stuck on pianissimo. Couple that with the fact that, from decades of disuse, his Szforzando just doesn't work. With his kids, usually a soft tremulant in his vox humana was enough of an expression to stop a fugue. He rarely did much heel-to-toe or manual work on them. When they are sad, Parley can console them simply with a legato touch or by being positiv and by being a good resonator.

"When it comes to the fundamental, his life is unified. He is a dolce at home as in public. He has the good fourniture, that even in his work-a-day world, he is helping to build the kingdom. He is easily satisfied—is content to drive his rattly fagotto and day after day to eat the same old J.S. Bach's lunch. He is not self salicino. Can we image in him even an overtone of his being pomposa or, even when he is Unda acuta pressure, his being in a bad nasard or sourdine mood? Would it be something we could even register if we ever were to see him tutti his own krumhorn?

"The major key is that Parley loves the gospel. For it there simply can be no substitution. His principal goal is clairon: It is not just to keep from going to Hohl. It is not just to reach the tertiaan kingdom, nor the tierce, but only the celeste.

"Parley, ich lieblich. You are a non-reversible stud. I used to think that you were pretty swell, but you have gone from swell to great."

## AN EVENING WITH ROBERT CUNDICK

The Provo Sharon East Stake is presenting "An Evening with Robert Cundick" on Sunday, March 16<sup>th</sup> at 7:00 p.m., 2400 N. 1060 E. Dr. Cundick will perform his own works as will Kelly Clark, Diane Baker and Roger Drinkall. Contact Joan Barnett for details.

**AGO Region IX Convention**  
Honolulu, Hawaii—July 16-19

## UPCOMING CHAPTER EVENTS

**March 18 (Tuesday)** - Bach night, 7:30 p.m., Provo Central Stake Center, 450 N. 1200 W.

**April 15 (Tuesday)** - Dr. James Drake, Dean, Cache Valley Chapter, Alexander Technique on relaxation

**May 20 (Tuesday)** - Closing social/expert on copyright laws

## SALT LAKE CHAPTER

**April 1 (Tuesday)**—Susan Talley Hymn Workshop. Ms. Talley is the organist at Cathedral of the Rockies in Boise, Idaho. On April 1, she will be teaching a workshop at First Baptist Church on 1300 East 800 South, SLC, entitled "Creative Hymn Playing." If you are an organist anywhere, you cannot afford to miss this event.

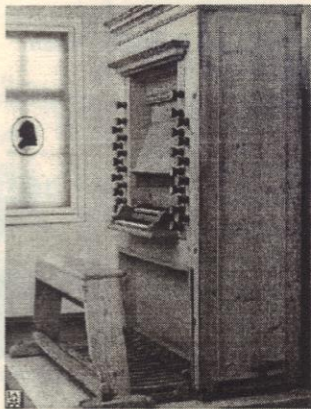
## MUSIC FOR A SUNDAY EVENING

"Music for Three Violins," March 23<sup>rd</sup> at 7:00 p.m., State Hospital Chapel, 1300 E. Center, Provo. Contact Claire Rogers for details.

## RECITALS

**March 14 (Friday)**—Organ recital at the American Fork Tabernacle at 7:00 p.m. featuring students of Dr. Don Cook and Joan Stevens: Kristin Gibby, Dorteia, Corina Hughes, Lisa Glade, Ruth Ann Hay, Susan Pontius, Mary Ann Smith, Ryan Bateman, and Cindy Caldwell.

**April 12 (Saturday)**—Carol Dean, organ, *Orgelbüchlein*--"Passion to Eastertide," Provo Central Stake Center, 7:30 p.m.



*Bach's organ console at Arnstadt, where he was employed as organist at the New Church from August 9, 1703 to 1707.*

## Pipedreams



**Channel 69**  
KBYU - FM  
Tuesdays at 9:00p.m.  
with Michael Barone

**March 11 - Organ Plus.** . .exploring five centuries of collegial collaborations between the organ and chamber ensembles and orchestras, choirs, flute, saxophone, trumpet, even a bell in a tower!  
Program No. 9705

**March 18 - Sonic Solutions.** . .throughout history, composers and performers have discovered many options within the aural possibilities afforded by the pipe organ. Program No. 9706

**March 25 - Lachrimae, Music for Passiontide** . . .sorrowful and reassuring meditations for a time of stress and uncertainty. Program No. 9711

## OFF THE NET

### Organ-playing Farmer Realizes Pipe Dream in His "Hooper-nacle"

Deseret News Web Edition  
Associated Press  
February 21, 1997, pg. E5

HOOPER, Weber County: It's the kind of pastoral scene you might see on a postcard: Acres of corn and alfalfa. Small herds of grazing cattle. Scattered farms and rustic barns.

What you don't expect are those rich, throaty sounds of a pipe organ vigorously propelling the classic works of Johann Sebastian Bach and Charles Widor and Alexander Schreiner into the clear evening air.

Follow those sounds to their source, and you come to a rather common-looking barn with a green roof and a surprise inside.

Pipes. Two thousand of them.

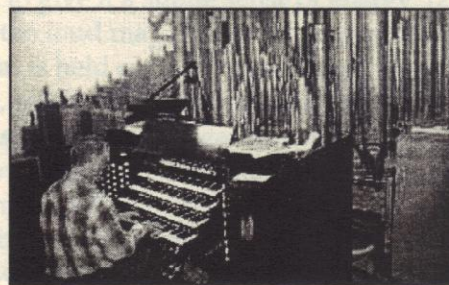
All harnessed to a vintage pipe organ and driven by the dreams of a man who wouldn't settle for one of those newfangled, all-electronic, digital organ-gadgets that usually wind up stashed away in some corner.

Welcome to Hal Stoddard's beloved "Hooper-nacle," a place of classic keyboard delights rendered upon request for the enjoyment of friends and neighbors, perhaps even soothing those not-so-savage beasts that roam the Hooper countryside.

Call it "Toccata and Fugue for Four Cows in D Manure." A pipe dream, of sorts, that began a decade ago when Stoddard decided it was time to buy one of those pipe organs he had always wanted.

"I didn't know much about pipe organs," he admits. "And I don't even understand all that I know about them. I just know I've always loved them."

The organ now residing in Stoddard's barn has a patchwork history, being mechanically stitched together with parts from at least three different organs.



Its historic console once graced the Lincoln Center in New York City, where it was remodeled and eventually resold to Dr. Robert Schuller's Crystal Cathedral in Garden Grove, Calif.

Stoddard said he has relied on the technical expertise of Merv Brown, a Salt Lake man who used to maintain the Salt Lake Tabernacle organ, to electronically retrofit the Hooper-nacle's one and only showpiece.

"We're still working on that," he said. "I just do what my organ technician tells me to do. About half the pipes aren't working yet."

But the ones that do have already provided many hours of listening pleasure for friends and neighbors.

They sit on the wooden seats strategically placed amongst the pipes that surround them on three sides, listening to Stoddard's agile fingers fly through classical works from the baroque and French romantic periods.

"I was going to put the organ in my garage," the 61-year-old Hooper farmer said. "But it was too big so I put it in the barn with my cows and the hay."

Stoddard's wife, Joyce, has watched patiently as the organ has taken form over the past 10 years and left her family with some rare memories.

"He's had newborn calves lying there right beside his organ," she recalled. "It has been a lot of work and money and everything else (more) than I thought it would be."

"But he's always wanted a pipe organ," his wife added. "He's really enjoying it."

It wasn't long before the farm critters were evicted from the barn along with their food supply.

Bach and bovines just didn't fit into Stoddard's dream of a community concert barn, a place of inspiring and uplifting music where folks could stop over for an evening of free entertainment featuring Stoddard and some of northern Utah's finest organists.

Stoddard has also learned that going for baroque can be a good way to become broke.

He's not sure exactly how much money he has invested in his dream to date, but cash is getting short, and he figures it will take another \$4,000 to finish the project.

So he's biding his time, saving his dollars and looking forward to the day when his "Hooper-nacle" dream is completely fulfilled.

"Organ music takes me into a different world," Stoddard said. "I guess I just like the sound of immortality."

## INFORMATION FOR NEWSLETTER

Contact DeeAnn Stone at 377-4728; or mail to  
1510 W. 500 N.; e-mail: dd.stone@aros.net

*Johann Sebastian Bach*  
1685 - 1750



*In his younger days*



*In his mature days*



UTAH VALLEY CHAPTER  
*Larry Tomkinson, Dean*  
244 N. 900 W.  
Provo, UT 84601

**THE AMERICAN GUILD OF ORGANISTS**

UTAH VALLEY CHAPTER

Tuesday, March 18, 1997 - 7:30 P.M.

E-208, Harris Fine Arts Center

**A RECITAL FEATURING THE ORGAN MUSIC OF JOHANN SEBASTIAN BACH**

**(1685-1750)**

Those compositions based on the chorale will be presented first by congregational singing of the chorale, followed by the organ chorale prelude. A short introduction to each chorale will precede the singing.

Program

Christus, der uns selig macht, BWV 620  
Vater unser im Himmelreich, BWV 636

Lisa Glade

Vater unser im Himmelreich, BWV 682

Sabin Levi

Trio Sonata in E-flat Major, BWV 525  
Allegro moderato  
Adagio  
Allegro

David Pickering

Fugue in G Minor ("Little"), BWV 578

Stan Gordon

Jesu, meine Freude, BWV 610

Chantel Komm

Passacaglia in C Minor, BWV 582

Kristen Lawrence

# IMPROVISATION IN HYMN PLAYING

John Ferguson  
St. Olaf College

(Items in brackets are notes taken by DeeAnn Stone at the master class on February 8, 1997)

**I. Primary responsibility** [Most organists don't think of themselves as church musicians but as "organists." Need to think that the most important thing is energizing the song of the people.]

## II. Concepts

- A. Vocal music
- B. Tactus and tempo [Strong pulse. Know what size note energizes. Think of hymns as text—moves along]
- C. Repeated notes [Decide which not to repeat]

**III. The Trust Factor** [If you don't play consistently—tempo, breathing—the congregation doesn't know when to come back in at the ends of phrases.]

## IV. Hymn Playing

- A. Play text [Primary—what does it have to say?]
- B. Setting tempo [Influenced by text and melody]
- C. Alternation scheme [Subtle, registrational—different voices, women, men, children, organ alone. When they are not singing they can read the text]
- D. Simple elaborations
  1. fill in thirds [Except soprano]
  2. solo out tune
  3. combine above
  4. expand above concepts
    - a. fill in larger intervals
    - b. keeping things going
  5. tune in other voices
  6. decorated melody [Use for the introduction. Better than oozing" chords]
  7. pedal point [For variety, if the hymn has a second phrase the same as the first. Go down a 3<sup>rd</sup> the second time]
  8. unison beginning [Can begin with leap—gradually add or come in all at once]
  9. alteration between unison and harmony
  10. Paul Manz kick - off beat accent [Grand daddy of Lutheran hymn festivals. In  $\frac{3}{4}$  or  $\frac{3}{2}$  melodies, a note that lasts for two pulses play nothing the second time. Keep melody going, though]
  11. Ferguson crunch - complex sonorities with solo tune [Instead of triad, add a second]
  12. reharmonizations [Less is more—don't call attention to organ]
- E. Comments on practice
  1. tape yourself [Especially for improvising. Listen to tape of it in your car or while doing dishes, etc.]
  2. play for others—test yourself

**V. Introductions - intonations - intradas** [We feel too much obligation to play what's on the page. It can't begin to tell us how to play the music. Transcend the page.]

### A. Hymns

1. pitch [Give to start instead of long introduction for variety. However, need to give time for the singers to get ready]
2. spirit
3. time to find page
4. tune and tempo

B. Improvisation of the above—being freed from the page

1. memorize tune [Have it be automatic]
2. motive, motive, where are you [Repeated notes]
3. study examples—use them as patterns

C. Types

1. fanfare
2. sequential repetition [At different pitch levels—repeat]
3. motivic counterpoint [Fugal imitation of fifth]
4. motivic ritornello [Imitation at octave—parallel sixths]
5. long ritornello

VI. Resources

A. Accompaniments and Intonations

1. *Free Organ Accompaniments to One Hundred Well-Known Hymn Tunes*, Noble, J. Fischer-Belwin
2. *Organ Improvisations for Hymn Singing*, vols. 1 & 2 (also, *Organ Improvisations for Advent and Christmas Hymns*), Hancock, Hinshaw
3. *Hymn Harmonizations for Organ*, Books 1-5, Ferguson, Ludwig
4. *Festival Hymns*, Sets 1-4, Ferguson, GIA
5. *Hymn Preludes and Free Accompaniments*, Set 17, Ferguson, Augsburg-Fortress 11- 9413

B. Other resources

1. *Mini-Course on Creative Hymn Playing* (cassette and workbook), Ferguson, American Guild of Organists, 475 Riverside Drive, New York, NY 10115, \$22
2. *Te Deum - A Celebration In Song* (St. Olaf Cantorei, instruments, other choirs and congregation in live recording), GIA CD-321 or CS-321
3. *Alleluia - We Sing God's Love (A Hymn Festival)*, GIA CS-199
4. *The Organist's Shortcut to Service Music*, Lawrence, Ludwig
5. *Hymn Studies for Organists*, Belnap, Leland Publications