



Newsletter

American Guild of Organists
Utah Valley Chapter
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Dean's Message

Season's greetings to everyone! My mind, like my life is a hodgepodge of things, from music to menus, especially at this time of year. This morning I said to my 17-year-old daughter, "There just aren't enough days in the year." What I really meant to say was, "There just aren't enough hours in the day," but it came out differently. It made me wonder, though, why we often say that there aren't enough hours in the day and no one ever says that there aren't enough days in the year . . .

During the Thanksgiving weekend I accompanied this same daughter as we performed for the residents at several assisted-living centers in the area. Merrie sings a 45-minute program including a wide variety of music, from show tunes to seasonal songs. Music is magical; it can recall memories and feelings from years before and days gone by. It amazes me how beautiful music touches hearts. Often, with tear-filled eyes, the people express their gratitude for our offering, but we consider it a blessing for us, as well as for them.

Regarding menus, our family is often so busy with the above-mentioned performances each year that we opt to forego Thanksgiving dinner at home and enjoy a nice meal at one of the assisted-living centers or a restaurant. This year, however, my wife, Cheryl, won a 20-pound turkey at the Pleasant Grove annual Turkey Shoot by shooting a winning five out of 20 free throws into the basketball hoop. (She was the only contestant in her category of women age 55 and older.)

By Thanksgiving, the turkey had thawed, and Cheryl was determined to roast and debone the bird in order to freeze small packages of the meat to use in casseroles, soups, etc., through the following months. It seemed insane, though, to have a perfectly prepared bird in the oven and not partake at our own table. So we assembled all the other dishes one would normally find at a Thanksgiving feast and were amazed that we had everything we needed, even a can of cranberry sauce, in our pantry. The meal was delicious, and it was very nice to be at our own table. However, after so many hours in the kitchen beforehand, I mentioned to Cheryl that I think we'll try the restaurant again next year!

Going on to more musical topics. On November 13, a gathering of twenty chapter members and guests had the unique opportunity to hear Dr. Kenneth Udy play from a list of selected organ repertoire based on "crossover" hymn tunes by non-LDS publishers. The event was both informative and inspiring. Anyone wishing to receive his handout may contact me, and I will be happy to send it by e-mail. On November 20, we met at Lella Pomeroy's chapel in Springville for our chapter informal. Several members were there to play hymns and certification repertoire on the Allen Protégé. Lella also demonstrated effective ways to register the organ for congregational singing and gave suggestions for setting up solo combinations. It, too, was very informative. It's always fun to meet together and share ideas.

With the recent passing of internationally known composer and organist, Paul Manz, I thought about his chorale improvisations that I love to play. One in particular, "Still, Still, Still," is a favorite. As I read the obituary excerpt, which is included in this newsletter, I was amazed that this celebrated

organist found his fullest expression in leading people in congregational song. I recall the description in 2nd Chronicles (5:13-14) of a worship service the day the Ark of the Covenant was brought into Solomon's splendid new temple in Jerusalem:

"The trumpeters and singers joined in unison, as with one voice, to give praise and thanks to the Lord. Accompanied by trumpets, cymbals, and other instruments, they raised their voices in praise to the Lord and sang, 'He is good; his love endures forever.' Then the temple of the Lord was filled with a cloud, and the priests could not perform their service because of the cloud, for the glory of the Lord filled the temple of God."

Next to these verses, in the margin of his own Bible, Johann Sebastian Bach wrote: "Where there is devotional music, God is always at hand with His gracious presence."

God wants us to find joy in his service. It is my wish that the spirit of Christ may permeate our hearts and help us continually find this joy.

Upcoming Events

- Dec. 1 Salt Lake AGO Christmas Event featuring the life and works of Robert Cundick, Christmas carols from around the world with John Longhurst at the organ, Allan Darrington, conductor, 7:00 p.m., Bonneville Ward, 1535 E. Bonneview Drive (1050 S.), SLC
- Dec. 13 Christmas in the Grove (Kathryn Laycock Little, director, Mike Carson and Wanda Orr, accompanists), 7:00 p.m., Alpine Tabernacle in American Fork
- Dec. 20 Community Christmas Choir Concert (Douglas E. Bush, director; Larry Tomkinson, organist; O. Glade Hunsaker, narrator, 7:00 p.m., Provo Central Stake Center, 12th. W. 5th. N., Provo
- Jan. 7 Joseph Peeples Senior Recital (student of Don Cook), 7:30 p.m., Provo Tabernacle
- Jan. 9 Salt Lake AGO Chapter "Super Saturday," 8:30 a.m. to 1:00 p.m., David Gardner Hall, U of U, Salt Lake City
- Jan. 22 Chapter Event - "Musical Implications of Early Fingering Techniques" presented by Felipe Dominguez, 7:30 p.m. BYU HFAC, E-208 (Dr. Bush's office)

Christmas in the Grove

"Christmas in the Grove," a joyous musical celebration of the birth of the Savior, will be presented on Sunday, December 13, in the Alpine Tabernacle, 110 E. Main, in American Fork. The concert, featuring adult, youth, and children's choirs comprised of over 160 members and friends of the Pleasant Grove, Utah Grove Creek Stake, begins at 7:00 p.m. Families and friends from all communities and of all faiths are invited to attend. Admission is free. Musical ensembles will perform 30 minutes prior to the concert in a "pre-program." Everyone is invited to arrive early to enjoy the additional performances before the concert begins. A nursery will be provided for children ages 18 months to six years old, beginning at 6:30 p.m. in the downstairs overflow room of the Tabernacle. The program will be piped live into the nursery for parents who need to leave the performance with a child. Look for the special seating area for families with young children. For more information, contact Mike Carson at 801-796-6293.

Community Christmas Choir

This year marks the 30th annual Christmas concert, hosted by the Provo Central Stake, directed by Douglas Bush, with Larry Tomkinson at the organ.

In 1979 the Provo Utah Central Stake presidency (Ross Denham, Louis Bandle, and Harold Laycock) asked Sigrid Klein, Larry Tomkinson, and Doug Bush to initiate a new stake music program including a concert series. At its inception the concerts were held in the Provo 3rd/Pioneer 1st Ward building (376 N. 700 W.), where there was a seven-rank organ, rebuilt from an earlier Balcom-Vaugh. The first Christmas concert involved a choir of about 25 singers directed by Sigrid Klein, with Larry and Doug accompanying the choir. When the new Bigelow organ was completed in 1987 (13 stops, 18 ranks), the Christmas concert was moved to the stake center at 1220 W. 500 N.

The concert is loosely patterned after the world-famous Festival of Nine Lessons and Carols, broadcast every Christmas Eve from King's College Chapel in Cambridge, England. Minnesota Public Radio—and KBYU-FM (89.1 or 89.5 MHz)—often broadcasting this service live on Christmas Eve at 8 a.m. Mountain Standard (3 p.m. Greenwich Mean Time).

For over 25 years the Christmas concert has been directed by Douglas Bush, and Larry Tomkinson has accompanied the choir. For two years this choir served as the nucleus for a choir directed by Mack Wilberg (with Doug Bush at the organ) that presented a musical "Meditation on Christ's Nativity" held in the Provo Tabernacle on Christmas Eve.

Once again this year, readings of poetry and inspirational verse will be done by O. Glade Hunsaker, retired professor English literature at BYU—the readings are interspersed among the choral numbers and congregational singing. The concert will be December 20, the Sunday before Christmas, and begins at 7:00 p.m. The members of the choir will also participate in the Christmas Eve service at St. Mary's Episcopal Church which begins at 8:00 p.m.

Salt Lake Chapter's "Super Saturday"

Mark your calendars for this exciting event:

Salt Lake City Chapter of the American Guild of Organists presents: Super Saturday, January 9, 2010, University of Utah David Gardner Hall.

This exciting day of music will include the following:

Jerold Ottley: "The Higgsion of Operosity" (Keynote Address) We had to look this one up! Come and learn what it's all about.

JoAnn Ottley: "Making music with the first instrument: a e i o u" For all you non-professional singers. Learn from the best how to improve the vocal performance of your choir.

Day Murray Music: "New and hidden choral treasures" Choral review of sacred music.

Ryan Murphy: Choral conducting. The new associate director of the Mormon Tabernacle Choir really knows what he is doing! Come and pick up pointers to help you with your choirs. You need to hear him for yourself.

Rulon Christiansen: "New and hidden organ gems" Reading workshop to find new and unknown-to-you pieces that ought to be in your church music repertoire; basic, medium, and advanced levels.

Clay Christiansen: "Organ Master Class" Four persons are given a classroom-setting performance critique.

Ken Udy: "Open console" Your chance to play the Lively-Fulcher organ in Libby Gardner Hall! Time limits relative to number of person pre-registered only.

James Drake: "The Alexander Technique" Ever become sore from practicing or tighten up during a performance? Learn what you can do to prevent this from happening.

Don Cook: "Organ Technique" Hands-on help to learn or improve your organ technique. (LIMITED SEATING)

Kathleen Stanford: "Transposition" Hands-on, useful, basic concepts to pass AGO exams as well as spruce up your hymn playing. (LIMITED SEATING)

Rulon Christiansen: "Improvisation" Hands-on opportunity to learn to improvise at the keyboard. (LIMITED SEATING)

Ed Thompson: "Arp Schnitger and E. Power Biggs in the 1950's: renaissance and revival of the tracker organ" The organ revolution in the 1950's as seen through the eyes of a non-organist musician (lecture with slides).

Roger Miller: "The Berlioz Requiem as a model for colorful registration" A revolutionary concept of colorful orchestration useful in learning more advanced registration techniques.

Clay Christiansen Organ Recital: Libby Gardner Hall. This 50-minute recital is sponsored by The Alexander Schreiner Foundation. Works by Bach, Morricone, Franck, Langlais, Utterbach, and Liszt on the exciting Lively-Fulcher organ in Libby Gardner Hall will be featured.

Registration is open to the public (pre-registration is \$10.00, at the door: \$15.00) A light lunch is included. Registration will begin at 8:30 a.m. Program begins at 9:00 a.m. You will have the opportunity to attend the keynote address, three classes, and the Clay Christiansen organ recital. The event will last until 1:00 p.m.

Please go to the following Web site and click on "Calendar" for more information and a registration form
<www.slchicago.org>

Parking: There is no shuttle service on Saturdays. FREE parking (all day) is available around President's Circle and in a new parking lot. From the University Street and 100 South intersection, go East on 100 South to the traffic light. (There is a ship's anchor on the right side of that intersection.) Turn right and then left. This lot is just one block East of the David Gardner Hall.

In Memoriam: Paul Otto Manz (1919-2009) **Excerpts from an obituary by Scott M. Hyslop**

Paul Otto Manz, internationally celebrated organist, dean of American church musicians, and composer of the internationally acclaimed motet, "E'en So, Lord Jesus, Quickly Come," died on October 28 in St. Paul, Minnesota, at the age of ninety years.

Manz's life and career were filled with the honors and accolades that many performing musicians strive for yet seldom attain. With a lengthy list of performances at venues like the Kennedy Center in Washington D.C. with the National Symphony; Symphony Center in Chicago with the Chicago Symphony; and Orchestra Hall in Minneapolis with the Minnesota Orchestra, Manz was able to perform the canon of major works for organ and orchestra--a feat that few organists can claim. His charisma at the console made him a favorite of conductors like Leonard Slatkin, Charles Dutoit, and Henry Charles Smith.

While his career as a soloist took him around the world to splendid cathedrals and thrilling concert halls, his contribution as a musician and a servant of the church found its fullest expression in the action of leading people in congregational song. Through his work as an organist and composer, Manz reinvented the classic organ chorale of Buxtehude and Bach, giving it a new voice, which spoke clearly and unapologetically with a fresh American accent. His work in this genre led him to play thousands of hymn festivals around the world--playing that excited and invigorated countless organists, church musicians

and lay people who came to hear him play. Manz's work in congregational song and liturgy can be viewed as the spark that eventually became a bonfire in which the standards for service playing and church music in this country were recast.

Even with an enviable career as a concert organist, Manz's heart was deeply rooted in his work as a parish church musician. "Love the people you have been called to serve" was the surprising answer Manz gave when asked what one piece of advice he would offer to an individual starting out in the field of church music today. This seemingly simple response belies a depth of experience, wisdom, and faith, formed and molded in the crucible of service to God's people of the church over the course of a life well lived.

Through the example of his life, through the legacy of his family, and ultimately through the legacy of music that he graced us with to stir our souls, to excite our imaginations, and to enable our prayer and proclamation, we hear Paul Manz say,

*Thank you for the grace of singing with me
across the years in good times and in bad,
when our words have stuck in our throats
and when our eyes have overflowed with joy.*

It has ever been a Song of Grace:

"Love to the loveless shown that we might lovely be."

I have just been the organist.

Thank you for letting me play.

A complete obituary may be found at:

www.morningstarmusic.com/pdfs/Manz%20Memoriam.pdf

Newest Chapter Members

We are happy to welcome to renewing members this month:

Carol F. Weibell
Alpine, UT

Denise Broadhead
Salem, UT

January Chapter Event

Friday, January 22, 2010

"Musical Implications of Early Fingering Techniques"

Presented by Felipe Dominguez
Harris Fine Arts Center, BYU
Room E-208, (Dr. Bush's office)
7:30 p.m.

This promises to be a fascinating and informative topic. Felipe says of his presentation: "We will analyze the earliest sources of fingerings for keyboard music and study the different national approaches to fingering. We will also discuss the implications of fingerings in articulation and how they affect the musical conception of Baroque and Early repertoire."

Felipe Dominguez, a native of Concepcion, Chile, has lived in the U.S. since 2005. He is a student at Brigham Young University, where he is in the last year of his two degrees: political science and music performance with an emphasis in organ. Felipe is currently organist and choir master at Provo Community Church. In addition to music, he enjoys outdoor activities, soccer and basketball, reading, and computer technology. He married his wife, Brandi, two years ago, and they are "as happy as can be." Felipe is currently serving the Utah Valley chapter as BYU student representative.

The Struggle of Church Organs in Early America

(Submitted by Meg Griffith)

For two and a half centuries Boston has been a city of organs and organ builders. When Thomas Brattle's little chamber organ arrived from London in 1708 it was quite a novelty; the Reverend Joseph Green of Salem noted in his diary that he had been to Brattle's house and "heard ye organ and saw strange things in a microscope." In those days an organ in a home was a delight, but an organ in a church was an abomination. When Brattle died and willed the instrument to the Brattle Square Church, it was summarily refused, so it went to King's Chapel. There the congregation did not refuse it, but they were exceedingly ambivalent. Cotton Mather and other dignitaries bitterly denounced the "box of whistles" and the organ remained outside the church in a crate on the porch. For seven months the debate dragged on. Finally in 1714, the Brattle Organ became the first church pipe organ in the Colonies. The organ served for 42 years and was then moved to St. Paul's Church in Newburyport. Later it was sold to St. John's Church in Portsmouth, New Hampshire, for \$450. It became unplayable but was later restored by Charles B. Fisk in 1965.

A second organ for King's Chapel was built by Richard Bridge of London. The organ was installed in 1756. It was inspected and approved by the well-known London organist-composer, John Stanley. The Boston Gazette wrote, concerning this organ: "We hear that the organ, which lately arrived from London, by Capt. Farr, for King's Chapel in the Town, will be opened on Thursday next in the afternoon; and that said organ (which contains a variety of curious stops never yet heard in these parts) is esteemed by the most eminent masters in England to be equal, if not superior, to any of the same size in Europe."

(Source: *The History of the Organ in the United States* by Orpha Ochse.)

Plea for Help from Craig Cramer, Organ Professor from Notre Dame University

Dear Colleagues,

As many of you know, my wife, Gail Walton, has been diagnosed with acute leukemia. She has undergone a rigorous regimen of chemotherapy. At this point she is in the second week of her hospital stay here in South Bend. We are hoping and praying that she will soon have a bone marrow transplant at the Indiana University Medical Center in Indianapolis.

About 70% of persons who need a bone marrow transplant are not able to have one because there are no marrow matches. There are apparently thirteen factors that must match (blood type is not one of them). We are praying that Gail's brother or sister will be the match for Gail.

If you are interested in being a bone marrow donor, you could save someone's life, including Gail's. Getting your bone marrow typed is a simple matter--it only requires that you swab the inside of your mouth. You may not donate marrow for a specific person except for a sibling, and you may not donate if you are older than sixty years old.

If you want to sign up to be a potential donor, it is easy: just go to www.marrows.com. Our younger son's girlfriend told us about when her father donated his marrow and saved the life of an 11-year old boy. That boy is 22 years old and thriving. If you are ever called upon to donate your marrow, your name will not be revealed to the recipient for one year.

Many thanks, and please say a prayer for Gail!

All the best, Craig Cramer

Organ for Sale

Mike Ohman (wk: 801-422-3149; hm: 801-377-0008; e-mail: michael_ohman@byu.edu) has a Rodgers (Model 645) for sale--\$3,500 negotiable.

Organ Bench for Sale

Adjustable organ bench from Don Cook's office for sale. Heavy duty mechanism and wood construction. \$1,000. Contact Mike Ohman at 801-422-3149.

Recipe

Breakfast Casserole

½ lb. bacon, sausage, or ham
½ cup chopped onions
½ cup chopped red/green peppers
12 eggs
salt and pepper
1 cup milk
1 pkg. (16 oz.) hash browns
1 cup grated cheese
1/4 tsp. dill

Mix ingredients and place in a 9 x 13" pan. Bake at 350° for 45-50 minutes. You may prepare the mix the night before; but if so, allow extra time for baking if batter is chilled.

(Great for breakfast on Christmas morning!)

