



Newsletter

American Guild of Organists
Utah Valley Chapter
2009-2010



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Dean's Message

I received a very exciting message from the nominating committee this week: All of the officers for the upcoming term have accepted their appointments, and we are announcing their names in this month's newsletter. I think you'll agree that we will be in very capable hands, as our new and returning officers and board members lead and serve us. Their terms of service begin July 1, 2010, so we're all set well in advance. The nominating committee, headed by David Chamberlin, is to be congratulated for its quick and thorough work.

Last month was a turning point for me in my assignment with the 14 to 15-year-old Scouts: I attended my first winter campout. This was a big deal, because I like my own bed, and I like to be warm. Well, as it turned out, it wasn't a huge sacrifice. I learned that, because our troop had won the Yukon Rendezvous competition last year, we were to stay in the lodge at Mutual Dell. I decided I should go. Hot and cold running water, flushing toilets, sofas and wing-back chairs, a wood-burning stove, an industrial strength kitchen, and . . . a piano and hymn books! Nearly every boy knew how to play a little ditty on the piano. But a most amazing thing happened after the boys sang "How Great Thou Art" with me accompanying in the evening devotional: They began calling out hymn numbers—one after another, until we had sung about a dozen hymns. They sang in full voice with much gusto. One of the boys asked, "Why don't we sing like this in church?" I was wondering the same thing. Perhaps we could form a youth choir. We'll see.

Earlier in February I attended a concert of the award-winning 2009 Church Music Submissions in the Assembly Hall on Temple Square. Along with others, I was honored to have my Christmas anthem performed by the Logan Institute of Religion Latter-day Voices Choir. This excellent choir, made up of vibrant young people, sang all of the selections from memory. It was a thrilling experience for all of us. Before the concert, the General Church Music Committee hosted a lovely dinner for the winners and their spouses. I saw Herbert Klopfer there and remembered that Lori Serr and I had wanted him to give the keynote address at our upcoming Super Saturday. So, after the dinner, I approached him, and he enthusiastically accepted. We are very much looking forward to his keynote address and workshop classes he has agreed to teach.

Also in February was our chapter's event, "A Festival of Hymns," played by David Chamberlin on the Schantz in the Grove Creek Stake Center in Pleasant Grove. This was a reprise performance of the program he played at BYU-Idaho last October. It's always very inspiring to hear David's hymn playing and his offering of his own hymn voluntaries. The organ-led congregational singing was exhilarating!

This month will mark another "first" for me. After all these years of playing devotional music in church, I will play a "real" organ work on the chapter's Bach member recital on March 21. Last year, after I played a simple chorale on the program, I stood to bow and suddenly realized that this was the first time in my life that I had received applause for playing anything on the organ. Kinda sad when you think about it. But I'm grateful for my progress during the past couple of years, because I've learned new literature and incorporated it into my service playing with great joy. In short, my membership in the Guild enhances my life, bolsters my confidence, and gives me opportunities I otherwise wouldn't have. It is immensely gratifying to associate with you and this wonderful "organ"ization.

Mike Carson,
Dean

Upcoming Events

- Mar. 7 SLC Chapter's All-Bach Recital, 7:30 p.m., Cathedral Church of St. Mark's, SLC
- Mar. 19 March "Informal," 7:30 p.m., Utah State Hospital Chapel
- Mar. 20 Faculty "All-Bach Recital" - Douglas E. Bush, 7:30 p.m., Madsen Recital Hall, BYU
- Mar. 21 Chapter Event - Bach Member Recital, Utah State Hospital Chapel, 7:30 p.m. (Contact Claire Rogers with your pieces.)
- Apr. 24 UVAGO's "Super Saturday," Harris Fine Arts Center, BYU

J. S. Bach's 325th Birthday Recital

On Sunday, March 21, the chapter will hold its annual recital in honor of Papa Bach's birthday. The event will be held at the Utah State Hospital chapel, 1300 E. Center St., in Provo at 7:30 p.m. Everyone is invited to come and enjoy the music performed by members of our chapter. There is still room for anyone who would like to play a shorter piece. **Please call/or email Claire Rogers to give her a confirmation on the piece you will be playing.** Some of you who talked with her previously did not give her a firm commitment about whether or not you are playing for sure. She needs a final list of pieces by March 12.

Super Saturday - April 24

Our chapter's annual "Super Saturday" will be held from 8:00 a.m. to 2:00 p.m. in the Harris Fine Arts Center, BYU, on April 24. There is no charge for this event, and a light lunch will also be free. After signing in at 8:00 a.m. in the south foyer of the Madsen Recital Hall, go to the recital hall for a hymn sing, followed by the keynote address by Herbert Klopfer, member of the LDS Church General Music Committee. Workshop sessions will include: basic organ techniques, organ registration, hymn playing, an organ repertoire reading session, Q&A with Herbert Klopfer, hymn-playing master class, and free individual instruction. Guild members are needed to play in the hymn-playing master class at level three or above. We also need help with registration, flyer distribution, luncheon, etc. Please e-mail or call Lori Serr, chairman, at 489-8222, if you can help.

Salt Lake City Chapter's Bach Commemoration Concert (see program order on last page)

Come and hear organ and vocal works of J. S. Bach performed by SLCAGO members and chapter deans from the Bonneville District. Participating organists include Mike Carson (UV), Ingrid Hersman (SL), Karen Miller (Ogden), Alex Oldroyd, Jonathan Rose (Cache Valley), Parker Ludwig, Josette Cross, Ian Christiansen, Judy Wright, Rob Stefanussen, and Seth Bott. **Sunday, March 7, at the Cathedral Church of St. Mark, 231 East 100 South, Salt Lake City, at 7:00 p.m.**

Slate of New Chapter Officers Announced

It is with great excitement that we announce the appointment of the new 2010-2012 chapter officers. We extend our congratulations to each of them and pledge our support in furthering the mission of the Guild. We are grateful to committee members David Chamberlin, David Worlton, and Nora Hess for their diligent work in securing an excellent group of able officers to serve our chapter for the next two years. The new officers will begin their duties on July 1, 2010, and will be installed at a chapter meeting sometime after that.

The new officers are: Florence Hawkinson, dean; Ruth Eldredge, sub-dean; Carol Dean, secretary; David Chamberlin, treasurer; Nora Hess, newsletter editor; Steven Wright, publicity; DeeAnn Stone, webmaster; Lori Serr, education; Susan Jorgensen, historian; Felipe Dominguez, BYU student representative; Lella Pomeroy, Claire Rogers, Ruth Ann Hay, and Laura Pettersson, members-at-large.

A Call to the Jerusalem Center

Mike and Shari Ohman have been called to serve at the BYU Center for Near Eastern Studies in Jerusalem, Israel. They begin their service in August, 2010. Mike will play the magnificent 3/65 rank Marcussen tracker organ. In 1987 he was sent by the Church to Jerusalem to help during the final installation, voicing, and inspection of this unique instrument. He will play the organ for tours and recitals, conduct a 60-voice choir, and restore and play a carillon in the Old City. Shari will host musical events at the Center and engage in humanitarian aid at an orphanage.

After a career at BYU spanning 24 years, Mike will retire as Assistant Director of the School of Music. He taught courses in music theory, dictation, Book of Mormon, synthesizer ensemble, group piano and organ. He has been Curator of Musical Instruments for the University, overseeing the purchase and sale of all musical instruments, and the maintenance of all keyboard instruments. In the School of Music, he has been instrumental in developing a computer program to track each musical student through admission, scholarship, academic progress, graduation, and alumni status. His final project has been most rewarding, that of interviewing and creating a written document of retired music faculty for archival purposes.

Daily Herald article features Mike and the Guild

There's an article about Mike Carson and the Guild in the Daily Herald. You can access the article from a link on the home page of the Chapter's Web site.

Spotlight **Claire Rogers**

by Mark Clark

This month's spotlight is on Claire Rogers who serves as a member-at-large for our chapter.

Claire was born of immigrant parents—father from Germany and mother of Czech descent from Austria. Claire was raised in the San Francisco Bay area at a time when the Peninsula consisted of small towns interspersed with extensive orchards—long before it became wall-to-wall housing developments and freeways. However, having spent half her life in Utah, Claire considers herself almost a Utah native.

Claire started piano lessons at the age of six at her mother's insistence. But it wasn't until she joined the LDS Church that she came to realize it was possible to do something with music. Her first calling, as a teenager, was to play for Primary when it was held during the week. At age 16 Claire had three organ lessons during the summer from her piano teacher's daughter who studied organ at BYU—enough to start her off using BOTH feet, but little else. Subsequently, the callings of Sunday school organist, sacrament service organist, stake organist, and even stake priesthood organist came her way until graduation from school, after which attendance at BYU opened a whole new world for her musically. Claire was able to study with J. J. Keeler and a couple of his graduate students—John Lyle and Donell Blackham. At that time, she enjoyed all periods of organ music, but really struggled with understanding Bach because of a lack of a musical background in spite of the years of piano lessons, which did not include anything earlier than a little Mendelssohn. That all changed when her marriage ended at a time when she had started listening to Baroque music on the radio. The orderliness and motivic structure spoke peace at a time of severe turmoil. When Claire moved to Utah, she started studies with John Longhurst just before he was called as a Tabernacle organist. That left her again without a teacher. After hearing Doug Bush play and conduct his Bach Ensemble, she began studying with him which lasted for a number of years, solidifying her love of Bach and other Baroque composers and music of earlier periods. Her goal is to resume studies, as there is so much she wishes yet to learn—a never-ending challenge.

Claire has one son who is a computer programmer. Her professional training was in anatomy and physiology, but mostly she has done accounting in the medical, dental, and music retail businesses and is currently working at Heritage Residential Treatment Center.

Her hobbies, besides music, include needlework, gardening, reading, and traveling when and if the budget allows.

Claire has served our chapter diligently for many years. We thank her for her service.

A hearty welcome to our new chapter members since Feb. 1:

Ruth Eldredge
Provo

Miranda Wilcox
Orem

Hymn Sing Tribute **(by Carol Dean)**

Over the past 24 years of living in the Provo area and being exposed to wonderful organists, I have had the privilege of participating in many hymn sings. All of these experiences have been a blessing in my life as I love to sing the hymns. However, David Chamberlin of our Utah Valley Chapter has a special gift when it comes to accompanying hymns. His love of the hymns is manifest through the energy and joy that is so apparent when he performs. David's project of preparing a voluntary on every hymn in the LDS hymnal adds another dimension to his hymn festivals. Not only do attendees get to sing a selection of hymns masterfully accompanied by David, but we also get to listen to a great performer/composer/arranger as he performs his own works for us.

My students all know how I feel about David's hymn sings. That's why when David performs locally, I've noted 7 to 14 of my past and present students in the audience at any given hymn sing. I, personally, would not miss one within an eight-hour drive from Provo. Thank you for being willing to share your gifts with us, David.

J. S. Bach's Connection with Music and Religion

Submitted by Meg Griffith

In Philipp Spitta's biography of J. S. Bach, he tells us, "Bach's knowledge of the Bible, as shown in his church cantatas, was evidently as extensive as his acquaintance with hymns." Calov's Bible Commentary, entitled *J. S. Bach and Scripture*, shows Bach's markings and marginal notes in his Bible. Calov also quotes Spitta about Bach: "He was in truth a sincere Christian; and his deep religious feeling is shown throughout his life. He was a zealous Lutheran; his healthy mind was not troubled with doubts, but he had not, like so many, passively remained in the church in which he was brought up; he had made its creed his own by faithful study and mature reflection, had embraced it with his understanding, and impressed it on his heart, and his life was shaped in conformity to it."

In the mentioned commentary, Calov declares that Bach was the first great German voice since Luther. To avoid misunderstanding, it is said of his music, "it serves the Gospel, but it is not the Gospel." He further states that Bach made a note in the margin of Mark 10:30 that "speaks about the spiritual recompense the believer can expect in return for enduring difficulties and persecution for the sake of Christ and the Gospel. In all his disputes Bach could feel somewhat persecuted, and there may well be here an indication of the solace he found in the

Word of Scripture that pointed him to Christ and the importance of the Gospel.”

Albert Schweitzer points out that the master composers of the chorale preludes “created the forms, but it was not given to them to quicken the form with the spirit. Bach creates cantatas that endure by the grandeur of its thought.” Malcom Boyd expresses that “Music is a gift from God” and should be in the church, not restricted as being considered frivolous or irreverent. At Cöthen, the Pietist leanings of the court made church music unnecessary, so Bach provided instrumental music to the court orchestra and its players. In Leipzig he composed a series of cantatas for the church year. About 90 of Bach’s extant chorale settings are contained in the four collections he made during his lifetime: The Orgel-Büchlein, Clavier-Übung III, the ‘Schübler’ set, and the ‘Leipzig’ collection. Also included is the manuscript of the so-called Kirnberger chorales collection.

The introduction to the Orgelbüchlein states: “Bach wrote 46 chorales ‘for the glory of God and the edification of my neighbor.’ Bach wrote these chorales to follow the order of the church year beginning with Advent.” Russell Stinson, author of *The Orgelbüchlein* wrote: “Bach’s knowledge of hymnody was all-encompassing. He probably entered the tunes out of his head..... The music was considered the text’s ‘servant.’” In the first stanza of the chorale “Wir Christenleut,” this ideal is expressed by the text “whoever trusts in him and firmly believes will not be lost.”

Bach’s two Passions and “Mass in B minor” must also be considered as evidence of his Christian creed and beliefs with his music. Schweitzer says about the Passions: “They are made immortal by the spirit that breathes through them.”

In Otto Bettmann’s Bach biography, he states: “If we listen to a work of Stravinsky, we are at a loss to know what manner of a man set the notes on paper. No such puzzlement prevails if we listen to Bach. Be it an aria, a chorale, a cantata, or even one of the vast numbers of instrumental solo pieces, there is something embedded in each work that informs us that its creator was a man of deep beliefs and human goodness. Every line of music that Bach composed conveys his insistence upon order and his profound faith in God’s benevolence. Bach’s music, by his own confession, is the language through which he hoped to attain a closer rapport with the Almighty.... Even his secular pieces were composed . . . to praise the Lord for the creation of a world of beauty and delight.”

February Informal

By Ruth Ann hay

Nine people met at the home of Mark and Tanya Clark on February 26 for our monthly informal recital. We heard plenty of Bach, as well as music of Buxtehude, Mendelssohn, Handel, Rheinberger, and Hawkinson. Joan Palmer announced that she and her husband received a service mission call. Congratulations to Elder and Sister Palmer. Mark demonstrated his *Hauptwerk* software for

us. Basically, it’s a software program that allows you to download digitally sampled organs from around the world, and then play them on either stand-alone midi keyboards and pedal boards; or, you can use the downloaded organs to augment an existing organ with additional stops. “*Hauptwerk* is a state-of-the art virtual instrument software application for Apple Macs and PCs bringing the world’s best pipe organs within reach of musicians everywhere. Used for study and practice by professional and amateur organ-ists, organ enthusiasts, and organ students, Hauptwerk is the world’s leading virtual pipe organ software providing high resolution audio and unparalleled flexibility in MIDI interfacing with digital organ consoles.” (www.hauptwerk.com)

Reduced National AGO Dues Rates Available

Special reduced National AGO dues rates are available for **new members only** (this also includes those who have already joined our local chapter as “friends,” and have not as yet joined the National Guild) for the remainder of the 2010-2011 membership year. Join during the period between February 1 and March 31, 2010, and you will receive nine monthly issues of *The American Organist* magazine, beginning with the March 2010 issue. AGO membership is initiated through local chapters. The chapter portion of the dues is also reduced and is set by each chapter. The overall reduction of the National portion is approximately 23%; the reduction of the Utah Valley chapter portion is 33%. Simply contact the UVAGO chapter registrar, Joan Barnett, and indicate at which level you would like to enroll. The categories and dues amounts are listed below:

Regular: National portion \$41.50 + chapter portion \$18.50 = \$60

Special (over 65, under 21)/**disabled:** \$29 + \$15 = \$44

Student (with school ID): \$18.50 + \$6.50 = \$25

Partner (2nd member at same address): \$23 + \$19 = \$42

Dual (member of two or more chapters): \$18

Student Dual: \$8

Important Web Sites

David Chamberlin’s music
www.chamberlinmusic.com

Free music for the LDS Organist
www.ldsorganist.org

Utah Valley Chapter AGO Web Site:
www.uvago.org

BYU Organ Information
(including off-campus programs):
www.organ.byu.edu

Salt Lake Chapter AGO Web Site:
www.slicago.org

Region IX Blog Address:
www.agor9.blogspot.com

National AGO Web Site:
www.agohq.org

All-Bach Commemorative Recital

Cathedral Church of St. Mark's, SLC

March 7, 2010, 7:30 p.m.

Mike Carson	Prelude and Fugue in C Major , from the "Little Eight"	BWV 553
Ingrid Hersman	Prelude and Fugue in C Minor "Arnstadt"	BWV 549
Karen Miller	Wachet auf, ruft uns die Stimme , Schübler after Cantata 140	BWV 645
Alex Oldroyd	Tocatta in D Minor	BWV 565
Jonathan Rose	Liebster Jesu, wir sind hier	BWV 731
	Air from Orchestral Suite 3	BWV 1068
Parker Ludwig	Prelude and Fugue in C Major	BWV 547
Josette Grant	Erbarme dich, mein Gott	BWV 244
Ian Christiansen	Concerto in A Minor , 3 rd Movement	BWV 593
Judy Wright	Wenn wir in höchsten Nöten sein , from the Orgelbüchlein	BWV 641
Rob Stefanusse	Fugue in G Major "The Jig"	BWV 577
Seth Bott	Ich ruf zu dir, Herr Jesu Christ from the Orgelbüchlein	BWV 639
	Sinfonia from Cantata 29	BWV 29