



# Newsletter

## American Guild of Organists Utah Valley Chapter 2011-2012

*The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.*

November, 2011

No. 3

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### **Dean's Message**

Taken from remarks at the October chapter meeting:

In expressing our gratitude for the service of one of our chapter members I wish to emphasize that highlighting one person's contribution does not minimize the value of another person's service. I appreciate *all* the good that is done in this world, but have chosen to mention it one person at a time. This time it's Don's turn.

Six years ago I found myself sitting at an organ bench for the first time in my life. When my bishop had asked, no begged, if there were any pianists who were willing to learn to play the organ, I had, for some unknown reason, raised my hand. So there I sat in front of our stake center organ, two months later, still trying figure out how to make music come out of this incredibly complex instrument, when I was finally rescued. A fellow stake member and organist, Ruth Ann Hay, pulled me out of the gutter of musical misery and introduced me to Don's seventh child—The Organ Tutor. Finally, there was hope! I loved the thorough and methodical approach of the course. As I worked through the materials, my skill and confidence increased steadily.

As an organist in my ward, a few years later I was asked to assist in the training of new organists—to help pianists learn to play the organ. My first response to this request was panic—I'm not an organ teacher...I don't even know where to start! So I began where many people of the 21<sup>st</sup> century begin. Google. I put in LDS Organist, and guess what I found? There it was, everything I needed in a neat little package. Thank you, Don. You were there for me again. Your efforts, your competence and skill guided me and helped me to effectively serve others.

For the past year I have had the privilege of preparing for my AGO exam under the direction of Dr. Cook. I agree wholeheartedly with Ruth Eldredge's statement that "his systematic and innovative approaches to teaching, and his infectious positive attitude are a breath of fresh air." For beyond improving in my technical skills, his teaching has reached into my heart and soul as we have dealt with the meaningful issues of life that are connected so closely to the development and sharing of musical skill—issues such as anxiety, perfectionism, confidence, and self-acceptance.

The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.

On behalf of the Utah Valley Chapter of the American Guild of Organists I extend my heartfelt appreciation to Don Cook for his service in promoting the organ, for encouraging excellence and for providing support, inspiration and education within our chapter and throughout the world.

- Florence

## Upcoming Events

- Nov. 8 November Chapter Meeting – Rulon Christiansen  
Lecture on Important 20th-Century Utah Organists,  
Tuesday, 7:30 p.m., church at 450 S. 100 W., Orem
- Nov. 11 Parker Ludwig Sophomore Recital (student of Don  
Cook), Friday, 7:30 p.m. at First Baptist Church, 777  
South 1300 East, SLC
- Nov. 18 Ruth Eldredge Graduate Recital (student of Douglas  
Bush), Friday, 7:30 p.m., Cathedral of the  
Madeleine, SLC
- Nov. 22 Felipe Dominguez Graduate Recital (student of  
Douglas Bush), Tuesday, 7:30, Provo Central Stake  
Center, 5<sup>th</sup> N. 12<sup>th</sup> W., Provo
- Dec. 2 Next “Informal” - location information forthcoming

## November Chapter Meeting

### An Evening with Rulon Christiansen

#### Tuesday, November 8, 7:30 p.m.

Rulon (DMA, Eastman School of Music) will talk to us about important 20<sup>th</sup>-century Utah organists, particularly Alexander Schreiner and J. J. Keeler, both of whom were seminal figures in Utah (and general LDS) organ culture. He will share his experiences as a student of both as well as his knowledge of Vierne, based on his own research as well as his “second generation tutelage” through Schreiner, who had studied with Vierne. The location of this event is a stake center at 450 S. 100 W, Orem.

## Spotlight on Our BYU Student Representative,

### Sheri Peterson

I was born in Los Angeles, California, but spent most of my childhood in Bountiful, Utah. I am the oldest of nine children, having seven brothers and one sister. Although I don't recall having ever heard anything about it when I was a child, my mother told me that my dad wanted to have a musical family like the Osmonds. He associated with the Osmond family through work, and we often had some of the brothers over to our house. I have fond memories of listening to Verl and Tom play the piano at our house and being amazed at how well they could play. We never became a musical family like the Osmonds (I think my mom put her foot down), but my brothers and I used to dance around our house to my dad's Tijuana Brass album. That's probably the closest we ever came to show biz! Nevertheless, music has always been an important part of our lives.

I began playing the piano when I was seven years old. My parents invested in a Yamaha grand piano so that I could learn to play on a fine instrument. My first teacher was a sweet widow we knew from church. I'm afraid I wasn't as good a student for her as I should have been. I was a good sight reader and so I didn't always practice my assigned pieces very much. I did, however, practice other things every day. When my teacher praised me for how I played my pieces, I was too shy to tell her that I had sight read it at her house! When I was ten years old, I changed teachers. Almost immediately, this new teacher had me learn my first two-part Bach invention -- I still know it to this day. I loved Bach and

learning his music opened up a whole new world for me. This was a turning point. I diligently practiced everything that I was assigned, and my love for music continued to grow. After a couple years I began studying with Lenora Neal at the University of Utah. She required that I practice four hours a day. I'd get up at 4:00 every morning to practice two hours before getting ready for school, and then I'd come home and practice two more hours. My parents never once talked to me about practicing. They weren't making me take lessons. I was taking them because I wanted to. I was self-motivated and loved practicing! I wanted to be a concert pianist, but that never materialized. However, I was first asked to be a choir accompanist at church when I was 13 years old, and I began teaching piano lessons when I was 15. I loved accompanying and teaching and have stayed involved in both throughout my life.

My first exposure to the organ was when I was 14 years old and was asked to be the ward organist. A kind older lady in our ward, who played all the pedals with just one foot, showed me a few things, but I didn't have any formal training. I was given a key to the church and let loose to discover that magnificent instrument. I would practice three or four days a week. I fell in love with the organ and found it hard to pull myself away from it when I practiced. (I still have that problem today!) I loved the variety of sounds and styles and delighted in the challenge of learning to play it. The very first hymn I learned to play on the organ was “The Spirit of God.” It was my favorite hymn and was so much fun to play on the organ, more fun than playing it on the piano! I was determined to play it with pedals and so I did. I always played the pedals in hymns because I didn't think it sounded as good without the pedals. (In hindsight, it sure would have been a little easier on the congregation's ears if I'd had some pedal technique training!)

When I was in high school we moved to Colorado, and I took some organ lessons from a lady who had her master's degree in organ. I loved playing the organ and made up my mind that one day I would get a master's degree in organ, too. I had no idea that there was such a thing as a bachelor's degree in organ. Therefore, when I went away to college, I began working on a piano degree at BYU and later at CU, in Boulder, Colorado. My plan was to first get a piano degree and then an organ degree. However, I met my husband in Colorado, got married, started our family and never finished my degree. I always planned on finishing my degree when my children were grown and had all left home.

My children aren't all grown yet and five of the six are still at home, but life circumstances made it necessary for me to return to school sooner than anticipated. Feeling satisfied with my piano abilities, but very unsatisfied with my organ abilities, I decided to pursue organ studies. I am presently in my junior year of the organ program at BYU and loving every minute of it. I am learning to do things I have always wanted to do. My children are very supportive and so are the BYU students and faculty. I feel very blessed.

Presently, I am preparing to take the CAGO exam in the spring. I enjoy my association with the AGO and am looking forward to getting to know the members better. I absolutely love playing the organ. I love serving others through sharing good, uplifting music.

### ***The Organ, an Encyclopedia***

Douglas E. Bush, Editor

Richard Kassel, Associate Editor

(Following are two articles taken from the "K" section.)

#### **Key Channel**

An enclosed conduit, also called a note or tone channel, that is built into the walls of a pallet and slider-chest, by which air is admitted to individual grooves through a network of pallets, eventually exiting the channel through sliders in the "open" position into pipes belonging to one note (manual key).

As part of the action, the key channel was originally opened mechanically by the depressing of a manual key. The development of pressure/exhaust pneumatic actions culminated in the electro-pneumatic chest; the two-section key channel component of this later system is described here. When wind is first supplied to the chest, the pressurized air moves through a small opening between the arms of an electro-magnet into the key channel. When a particular key is not being played, gravity and equalized air pressure keep the pipe(s) from sounding. The completion of an electric circuit by pressing a key down energizes the electromagnet, which raises a small disc-shaped armature (valve, seal). As the seal is raised, wind in the first key channel section escapes, and the air therein falls to "room pressure." The now unpressurized key channel leads to a smaller chamber within the main part of the chest. This chamber is separated from the chest by a flexible membrane that in turn connects to a rod and two seals.

When the chamber and the chest have equalized pressure, gravity holds the rod/seal assembly in its lower position, preventing wind from leaving the chest. As the air from the first key channel section is exhausted by the initial change in pressure, the chamber loses pressure as well. The greater pressure in the main chest raises the rod/seal assembly; this both closes off the main chest and opens the second key channel section, releasing its wind into the room. This opening is larger than the one controlled by the magnet, allowing more air to leave and assuring the exhausted second channel sufficient differentiation from the next stage of the process, opening the main chest pallet.

-- Richard Kassel

#### **Krummhorn**

One of the earliest organ stops, first appearing in the late 1400s, also called Kromhoorn, Cromorne, Cormorne, and Crummhorn. It has varied in construction and timbre over the centuries. It takes its name from the instrument, a capped reed with a curved body and a muffled, buzzing tone; the organ stop in its most familiar form has a tone

anticipating that of the Clarinet, which did not develop until the early '1700s'. In the classical French organ, the Cromorne was the essential reed of the Positif, whether that Positif contained other reed stops or if other divisions might contain Cromornes. The Cromorne was used as a solo or a combinational stop, was often specified in composition titles, and dominated the Grand jeu of the Positif. It was usually made with narrow cylindrical half-length resonators.

-- Edward L. Stauff

**There will be no "informal" in November, but there will be one coming up early in December—  
Friday, December 2 (location information forthcoming)**

#### **East Texas Pipe Organ Festival 11/14-17/11, Honoring the Life and Work of Roy Perry (1906-1978)**

First Presbyterian Church, Kilgore, TX, has announced the East Texas Pipe organ Festival to be held November 14-17, 2011. This four-day festival features five Aeolian-Skinner organs designed and tonally finished by Roy Perry: First Presbyterian Church, Kilgore, TX; St. Luke's United Methodist Church, Kilgore, TX; First Baptist Church, Longview, TX; First Baptist Church, Nacogdoches, TX; and St. Mark's Episcopal Cathedral, Shreveport, LA. Guest recitalist and presenters during the festival include Frances Anderson, Robert Brewer, Charles Callahan, Neal Campbell, Casey Cantwell, James Lynn Culp, Ronald Dean, Richard Elliott, Norman Fisher, Lorenz Maycher, Robert McCormick, Albert Russell, William Teague, and Brett Valliant, with the choir of St. Mark's Cathedral, Shreveport, and a Festival Choir.

For additional information, visit the website [www.easttexaspipeorganfestival.com](http://www.easttexaspipeorganfestival.com) or send inquiries to [easttexaspipeorganfestival@yahoo.com](mailto:easttexaspipeorganfestival@yahoo.com). We are on Facebook at East Texas Pipe Organ Festival.

#### **Recipe of the Month**

##### **Wassail**

(submitted by Sheri Peterson)

2 quarts apple cider  
2 cups orange juice  
½ cup lemon juice  
12 whole cloves  
4 cinnamon sticks  
1 pinch ground ginger  
1 pinch ground nutmeg

In a slow cooker or a large pot over low heat, combine apple cider, orange juice and lemon juice. Season with cloves, ginger, and nutmeg. Bring to a simmer. If using a slow cooker, allow to simmer all day. Serve hot.

## **Important Websites:**

David Chamberlin's music  
[www.chamberlinmusic.com](http://www.chamberlinmusic.com)

Free music for the LDS organist:  
[www.ldsorganist.org](http://www.ldsorganist.org)

Resources for LDS organist  
[www.ldsorganists.info](http://www.ldsorganists.info)

Source of music for the LDS organist:  
[www.wardorganist.com](http://www.wardorganist.com)

Utah Valley Chapter AGO website:  
[www.uvago.org](http://www.uvago.org)

BYU organ information  
(including off-campus programs):  
[www.organ.byu.edu](http://www.organ.byu.edu)

Salt Lake Chapter AGO website:  
[www.slcago.org](http://www.slcago.org)

Region IX Blog address:  
[www.agoregionixblog.blogspot.com](http://www.agoregionixblog.blogspot.com)

National AGO website:  
[www.agohq.org](http://www.agohq.org)