



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.

February 2012

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Dean's Message

With the emphasis our newsletter gives to our own chapter meetings and activities, it would be easy to forget that the AGO extends throughout our nation. Recently, though, I had a pleasant reminder that this organization extends well beyond my own little valley.

When my sister invited me to visit her in San Francisco a couple of weeks ago, she mentioned that this visit might be a little different than our usual get-togethers. While we generally spend all our time together, personal circumstances necessitated that I keep myself entertained during the daytime hours this trip. "That will be fine," I thought, "San Francisco is a beautiful city and my sister's home is conveniently located between Golden Gate Park and the Pacific Ocean."

But in a moment of self-honesty I began to wonder what I would really do there. After all, I'm not a go-for-a-quiet-stroll or sit-and-watch-the-waves kind of person. If I have a whole day to myself, I want to do something *fun*—like play an organ!

But how could I get access to an organ in another state? My sister is not a musician nor a church-goer, so I knew she wouldn't be able to help me. I racked my brain, searching my memory for someone I might have known at some time who might have connections and feel some sense of desire to help me.

Nothing.

Finally it dawned on me that the chapter deans contact information is published on the AGO website. It felt a bold move for me to email such a request to a total stranger. Passion overruled timidity. A few clicks later an email was off to the dean of the San Francisco chapter. I received a prompt and courteous reply. By that afternoon I received word from one of the chapter members that he had arranged for me to have access to his church's organ (just six blocks from my sister's home) as often I desired during my visit.

True to his word, a few days later we met, he introduced me to the organ, handed me the key to the building and wished me happy practicing.

And happy practicing I did indeed have.

As I dropped the key in the Rectory mailbox after my final practice session, in addition to feeling a bit more prepared for my upcoming Service Playing Exam, I walked away feeling a little less like a stranger in a distant city and a little more appreciative of the scope and reach of the American Guild of Organists.

Florence

Upcoming Events

- Feb. 9 February Chapter Meeting – Joan Stevens will preview for our chapter her SLCAGO lecture-recital at her home, Thursday, 7:30 p.m., 2996 Cherokee Lane, Provo (more info below)
- Feb. 11 Joan Steven’s lecture-recital on some of the short works of Flor Peeters for the Salt Lake AGO Chapter, Saturday, 4:30-6:00 p.m., Joseph Smith Memorial Building, SLC
- Feb. 15 Dr. Neil Thornock Faculty Organ Recital, Wednesday, 7:30 p.m., Madsen Recital Hall, BYU
- Mar. 12 “Organs -- not just what keep you alive.” Neil Thornock and Hauhito Miyagi are sharing the Lively-Fulcher organ at Libby Gardner Hall, U of U, SLC, Monday, 7:30 p.m. Tickets are \$15 (\$10 for students)
- Mar. 17 Dr. Douglas E. Bush Annual Bach Recital, Saturday, 7:30 p.m., Madsen Recital Hall, BYU
- Mar. 23 Utah Valley AGO Bach Member Recital/Potluck - Friday, 7:30 p.m., Provo Central Stake Center, 5th N. 12th W., Provo (start learning or reviewing a Bach piece to share)
- Mar. 23 Dr. James Welch - a 25th Anniversary Recital on Salt Lake Wasatch Stake’s Schoenstein organ, Friday, 7:00 p.m., 8170 Short Hills Drive (3480 E.), SLC
- Mar. 24 Dr. Craig Jessop presents: “Johann Sebastian Bach’s St. John’s Passion and the Role of the Organ,” Saturday, 11:00 a.m., First Baptist Church (Skaggs Chapel), 777 S. 1300 E., SLC
- Mar. 24 Jonathan Evans’ Senior Organ Recital (student of Don Cook), Saturday, 3:00 p.m., DeJong Concert Hall, BYU
- Apr. 6 Kymberly Stone’s Sophomore Organ Recital (student of Don Cook), Friday, 7:30 p.m., Assembly Hall, Temple Square, SLC
- Apr. 21 Super Saturday - Clay Christiansen will be the keynote speaker (more info to follow)
- Apr. 21 Martin and Jenny Setchell: New Zealand’s Finest Organists, Saturday, 11:00 a.m., Libby Gardner Hall U of U campus, SLC
- Apr. 24 Martin Setchell Organ Recital, Tuesday, 7:30 p.m., Tabernacle on Temple Square, SLC
- May May Chapter Meeting – “The American Organist”

January 21th Tour of St. Mark’s Episcopal Cathedral

The St. Mark’s Tour was a great event! Our dean, with her background in architecture, gave us interesting information about a pipe organ’s relationship to the “room” or “church” in which it is housed—in this case, St. Mark’s. David Chamberlin demonstrated the sounds of each of the 40 ranks (33 voices) of the newest, almost completely installed, Bigelow organ, Opus 35—absolutely a wonderful sound. (David will keep us posted of when the inaugural recitals at St. Mark’s will occur.) Then AGO members enjoyed taking turns playing this beautiful instrument. Thank you Mike, David, and crew for another wonderful Bigelow organ in our area!!

February 9th Chapter Meeting at the Home of Joan Stevens, 2996 Cherokee Lane, Provo

Joan has invited our chapter members and guests to her home to hear a lecture-recital on some of the most commonly played short compositions of Flor Peeters. She will give background for the works and suggestions for performance. If you own any of the following scores, please bring them along: Chorale preludes (opus 68 and 39), Preludes and Fugues (opus 72), Aria (opus 51), and Elegie (opus 38).

Joan had weekly organ lessons with Flor Peeters from September 1969 to May 1970, and monthly lessons in 1970-71. She also attended his two-week master class August of 1970. After moving to France, Joan studied organ and music theory with Nadia Boulanger for six months in 1972-73, and also the summer of 1975. She has served as adjunct music faculty at BYU, 1988-1999; recitalist at SL Tabernacle, 1988-90; keyboardist with SL Symphony, (1990-94); accompanist for Ralph Woodward Chorale; AGO dean and district convener; BYU Jerusalem Center organist and associate concert director, June 1999-January 2001.

March Bach Member Recital/Potluck

We hope several of you are learning or reviewing a Bach piece for our March 23rd chapter event. As soon as you have decided upon a piece, please email Carol Dean with the title of your Bach work. If two members choose the same piece, whichever of you notify Carol first will be the one who gets to share your piece with the rest of the chapter.

Harry Cross, Dean of the SLC AGO Chapter, has set up and made it possible for a directory of all the local chapters to be accessed from the SLC AGO Chapter Web site. (Those of you who have been a member of the AGO for several years will remember a printed Directory prepared by the SLC Chapter which included the membership of Ogden, Salt Lake, and Utah Valley chapters.) We appreciate the generosity of time, money, and computer “know how” by the Salt Lake Chapter, and will be adding our Utah Valley membership information to this “online directory”. Any who do not want their information to be included, please notify Florence Hawkinson. As soon as the online directory is complete, we will notify you and tell you how to access it. Thank you, Harry, and the Salt Lake AGO Chapter for this service.

Member Spotlight

Susan Jorgensen Morris, Historian

Susan Jorgensen Morris was born and raised in Orem, Utah. Although neither of her parents had any formal musical training, they loved music and could play a few things on the piano by ear. Susan is the youngest of two children and wanted to do everything her older sister did. So, when her sister started piano lessons, Susan begged and begged to take lessons convincing her piano teacher and next door neighbor, Barbara Elison, to start her a year earlier than the traditional age cap of 6.

Susan was blessed throughout her young life to have many musical opportunities—guitars instead of recorders in the fourth grade; flute in the fifth grade; a tradition of father-daughter Utah Symphony visits; Sundays singing along with musicals while the family did the dishes; and an annual tradition of the Messiah performed for her ward's Christmas fireside by the ward choir and ward instrumentalists. Susan yearned to learn how to play more instruments since her sister played the piano, clarinet, and harp; but her mother wouldn't let her go beyond three because of time.

Susan followed her sister to BYU, but not into a music major with Piano Performance as her emphasis. By then her main instrument was flute, and she graduated from BYU with a degree in Humanities. Following a full-time LDS mission to Denmark, she attended graduate school in San Francisco majoring in Comparative Literature—taking her Scandinavian classes at Berkeley. She returned back to Utah to teach composition at BYU.

Finally, in 2005 Susan was asked to be the ward organist—which she had done several times before—and she decided she should really know how to play the organ. She enrolled in Carol Dean's community organ class that fall and started taking private lessons from Carol in 2006. In 2009, Susan's organ practice was interrupted by her future husband, Bryan Morris. They were married in 2010 at the same time she joined the Utah Valley AGO board—they have both been a great ride.

The Organ, an Encyclopedia

Douglas E. Bush, Editor

Richard Kassel, Associate Editor

(The following article is taken from the "N" section.)

Nicking

A technique for voicing metal flue pipes, in which small V-shaped cuts are made in the edge of the lower lip or the edge of the languid (block) that together form the windway, where a sheet of wind emerges and is directed across the upper lip, causing air to vibrate within the pipe (and the pipe to sound). Nicking is designed to help adjust the pipe's speech and steady its tone; two undesirable elements are targeted: excessive chuff, and a snarling in the sound stream onomatopoeically known as "sizzle." The effect of nicking is to reduce harmonic content (partials) at initial articulation and the continuation of sound; the more nicking is applied, the less chuff and sizzle will occur. Nicking, along, with adjustments to the cut-up and the height of the languid relative to the bottom lip, are the principal means of voicing organ pipes.

Nicking has been a central point of contention among organ-builders for the last century. Historically, nicking was in use by the seventeenth century, but the aging and wearing down of pipes from that period make it difficult to assess the amount that was used. (It appears that Arp Schnitger, Gottfried Silbermann, and Francois-Henri Cliquot used nicking). The leaders of the early twentieth-century German Organ

Reform Movement interpreted the lack of evidence as proof that Baroque builders must have made open pipes with minimal or no nicking, that the resulting chuff was ideal for contrapuntal music, and that this approach should be the model for twentieth-century builders of "authentic" Bach instruments.

In between the Baroque and twentieth century, the Romantic era began to reject the sharp articulation of unnicked open pipes; the increasing use of sustained notes discouraged snarling effects even more. The increase of wind pressure required that the greater amount of chuff and sizzle be offset. Nicking began to be much more important to voicing, whether the pipes were wide Diapasons with fewer partials, and therefore needed limited but deeper nicking to have an effect, or if they were narrow, harmonically complex string stops (e.g., Gambas), which required more, almost microscopic nicking, forming continuous serrated edges with tiny saw teeth. A rich, open tone with insignificant chuff was possible. By the late nineteenth century, builders and organists everywhere preferred the gentlest and swiftest of articulations, as if chuff had been eliminated. Electricity added to the possibility of realizing such sonic goals, especially tonal steadiness.

The ideals of the Orgelbewegung became the international standard immediately after World War II, with North American organists (and, somewhat later, builders) accepting the notion that nicking was to be avoided, altogether. Other issues arose, however: the absence of nicking improved chuff, but created more sizzle unless the windway was narrowed significantly; a narrower windway eliminated the sizzle, but weakened the overall tone quality. Light nicking began to re-emerge as a means of offsetting this development. Finally, the historical claim that Baroque organs did not use nicking proved misleading. Indeed, the windways of the best surviving Baroque pipes were open, their edges unnicked, their sound free from sizzle. However, when present, notes Fisk, "The nicking, being itself an artistic ingredient, introduces a certain grainy quality, a shimmer, sometimes even a silvery quality, that is a specialty in itself." The neo-romantic trends of recent years has seen renewed examination of the techniques of Aristide Cavallé-Coll and his generation. Finally, as with any tonal issue involving the organ, the ear will serve as a better judge of sound than any doctrine.

--Richard Kassel

Early Registration for Convention Saves You Money

The July 1-6, 2012, Nashville National AGO Convention is going to be too good to miss! Early registration will save you \$60-75, depending on your membership category. Here's the link to the home page of the Nashville Convention's Web site: <http://www.ago2012.org>. The registration form link is: <http://www.ago2012.org/registration/convention-registration-online.html>.

Regular members along with their partners/spouses who register early **save \$60** compared to the regular registration

fee. Senior members (age 65 and over) will **save \$75** by registering early. Here are all of the fees:

Early Registration

To be eligible for these prices, please register now through February 14, 2012

Member (AGO, RCCO, ACDA) \$350

Member Partner/Spouse \$350

Senior (65 and above) \$300

Senior (65 and above) Member Partner/Spouse \$300

Student (full-time high school or higher education, age 30 or below) \$200

Regular Registration

Anytime after February 14, 2012

Regular \$410

Partner Member/Spouse \$410

Senior (65 and above) \$375

Senior (65 and above) Partner Member/Spouse \$375

Student (full-time high school or higher education, age 30 or below) \$200

Non-member (Fee includes 1 yr. independent membership and 12 issues of TAO magazine) \$510

Organ Historical Society Convention in Chicago

July 8-13, 2012

July 2012 may seem a long way off, but it's not too far away to plan for a week exploring the world of unique, eclectic, and historically significant organs in the Chicago metro area with the Organ Historical Society. What a week! What a Convention! For more details, visit

<http://www.organsociety.org/1012/index.html> or call 804-353-9226

Recipe of the Month

Submitted by Sheri Peterson

Frosted Banana Bars

½ cup butter, softened

1 ½ cups sugar

2 eggs

1 cup (8 oz.) sour cream

1 tsp. vanilla extract

2 cups flour

1 tsp. baking soda

¼ tsp. salt

2 medium ripe bananas, mashed (about 1 cup)

Frosting

1 pkg. (8 oz.) cream cheese, softened

½ cup butter

2 tsp. vanilla

3 ¾ to 4 cups powdered sugar

In a mixing bowl, beat cream cheese, butter, and vanilla. Gradually beat in enough powdered sugar to achieve desired consistency.

Important Websites:

Local organ builder of fine mechanical action organs

www.bigeloworgans.com

David Chamberlin's music

www.chamberlinmusic.com

Free music for the LDS organist:

www.ldsorganist.org

Resources for LDS organist

www.ldsorganists.info

Source of music for the LDS organist:

www.wardorganist.com

Utah Valley Chapter AGO website:

www.uvago.org

BYU organ information
(including off-campus programs):

www.organ.byu.edu

Salt Lake Chapter AGO website:

www.slcago.org

Region IX Blog address:

www.agoregion9blog.blogspot.com

National AGO website:

www.agohq.org