



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.

March 2012

No. 7

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Dean's Message

During the student phase of my life, I rarely enjoyed test days. Each exam brought a sense of concern and anxiety that seemed monumental at the time. Now, years later, the details of those unpleasant memories have faded into a blur that lessens their pain . . . with only one exception: Freshman year at BYU. Beginning Social Dance. Final exam.

I suppose a final examination was to be expected. After all, it was a college class. But this class was supposed to be a *fun* class, and I could not believe what our instructor said when he outlined the exam procedure.

As class members we had two weeks to find a willing participant to whom we would teach the steps we had learned that semester. We were then to bring our participant to our scheduled individual exam time. We were not to perform ourselves or coach our participant. Our final grade for the class would be based on how well our participant performed. When we complained that this was a learning class and not a how-to-teach class, the instructor simply told us that the best way to learn is to teach.

Much to my relief my participant performed well and I passed the class. My recollection of the steps is a bit hazy, but the 'lesson' is still very clear—teaching others helps us learn more deeply.

Part of the AGO mission statement is to "provide a forum for . . . education . . . of Guild members." As a way to promote that I encourage you to look for a way to share what you know about the organ. This could be through group or private instruction, introducing a cub scout or youth group to the pipe organ, or simply spending a few minutes at the organ console with a young pianist.

If you're willing, but not sure where to start, consider contacting Lori Serr and volunteering to assist in our upcoming annual Super Saturday Organist Workshop. This is a tremendous opportunity to share with people who want to learn more about the organ. There is a need for instructors and assistants of all experience levels.

As you consider how you can teach others, please remember that we do not need to be an 'expert' before we reach out. In fact, if we really want to become more accomplished, we need to reach out to others first. For it is in teaching that we truly learn.

Florence

Upcoming Events

- Mar. 12 “Organs -- not just what keep you alive.” Neil Thornock and Haruhito 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 Potluck/Recital - Friday, 6:30 p.m., Provo Central Stake Center, 5th N. 12th W., Provo (RSVP to Carol Dean ASAP if you are coming and if you are playing, what?)
- 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”

Thanks to Joan Stevens for a Wonderful Presentation

Joan so graciously invited our chapter members into her home, shared with us her personal experiences with Flor Peeters, played some of his short pieces—very beautifully, and she and her supportive hubby prepared very yummy refreshments for us. Thank you, Joan! It was great to get to know you better, to get to hear you play your organ, and to learn from your experiences studying with Flor Peeters.

March Bach Member Potluck/Recital

Note : We’ve changed our starting time for our March potluck and Bach recital to 6:30 p.m. (if you tend to be tardy, think of the starting time as 6:15 p.m.) The chapter is providing the meat, potatoes, and rolls, so please bring your favorite salad (hopefully vegetable or fruit based—don’t everyone bring jello) and share a lovely meal with us starting at 6:30 p.m. The recital will start when we are finished eating our meal. Carol will need a head count as soon as possible, so she will know how much meat to order. If you are bringing your hubby/wife or a date, please let her know that also.

Many have notified Carol of the Bach piece they are playing. For those who haven’t yet, please do so immediately. Provo

Central will be open (via south funeral door) from noon on the day of the event (Friday, March 23). Some of you may want to slip in to determine registration at various times during the meal. If you need another practice time or need Carol to help you with registration for your piece, email her and make individual arrangements.

The Organ, an Encyclopedia

Douglas E. Bush, Editor

Richard Kassel, Associate Editor

(The following article is taken from the “O” section.)

Organ Reform Movement (excerpts from the article)

This was a 20th-century phenomenon, also known as the Organ Revival. The primary aim of this initially Alsatian movement was to reinstate the principles of “classic” organ building, then thought (especially in northern Europe) to consist largely of making an organ able to play the music of Johann Sebastian Bach in an “authentic” way. This required, in addition to mechanical key and stop actions, that each division of the instrument, including the pedal, should possess a flue chorus.

In Germany, the reform had begun with the publication of Albert Schweitzer’s *Deutsche und Französische Orgelbaukunst* (1906). In 1921, the first so-called Praetorius organ was built at Freiburg by Wilibald Gurlitt and Oskar Walcker; this experimental instrument had electro-pneumatic action, stop-channel windchest, and other compromises (destr. 1944). In 1954-55, another “Praetorius” organ was constructed by Gurlitt and Walcker-Mayer, with mechanical action and a design closer to that in Michael Praetorius’s *Syntagma musicum* (Freiburg University; 3/27): a Werkprinzip approach, a slider-chest, and meantone temperament. (Only the case failed to match early 17th-century norms.)

Europe’s great advantage lay in the existence of good examples of 17th- and 18th-century organ building, whereas in the United States almost nothing survived that predated the second half of the 19th century. There were a few handsome 18th-century facades (e.g., Boston, Christ Church), but usually the original instrument had been replaced. Even in Europe, what was called “restoration” amounted to rebuilding in an eclectic style. Some of this “modernizing” continued after World War II; as late as 1962, Norbert Dufourcq of the Commission des Orgues wrote of “a compromise between the classical organ (Cliquot) and the Romantic organ (Aristide Cavaillé-Coll): this formula for the neoclassical organ has been unanimously adopted in France for thirty years.” Some 17th- and 18th-century instruments, especially in France, lost their original character, with only a façade remaining.

In northern Europe, a relatively early example of a more careful attempt to return an organ to its original state—restoration rather than rebuilding—was the work done on the large 1723 Franz Caspar Schnitger organ at Zwolle, Michaelskerk, by the Dutch builder D. A. Flentrop (1955).

From this point on, rebuilders were under increasing obligation to their “predecessors” when bringing a two- or three-hundred-year-old organ back to life, and many made a specialty of restoration. Other builders began to explore the “neobaroque” approach; a 1969 Schnitger conference in Groningen, Netherlands, provided a point of reference for these builders, who wished to build new instruments in a manner that their predecessors would have recognized, examined, and approved.

The availability of restored Baroque and other pre-Romantic instruments to be heard, played, and inspected by American builders and players after World War II had a profound influence on developments in the United States. Two builders, especially, attempted to direct attention back to the organ as a unique instrument suited to its idiomatic repertoire: Walter Holtkamp in Cleveland and G. Donald Harrison at the Aeolian-Skinner Company in Boston. Both Harrison and Holtkamp continued to work for better tonal designs and placement of organs. However, except for a few mechanical action portatives built during the 1930s by Holtkamp, they both continued with purely electro-pneumatic action, although Holtkamp often built electro-pneumatic slider-chests for at least the Great division in his organs. Holtkamp’s adamant insistence—that the pipework of his organs be wholly visible—resulted in strong architectural forms; but the absence of the housing or visual form provided by a case was antithetical to classical organ design.

In rejecting late-Romantic orchestral organs, Harrison, Holtkamp, and other American builders sought to devise “all-purpose” instruments, creating what came to be called the “American classic” organ. Designed to play a variety of repertoires, these organs combined German and French ideas (mostly of the 18th and 19th centuries), but with electro-pneumatic action and voicing appropriate to such windchests, and lacking the unifying characteristics imposed by mechanical action organs built into cases. After World War II, other American firms followed the lead of Holtkamp and Harrison, but still with the limitations and approach to design associated with electro-pneumatic action.

In 1958, a mechanical action instrument by Flentrop, with a traditional disposition primarily based on early 18th-century ideas, replaced the 1936 Harrison organ at Harvard’s Busch-Reisinger Museum. In 1974, a large mechanical action instrument by Flentrop, based on 17th-century Dutch style, replaced the Holtkamp instrument at Oberlin College’s Warner Hall in Oberlin, Ohio. The substitution of relatively new electro-pneumatic instruments with encased mechanical action organs suggested that the eclectic American classic organ, for which both Holtkamp and Harrison had labored long and hard, was losing favor.

As the revival of traditional practices progressed, mechanical action builders in both Europe and America learned that many subtle factors, aside from disposition and action, were involved in producing a great musical instrument. The U.S.

organ reform movement has produced many builders of the first rank, some of whom share Fisk’s intention to seek a “delicate balance” among several styles, and others who prefer to make instruments clearly based on a single style.

--John T. Fesperman

Member Spotlight

We are delighted to have two members spotlighted this month—one regular member and one BYU student. We love it when our BYU students are able to participate actively in our chapter.

Linda Rehart

Linda has lived in Lehi, Utah, for the past five years. She is originally from Wyoming, but has lived in Colorado, Maryland, and California. She was married 25 years before losing her husband to complications following an accident. They had six children, plus three from his previous marriage. The family has grown to 26½ grandchildren and three great grandchildren. Linda serves in the LDS Church as a ward organist and as a service missionary hostess at the Conference Center. She was a registered nurse, but retired when she moved to Utah.

Most of Linda’s musical background is “listening.” She took some piano lessons as a child, but never progressed very far. When she was in high school, her mother bought a Wurlitzer spinet organ, and both she and Linda took lessons to play popular music on the organ. Through the years Linda occasionally substituted as Primary and Relief Society pianist and has also served in those capacities. In 2000 with much prayer and practice, she was able to progress in that calling for six years. After moving to Utah, she was again called as ward organist. She has attended several organ workshops here, and also began taking lessons. She first studied with Alena Hall, and is now taking lessons with Lella Pomeroy. (She still gets nervous when playing in front of groups!)

Her other interests (besides family) are various kinds of puzzles, crocheting, family history, travel, and is now learning to piece quilts.

Kymerly Stone (student of Don Cook)

I was born here in Provo, Utah to Fred and Dionni Stone (right during finals week). My mom had already graduated from BYU with a degree in music (violin emphasis), and a couple of days after my birth, my dad graduated from BYU with a degree in Chemical Engineering. Six weeks after I was born, we moved to Friendswood, Texas, where my dad began working as a Chemical Engineer for the Shell Oil Refinery there. I am the oldest of three girls. I also have a sixteen-year-old sister and a six-year-old sister.

My parents knew music was going to be a lifelong passion when, as an eighteen month old, I was enthralled by an opera that was shown on PBS. I began taking group music lessons when I was three and a half and formal private piano lessons when I turned five. I also took violin lessons for a year or two

until the family moved. We moved to Washington a few months before my eighth birthday, where I continued taking piano lessons and began taking viola lessons. There wasn't an orchestra program at our school, so after a few years of commuting to a local youth symphony, I decided that I wanted to focus my attention on the piano. When people would ask if I played any sports, I always said my sport was practicing piano.

I started taking piano lessons from Judy Baker when I was in eighth grade. She lived an hour away from my house (each direction), but it was worth the weekly commute because there weren't any teachers as good as she was nearby. While taking from her, I played in various competitions and recitals. It was also under her that I developed the most musically.

One of my favorite parts of playing piano was accompanying. After hearing me play piano at the school talent show, the choir teacher asked me to accompany the choir at the middle school. That is when I discovered my love of accompanying. I loved that my choir teacher could rely on me to accompany well, even if the music was given to me last minute. I also loved being able to help the choir create beautiful music. I accompanied that choir, and then was the main accompanist for the high school choirs all through high school. I was ward choir pianist throughout most of high school as well.

I graduated from Anacortes High School in 2009 and started school here at BYU that fall. Before coming to BYU, the only music I had heard played on the organ consisted of hymns played at General Conference. I took piano lessons and Organ 115 from Dr. Cook that first semester, then auditioned for the organ department at the beginning of my second semester. The story of how I became a music major is a great story. If you ever see me at an AGO event, please ask me, and I'd love to tell you about it.

I have learned so much in the four semesters I have been in the Organ Performance program here at BYU! I feel like there are never enough hours in the day to learn (or practice!!) all the things I want to! When I began the organ program, I could only play a few hymns and simple pieces. And now I'm about to have my sophomore recital! (It will be on April 6th at 7:30 in the Assembly Hall☺). It is amazing to look back and see how far I have come in the past several semesters. I am grateful to Dr. Cook and Dr. Bush for being such great examples to me. They both have earned my respect, and that respect is what taught me to love the organ and motivates me to keep progressing. I am continually amazed at how blessed I am to be in this program. The people that I am surrounded by are some of the most wonderful people I have ever met.

Right now I am the student assistant to David Chamberlin. It is the best job in the world! I get to help David tune and fix the organs around campus. It has been so much fun to work with him and learn more about how organs work (and even get a little hands-on experience)! I also am the organist at

Orem Community Church. The people there are wonderful and playing there has been a great learning experience.

I decided to join the AGO recently because I am so new to the organ world. I want to be involved and learn all I can about it, while in this area with so many great organists. I hope I can get to know you over the next few years I have here at BYU! Like I said earlier, please introduce yourself to me so I can get to know all of you and learn all I can from your unique experiences!

San Diego Pipe Organ Encounter, July 22-28, 2012

Come join the fun!

This is a wonderful opportunity for young people in middle and high school (ages 13 to 18) who have some keyboard training to spend a week exploring the wonders of the pipe organ, the "King of Instruments." A fun-filled week of private lessons, workshops, tours, concerts, recreation and a closing student recital is planned. Students will be introduced to basic organ technique, hymn playing, and organ repertoire. Lessons will be available for all levels of playing ability. Check out our website: www.agosd.org. (A flyer about the POE and an application are attached to this newsletter.)

National Convention

The July 1-6, 2012, Nashville National AGO Convention is going to be too good to miss! 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>.

Our Regional Councillor's, Leslie Wolf Robb, top ten (10) reasons for going to Nashville:

Inspiration – world class organ and choral performances make me want to practice 5 hours a day!

World-class organs and venues – can I take the Fisk at Covenant Presbyterian home with me (maybe the whole campus)? And move Schermerhorn Hall to San Diego?

Worship – there's nothing like having over 2,000 organists singing hymns together

Growth – workshops that give me new insights on literature, practicing, teaching, improvisation, and so much more

Fun – talking with friends, dinner with friends, talking with friends, helping others spend their money in the exhibit hall, talking with friends (we organists have to spend a lot of time being quiet in worship – conventions are our time to make up for that!)

Shopping – discovering new teaching materials and new literature to share in church and in concert, new CDs, and hopefully a fun t-shirt or two

Southern hospitality – it's the best!

Challenge – learning new ways to practice and improvise, build great working relationships, and promote the organ. Come to Nashville – go home smarter!

Exploring a fantastic city – Nashville is spectacular!

Museums, plantations, history, and so much more. I can't wait to visit The Hermitage again!

All of the venues are air-conditioned -- :))

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

Herbed Garlic Potatoes

1 ¾ lb. red potatoes (we use about 7 to 8 potatoes)
1/3 cup butter, melted
2 T. minced garlic
2 tsp. dried parsley
1 tsp. seasoned salt
1 tsp. paprika
2 ½ tsp. rosemary or thyme (dried)

Preheat oven to 425 degrees. Cut potatoes into quarters and place in a microwave-safe, 9-inch square baking dish. Combine the butter, garlic, parsley, seasoned salt, and paprika together in a small bowl and mix well. Pour over the potatoes, evenly. Microwave on high, stirring occasionally, until the potatoes are tender--about 10 minutes. Sprinkle with rosemary or thyme and bake for 6 to 10 minutes until golden. (To make a meal, add cooked steak bites and sprinkle cheese on top.)

Important Websites:

Blog for beginning organ students
(created by Jennifer Morgan)
www.organlessons.blogspot.com

"Pedal Points" - a forum for organists
(created by Florence Hawkinson)
www.ldsorganist.wordpress.com

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.slclago.org

Region IX Blog address:
www.agoregion9blog.blogspot.com

National AGO website:
www.agohq.org