



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.

April 2012

No. 8

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Dean's Message

I love the counsel Karl Paulnack, pianist and director of the music division at the Boston Conservatory, offered to a group of incoming freshmen:

"If we were a medical school and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at 2:00 in the morning someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at 8:00 p.m., someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer. . . You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they can get things to line up, to see if we can come in harmony with ourselves and be healthy and happy and well."

Whether a concert performer, church organist, or I-only-play-for-my-family musician, I believe this principle applies to each of us, as well. While music can be entertaining, I believe its greater role is as a tool for healing and strength.

I am grateful for the recent Bach Chapter Recital that brought that kind of healing to me. For just as Paulnack spoke, I entered with a confused mind, an overwhelmed heart, and a weary soul. But the well executed music gently worked inside of me and I left feeling a little less weary, a little less confused. How wonderful that the offerings of my friends brought healing to my heart!

I thank those who participated in the recital and for the many who have offered their gift of healing to me through the years. May you each continue to grow in skill and recognition of the powerful gift you have been given.

Florence

Upcoming Events

- 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 (see below; also flyer is attached)
- 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
- June 2 Closing Chapter Meeting – Mark your calendars! Our final event for the AGO chapter year will be a *Farewell, Fun, Food Fest* to held Saturday, June 2. This social will be a great time to say thanks to our outgoing chapter board as we highlight members' activities and accomplishments over the past two years. Exact time and place TBA
- July 1-6 National AGO Convention in Nashville, TN
www.ago2012.org
- July 8-13 Organ Historical Society Convention in Chicago
www.organsociety.org/1012/index.html
or call 804-353-9226
- July 22-28 San Diego Pipe Organ Encounter
Contact Kimberly Bedell at POE@agosd.org

Thanks to all who participated at the March Bach Member Potluck/Recital

We had a wonderful meal thanks to everyone's wonderful salads (see some of the salad recipes at the end of this newsletter). Twelve of our chapter members shared a favorite Bach piece or one they had recently learned. It was a very enjoyable evening. Those who were not with us this year should plan to join us March of 2013.

Super Saturday, April 21 - will be worth attending

- 8:00 a.m. Check in – Madsen, south foyer
- 8:15 a.m. Hymn Sing in Madsen Recital Hall
- 8:30 a.m. Opening session/Keynote by Clay Christiansen
"What is it like to be a Tabernacle Organist?"
- Noon Free lunch
- 9:00 a.m. to 2:00 p.m. – Classes:
- Organ Essentials I, II, III
 - Advanced Registration
 - Hymn Master Class
 - Hymn Playing Protocol
 - Organ Music Demonstration
 - Music Theory for Organists
 - Organ History Presentation
 - Inside a Pipe organ
 - Service Playing – Worship or Performance?
 - Pianist to Organist
 - Understanding Hymn Texts
 - Performing with Confidence
 - Creating Organ Arrangements from Piano Music
 - Free Individual and Group Instruction (pre-registration required - call Gayle Farnsworth, 801-374-0147)

Thank you to our *Super Saturday* committee chair, Lori Serr, and her committee: Ruth Ann Hay, Sheri Peterson, Mike Carson, Mark Clark, Lella Pomeroy, Miranda Wilcox, and Florence Hawkinson, for all the hard work in planning the 2012 Super Saturday for us.

Congratulations to our Chapter Dean, Florence Hawkinson, for preparing and successfully completing her AGO Service Playing Certification. Seeing her excellent leadership of our Chapter, her fine, thought-provoking Dean messages each month, and now her setting and accomplishing this goal of completing a AGO Guild exam, gives each of us a great example to follow. Thank you, Florence!!

Several others of our chapter are currently preparing for various Guild exams. We will keep you posted on their progress.

Member Spotlight

Lori Serr

"My musical training began when I started taking piano lessons at a young age and continued through high school. My mother was always looking for the best piano teachers in the Logan area where I was born and raised. All of my older brothers and my one sister took piano lessons. My oldest brother and sister also took organ lessons.

My first experience with the organ was when I was about nine or ten years old. My sister insisted that I accompany her to the church when she was going to practice the organ. She refused to go alone, and so she dragged me with her. I guess I was her companion and protector. A few years later, I began playing the piano part for organ and piano duets with my sister. I knew one day I would eventually get to play the organ.

While my sister was going to school at USU, she started organ lessons with Parley Belnap, who was traveling up to Logan to teach organ on the weekends. When I was about 13, she introduced me to the organ using an original copy of the Basic Organ Technique and Repertoire method of J.J. Keeler and Donnell Blackham (a hand-written score) that she had been using at her lessons.

About a year later I began my own formal organ training. My first teacher was Linda Margetts, just fresh from BYU, and then Lynn Thomas. Both were graduate students of Parley Belnap. Utah State University was in the process of creating an organ department and building a concert organ, so lessons were taken at a stake center across the street from the fine arts building. When the organ was completed, my lessons moved to the Kent Concert Hall. Then shortly after that, Parley Belnap again traveled to USU to teach each month. By this time I was graduating from high school. I attended one year at USU, then came to BYU where I remained a student of Brother Belnap and graduated with a Bachelor of Music degree in organ performance

Since graduating I have focused mainly on raising my four children, helping my husband, Casey, through school, and serving in the church and community. But all the while I've maintained some involvement in piano and organ—mainly teaching. I have done several organ training workshops for stakes over the years as well as teaching at the Church Music Workshop and at the Super Saturday training. I have taught piano and organ for 25 years. I have always served in some music capacity in the church including ward and stake organist, temple organist, choir accompanist, primary pianist, etc. and most of these while also serving in leadership capacities.

For the past few years I have been working on the Associate Certification of the AGO. I also serve as the Education Coordinator in our chapter and chairman of the Super Saturday Training for Organists for the past four years or so. Since this is my last year as chairman, I want to thank the chapter members for their unselfish devotion to this annual event. Without their help and willingness to give freely of their time and expertise, it would not be the success that it is every year. I am also a Nationally Certified Teacher in Piano and Organ in the Utah Music Teachers' Association and a Colleague of the American Guild of Organists.

Now that my husband and I are entering the "empty nest" years, I am looking forward to continuing my association with the organ guild and studying organ again. I am grateful to all my piano teachers and especially my organ teachers over the years. I have learned many valuable lessons and important life skills from them."

The Organ, an Encyclopedia

Douglas E. Bush, Editor

Richard Kassel, Associate Editor

(The following three short articles are taken from the "P" section.)

Pedaliter

A quasi-Latinism (from *pedalis*, for the feet) of unknown origin that Arnolt Schlick used in opposition to *Manualiter*, referring instead to the part written for the feet in combination with the manuals. Often the piece is in several parts, as in Samuel Scheidt's descriptive *Genedicamus à sei voc [es] pleno organo pedaliter*. A composition bearing this word in the title may refer to music with an elaborate pedal line, or simply a piece in which the bass carries the chorale melody. The *Pedalexercitium* (BWV 598) that Carl Philipp Emanuel Bach created to demonstrate his father's improvisational approach is simply that: an exercise, not a "pedaliter work."
- Ferdinand J. De Hen

Petit Plein Jeu

French term for the *Organo pleno* (Plenum) of the *Positif* (*Positiv*) division. Medium-scaled stops from the lowest pitch through the highest mixture available on a given *Positif* are included in this registration. Normally, the 8' *Montre* is doubled by the *Bourdon* 8'. On a large instrument of the year 1700, the registration would include, on the *Positif*: *Montre* 8', *Bourdon* 8', *Prestant* 4', *Doublette* 2', *Fourniture*, and *Cymbale*. Composers and theorists of the 17th and 18th centuries recommended a light, articulate touch for this registration, and numerous *plein jeu* pieces of the period

show a distinct differentiation in texture and rhythmic style between the *Grand plein jeu* and the *Petiti plein jeu*.

-Jesse E. Eschbach

Piffaro

This name has been used for three different stops: (1) a flute stop of 4' or 2' pitch, similar to the *Orchestral Flute*, and sometimes employing double mouths like the *Doppelflöte*; (2) a synonym for *Bifara*; (3) a *Diapason Celeste*, sometimes known as *Voce Umana*, often found on Italian organs from the 16th century onward. This stop is a rare example of a *Celeste* made from *diapason* ranks rather than flutes or strings. *Voce Umana* is also a synonym for *Vox Humana*, a reed stop.

-Edward L. Stauff

Employment Opportunities

Orem Community Church is looking for an organist for the summer. Anyone interested in this position, contact Florence at wardorganist@gmail.com or [801.373.7495](tel:801.373.7495)

The position of *Director of Information Technology and Digital Communications* is currently available with the National AGO Guild. A copy of the memo is attached if anyone in our chapter is interested.

Salad Recipes from the Bach Potluck/Recital

Sumi Salad

Contributed by Jean Funk

2 green onions, finely chopped
1 head cabbage, finely chopped (food processors work well)
2 3-oz. pkg. uncooked Ramen noodles, broken (smash them in the package with a rolling pin)

Mix cabbage, onions, noodles together. Toss with dressing and chill overnight

Dressing

1 cup oil
¼ cup sugar
1 tsp. salt
6 T. seasoned rice vinegar
1 tsp. black pepper

Before serving, toast ½ to 1 cup slivered almonds and ½ to 1 cup sunflower seeds in 2 T. oil. Mix with salad.

"Open the Frig and Use What's There" Salad

Contributed by Lella Pomeroy

1 bag of mixed greens (spring mix or baby lettuces, etc.)
6 mini size bell peppers in various colors, sliced in rings
1 small pkg. sugar snap peas, cut in half on the diagonal
½ red onion, cut in half slices, soaked in cold water with a dash of vinegar
1 can small black olives, cut in half
1 small container plain feta cheese
1 large cucumber, peeled and sliced

Dressing

1/3 cup olive oil

¼ cup fresh (or frozen) lemon or lime juice

2 T. vinegar (white wine or tarragon is best)

¼ cup water

1 tsp. sugar

1 tsp. salt (I use Morton's Natures Seasoning which is a salt/pepper blend)

1 tsp. or more dried basil

a sprinkling of dried tarragon

Taste it after shaking well to make sure there is enough sugar just to cut the edge of the tartness and enough salt and basil/tarragon

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