



Utah Valley Chapter Newsletter

Chapter Officers

Dean

Larry Tomkinson
375-5691

Sub-dean

LuJean Moss
374-2595

Sec/Newsletter

DeeAnn Stone
377-4728
dd.stone@aros.net

Treasurer/Registrar

Mary Paz
377-4605

Member at large:

Lee Clark
224-1591

MARCH CHAPTER MEETING

J. S. Bach's B Minor Mass will be performed by BYU's Early Music Ensemble on Saturday **March 21st** at the Provo Tabernacle at 7:30 p.m., directed by Dr. Douglas E. Bush. There will also be a performance on Friday, **March 20th**, at St. Mary of the Assumption in Park City at 7:30 p.m.; and Sunday, **March 22nd**, at the Cathedral of the Madeleine in SLC at 8:00 p.m.

The following quote about the *B Minor Mass* gives us a greater insight to the magnitude and scope of the music.

Bach: Mass in B minor

If it cannot be said that one work towers above all the others in the sacred literature, at least the Mass in B minor appears as lofty in design, scope, and expression as anything written by the hand of man. It is one of several instances in the music of Bach of a piece composed, or in this case, compiled, as an example of an ideal type, rather than for practical use. As such it represents an attempt both to summarize the tradition of the mass in a single perfect specimen and to leave a statement on the nature of sacred music as a bequest to the future. Most of the component parts of the *B minor Mass* date from various times in Bach's long residence in Leipzig. They were assembled to form a complete mass only near the end of the composer's life.

The earliest section is the Sanctus, which dates from 1724. The Kyrie and Gloria are taken from a 1733 Missa that Bach dedicated to the electoral court of Saxony at Dresden. The last major part of the work to be composed was the Symbolum Nicenum, or Credo—the keystone to the whole archlike structure, and itself a wonderfully symmetrical arch, it was written in 1748-49. Bach never heard the work in its entirety. Yet in spite of the fact that it represents a collection of movements in a variety of styles, including some deliberately archaic elements, the *Mass in B minor* transcends the inconsistency of its origins. There is a powerful unity to the conception as a whole—expressed in rhythmic motivic connections between parts written at different times, in the profound harmonic logic of the overall plan, and not least in the compelling beauty of the music itself, which though written over a period of a quarter of a century and in a variety of styles is of a piece with itself in terms of the profound feeling that underlies the setting of the text. It is this feeling that has made the *Mass in B minor* one of the most admired works in the history of music.

Following the model of the Neapolitan cantata mass, the score is divided like an opera into choral and solo numbers, 27 in all. The pillars of the work are the nine massive choruses of praise in D major with their celebratory trumpets and drums. Between them, Bach strings a remarkable variety of choruses, arias, and duets, some with obbligato instrumental solos. It is worth noting that as constructed, the *B minor Mass* lends itself neither to the standard Catholic liturgy nor the Lutheran, but, as Karl Geiringer has pointed out, reflects "a more ecumenical attitude."

The contrast of style and treatment Bach achieves throughout the mass is as remarkable as the work's underlying expressive unity. In the second Kyrie, for example, he harkens back to the Netherlandish polyphony of the 16th century, while in the eight-part setting of Osanna in excelsis, the treatment is modeled after the Venetian double-choir style of the early 17th century. A motet-like cantus firmus technique is applied in the choral writing of the Credo in unum Deum and the Confiteor. Serene diatonic harmony underscores the restful message of the Dona nobis pacem, while the most intense chromaticism serves to convey the stabbing pain of the Crucifixus. The Crucifixus stands at the absolute center of the Credo and of the mass itself, just as the Crucifixion of Christ stands at the center of Christian faith. Its walking, chaconne-style bass line quite literally makes the sign of the cross 13 times on the page of music, going from the E below to the E above the middle line of the staff and then sinking by half steps to B. But while this deep lament is the center of gravity in the *Mass in B minor*, it is the joyous Et resurrexit chorus which immediately follows that marks the spiritual apogee of the work, and of Bach's entire life as a musician.

--An excerpt from *The NPR Guide to Building a Classical Music CD Collection*, by Ted Libbey.

Also, included in the newsletter is a timeline of J. S. Bach's life that may be of interest to you.

UPCOMING CHAPTER MEETINGS

Sunday, **April 19th**, will be our chapter tribute to Robert P. Manookin at the Sunset Stake Center, 1560 S. 1100 W, at 7:30 p.m. (Mary Paz's building). Bro. Manookin is probably the most prolific LDS composer of this century. Since his death in November, his music is now even more significant.

If you have a favorite prelude, postludes, or chorale piece of his that you would like to perform for the tribute night, please contact Mary Paz, 377-4605, as soon as you can with the name of the piece. We would like to make this a special evening, and we invite members of the community attend.

Saturday, **May 16th**, is the date that we will be going up to Hooper, Utah, to see the famous "Hoopernacle." Since we need to get there around 1:00 p.m., we should leave here about 10:30 or 11:00. If you would be able to drive, please let one of the chapter officers know, so that we can get a carpool organized.

MEMBER NEWS

Lella Pomeroy tells us that Mr. and Mrs. James Welch are expecting a baby boy in June.

RECITALS

- **March 11 (Wednesday)** Diane Keller--Assembly Hall on Temple Square at 7:30 p.m.
- **March 31 (Tuesday)** Robert-Jan August--all-Bach recital at the Provo Central Stake Center at 7:30 p.m.
- **April 10 (Good Friday)** Chantelle Komm and Dorothea Luschin will share a recital at the Provo Central Stake Center at 7:30 p.m.

DENVER CONVENTION

Bonnie Goodliffe, Regional Education Councillor and member of the Salt Lake Chapter, is wondering if any of the ladies in our chapter would like to share a room with her at the Hyatt Hotel for the Denver AGO Convention next summer. If you are interested, please contact her at 581-9909 or e-mail: bj.goodliffe@juno.com.

MUSIC FOR A SUNDAY EVENING

March 29--Ben Crandall, organ, Utah State Hospital Chapel, at 7:00 p.m.

For more information, contact Claire Rogers 374-5310.

BYU PERFORMANCE CLASS SCHEDULE

March **5** - Madsen Recital Hall, 5:00 - 7:00 pm.
12 - Assembly Hall, 7:00 - 9:30 p.m.
19 - Madsen Recital Hall, 5:00 - 7:00 p.m.
26 - Provo Central Stake, 5:00 - 7:00 p.m.

April **2** - Provo Tabernacle, 5:00 - 7:00 pm.
9 - Madsen Recital Hall, 5:00 - 7:00 p.m.

SALT LAKE CHAPTER ACTIVITIES

- **March 7 (Saturday)** – From the Printed Page to the Speaking Pipe: **Millennial Organ Music** – An exploration and presentation of new organ music and the two new pipe organs that will soon adorn Salt Lake City. Workshop at Wasatch Presbyterian Church, 1700 E. 1700 S., 9:30 a.m. - 12:30 p.m.
 - 9:30 **Repertoire Reading** of recently published organ music
 - 10:30 **Roger Miller** will discuss the lively Fulcher organ to be built in the new concert hall at the University of Utah
 - 11:15 **Jack Bethards**, President of Schoenstein & Company in San Francisco, will discuss the organ to be built in the new LDS Meeting Hall in Salt Lake City.
 - 12:30 No-host **lunch** at Chuck-A-Rama

STAKE MUSIC WORKSHOP

All members of AGO and their friends are invited to attend a free stake music workshop on Saturday, March 14th, from 9:00 a.m. to 12:00 noon at the Harbor Park Chapel, 2225 W. 620 N., Provo – just off Geneva Road.

The keynote speaker will be K. Newell Dayley. The classes will be taught by Carol Dean (organ and accompanying); Newell Dayley (hymn analysis); Eda Ashby (conducting); and Susan Kenney (children's music).

Lunch will be served at 12:00 noon. RSVP – LeeAnn Brockbank, 375-7244.

OBITUARY

p. A6—*The Daily Herald*, March 1, 1998

Clyn Dee Barrus

Clyn Dee Barrus, professor of music at Brigham Young University, and well-known conductor, died on 27 February 1998, at his home in Provo, Utah, from cancer.

He was born March 3, 1943 in Rexburg, Idaho, a son of Ruth and LaMar Barrus. He fulfilled an honorable LDS mission to Austria from 1963-1965. He studied viola at the Curtis Institute of Music in Philadelphia, and later, at the Vienna Academy of Music in Vienna, Austria, culminating in a Doctorate of Musical Arts degree at the University of Michigan in 1970.

He has had a remarkable and distinguished career in music serving as principal violist with the Vienna Symphony Orchestra (1972-1985) and the Minnesota Symphony Orchestra (1972-1985). He taught viola at Southern Illinois University in Carbondale, and the University of Minnesota.

Dr. Barrus distinguished himself as a conductor of symphony music. He conducted the Minneapolis Civic Orchestras and the Minnesota Youth Symphony, BYU Philharmonic and Chamber Orchestras, and the Utah Valley Symphony. He has toured throughout the world.

In 1993, he became the Chair of the Department of Music and was instrumental in establishing the School of Music at BYU, becoming its first director. His achievements in music are profound, but his greatest legacy is his remarkable ability to give love and genuine concern for all people.

He was a tender husband, loving father and grandfather, and valued friend and teacher.

Clyn has always been active in the LDS church, serving in many callings, including bishop and high counselor.

He married Marilyn Biddulph in the LDS Idaho falls Temple on August 14, 1965. Together, they have six children.

He is survived by his wife, Marilyn, and children David (Amy) Barrus; Laura (Robert) Lohner; Brian; Jennifer (Cory) Evans; Sarah; Melynda (Corey) Spencer; four grandchildren; a brother, LaMar; and sister, LaRue Barrus Gee.

Funeral services under the direction of Walker Sanderson Funeral Home of Orem will be held on Tuesday, March 3, 1998 at 1 p.m. at the Oak Hills Stake Center (925 East North Temple Drive, Provo, Utah). Friends may call on Monday evening, 2 March, from 6-8 p.m. at the Oak Hills Stake Center, and on Tuesday, 3 March, from 11:30 to 12:45.

HYMY PLAYING WORKSHOP

Thanks to all of you who made the February 28th Hymn Playing Workshop at Heritage Music a success! There were about 80 people who attended—which shows that there is a real interest for this type of thing in our area.

NEWS FROM NATIONAL



Why Certify?

In the January issue of *The American Organist*, you will find, in summary form, a reiteration of the 1998 AGO Professional Certification Requirements, which were first published last July.

From time to time, the question arises as to the academic significance of Guild certificates, and how the requirements relate to the music curricula of major colleges and universities. The short answer is that although the Guild is chartered by the Board of Regents of the State University of New York (SUNY), the certificates it grants have no exact equivalents among the academic degrees granted by music schools, colleges, and universities. The long answer is that the curricula at too few of these institutions of higher learning systematically teach all the many skills required of the professional organist and choirmaster. Thus, the pursuit of Guild certification at almost every level usually involves some additional study beyond one's prior training. Guild members who are considering the pursuit of their first Guild certificate are therefore encouraged to examine the requirements carefully, in order to best determine which certificate is most appropriate to their own particular level of training and experience. Inasmuch as it is the stated purpose of the Guild to continually work toward a higher standard of musicianship within our profession, virtually no one earns a Guild certificate without gaining an increased commitment to the high standards of excellence to which we all aspire. In this respect, the earning of a Guild certificate should be regarded not merely as an independent academic credential, but also as a significant step in the ongoing professional development of an organist and choirmaster. For further information and application materials, contact AGO Headquarters, 475 Riverside Drive, New York, NY 10115. Your Regional Education Coordinator is also a helpful source of information on the subject of AGO certification. The application deadline for Spring examinations is April 1, 1998.

Frank Morano, FAGO, FRCCO AGO Professional Certification Committee

You haven't failed 'til you quit trying..

Pipedreams

Sundays at 9:00 p.m. on KBYU-FM

March 1—*Prairie Fire*—Hot sounds from the well-equipped organ studios at state universities in Pittsburgh and Wichita, Kansas.

March 8—*New York Wind Soloists*—Armstrong Yes, I'm in the Barrel! Stravinsky Ragtime! Kurt Weill Excerpts from Three-Penny Opera! Hindemith Kleine Kammermusik, Op. 24, No. 2! Choros Medley ! Villa-Lobos Quintette en forme de choros for woodwinds.

March 15—*Anton Bruckner and the Organ*—Though symphonies and choral music have secured his fame, it was the organ, which he first loved and which remained a life-long influence.

March 22—*The American Muse*—Colorful compositions by 20th century composers in the United States prove themselves important additions to the organ's vibrant tradition.

March 29—*The Dallas Competition (Part 1)*—Performances by and conversations with entrants in the prestigious and lucrative 1997 Dallas International Organ Competition, recorded on the C.B. Fisk pipe organs of Southern Methodist University and the Meyerson Symphony Center.



UTAH VALLEY CHAPTER
Larry Tomkinson, Dean
244 N. 900 W.
Provo, UT 84601

ORGAN FOR SALE

Jackie Clark is selling her Rodgers Organ—a 12 year-old, analog 750 Scarborough model with internal speakers and walnut finish. It has a very nice assortment of stops and features, including headphone jacks. It has pistons on great and swell as well as pedal. It has one expression pedal. She bought it in 1996 from Rodgers Organs West. It was originally owned by a professional organist who traded it in on a more expensive model.

The organ has been well maintained and was recently looked at by the technician at Heritage Music. Jackie is asking \$5500 for it, or best offer. Terms can be arranged with a small down payment.

It would be great for a student, home, or small church. Speakers can be added. If anyone is interested, call Jackie at 785-2304. She needs to sell the organ since she is now living in a small apartment. She would like to see it go to a nice home where it will be appreciated as much as she appreciated it.

E-MAILABLE NEWSLETTER

We are considering making the newsletter available via e-mail. There are a few details that need to be ironed out before we can do this, and we would like to get an idea of how many would be interested. If you would like to receive the newsletter in this more convenient form, please e-mail Larry Tomkinson (ltomkinson@synaptex.com or ltomkinson@novell.com) or DeeAnn Stone (dd.stone@aros.net). Faxing is also a possibility.