



Friends of the Organ

Newsletter of the
Utah Valley Chapter of the American Guild of Organists

FEBRUARY 1999

No. 5

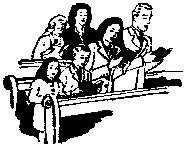
UPCOMING EVENTS

February 17 (Wednesday), Aaron Flood, student organ recital, 7:30 p.m., Madsen Recital Hall, BYU

February 19 (Friday), 5th and 6th Brandenburg Concertos along with the Bach Concerto for Violin and Oboe and the Vivaldi Concerto for Two Horns, Madsen Recital Hall, BYU, 7:30 p.m.

February 25 (Thursday), All Bach Organ program, Douglas Bush, Madsen Recital Hall, BYU, 7:30 p.m.

February 28 (Sunday), CHAPTER MEETING
An Evening of Hymn Singing, 7:30 p.m., Provo Central Stake Center, 450 North 1200 West, with the BYU Early Music Ensemble. Invite your family and friends to an inspirational evening singing hymns.



March 6 or 13 (Saturday), TBA in next newsletter, Youth Workshop 9-12

March 19 (Friday), All 6 Brandenburg concerto's at the BYU Art Museum, 7:30 p.m. Tickets are required and may be purchased at the music ticket office.

March 28 (Sunday), St. John's Passion, Early Music Ensemble, Cathedral of the Madeline, 8:00 pm and on **April 2 (Friday)**, at the Provo Tabernacle, 7:30 p.m.

April 7 (Wednesday) – "Pedals, Pipes, and Pastry" – spring social: member recital and good food. Plan now to come share your talents. Everyone is welcome to play a piece of their choice on the organ in the brand new North Park Stake Center (located at about 200 N. and 1100 W., Provo). Larry Tomkinson has scheduled the building for most of the day and will be available to help anyone in the afternoon who would like to practice beforehand. Please contact Larry if you'd like to schedule a time (375-5691 or

e-mail ltomkinson@novell.com). Also, please let LuJean or DeeAnn know the piece you want to play. The Chapter will be furnishing lasagna, pizza, and drinks, and would like everyone else bring either a salad or dessert. We will be looking forward to sharing an evening of good food and music with you!

BYU MASTER CLASSES

Thursdays at 5:00 p.m.

February 18, Madsen Recital Hall

February 25, Studio

March 4, Salt Lake Tabernacle

March 11, Studio

March 18, Madsen Recital Hall

March 25, Studio



*Methuen Organ
Boston, Massachusetts*

Report on the Second American Classical Organ Symposium

Notes taken by DeeAnn Stone

In January, several of us from our chapter were able to attend the

American Classical Organ Symposium in Salt Lake City, where we enjoyed associating with about 200 other organists from all over the country, listening to informative lectures, and attending inspiring recitals. The symposium began with organ crawls to various churches in the area where attendees were invited to play the instruments if they so desired.

We gathered in the tabernacle to hear a noon recital given by John Longhurst, who played "Prelude, Fugue, and Chaconne" by Buxtehude; "The Old Year Has Passed Away," by J.S. Bach; "Prelude" by Zoltán Kodály; an arrangement of "Come, Come

Ye Saints" and an arrangement of an old melody by John Longhurst; and "Tocatta" by Georgi Mushel.

At 2:00 p.m. in the Visitors' Center, Jack Bethards, president of Schoenstein Organ Company of San Francisco, California spoke on "The American Romantic Organ." He compared the American Romantic Organ to the American Classic Organ; the purpose of each, though created different in approaches, was to make a useful and beautiful organ for American churches. The classic style of Aeolian-Skinner organs by G. Donald Harrison are still popular. Mr. Bethards said he is constantly asked if he can build an Aeolian-Skinner, which of course is impossible – only Aeolian Skinner can do that. The goal of the first 1/3 of this century was to make the organ a more versatile tool to retain the best of what went before and add the best of the present. The challenge is to make sure the best of the old isn't thrown out in favor of new fads, etc.

The Romantic organ should have:

1. clarity – in order to play lots of black notes the organ needs clarity to have a clear enough tone so that 8' pitches don't need much upper work to enhance them. Color should enhance.
2. subtle tone colors
3. ensemble – should be horizontal not just vertical
4. balance
5. melodic emphasis – treble intensity allows melody line to be emphasized. It increases in power as it goes up the scale.
6. expression – dynamics and fluid swell box
7. drama and power – through French reeds and German cornets
8. fluid control of resources

--Creating music on a the organ has little to do with imitating the orchestra but rather we should try to be musical when we play.

--The ideal organ should be able to allow the organist to play a wide range of repertoire as well as be suitable to accompany a choir and congregation.

Symphonic and musical goals:

1. clarity
2. beauty of tone
3. dynamic range
4. rhythm and phrase

--Sometimes sound is confused with music. It's how the sound creates the music.

--The American Romantic organ ideal is to boldly borrow from other cultures and adapt. Eclectic organs are based on the Romantic style.

--Building the new LDS Assembly Hall organ poses many challenges and it will not be a replacement of the unique Tabernacle organ. Since the LDS Church recognizes the fact that it is the pipe organ which symbolizes the religious nature of a building, the organ comes first.

At 3:00, Robert Noehren spoke on "The American Organ." Some of his comments were:

--Unlike instruments of the orchestra which generally sound the same no matter where they are played, each organ is different and unique.

--It's hard to endure poor music on a poor instrument.

--Sometimes the organ is used as a toy to amuse rather than enrich.

--At times it's hard to recognize the same piece from organ to organ.

--The organist is completely responsible for how to play the piece of a dead composer. The composer usually composes a piece with the organ of his church in his ear.

--The builder has more control over the sound of the instrument than the composer.

--There is never one type of organ to inspire a whole group of organists.

--Considering the nature of the organ, there will never be a final solution.

Some considerations for organ builders:

1. What music will be played?
 2. What registers will be used?
 3. What is the position – the relationship and balance of stops, key action, voicing, articulation, acoustics, placement of organ in room?
- The organist and builder need to come together. Can't afford to lose traditional elements.
- Young people should spend time as apprentices in an organ builder's shop.
- The organ is after all the instrument of the church.
- What do organs mean to the public?

Sensitivity of touch depends on:

Weight of keys
Voicing of pipes
Proximity of pipes to keyboard and player
Speech of pipe
Speed of finger action
Rhythmic nuance – the speed of finger action affects tone production

--May tend to play with too heavy a touch—piano
--Never use crescendo pedal. You can make a poor organ sound good by the way you put together the registration.
--Listen to an orchestra and you'll learn how to play the organ. Become a listener of music.

On the evening of January 15th, John Weaver played an inspiring recital for 1 ½ hours totally from memory! His repertoire included: "Prelude and Fugue in A Minor," J.S. Bach; "Organ Concerto in B-flat Major," G. F. Handel; "Suite for Organ," John Weaver; "Les Corps Glorieux," Olivier Messiaen; and "Grande Pièce Symphonique, Op. 17," César Franck. He also played two encore pieces.

The next day, January 16th, marked the exact 50th anniversary of when the Aeolian-Skinner version of the Tabernacle organ was finished. We were privileged to hear Charles Callahan talk about the past, present, and future of the organ and hear him play the Tabernacle organ as well. He caused us reflect on what the organ has brought to humanity in this 50-year period. He said many colorful, expert people developed this organ. (He defined an expert as 'X' is an unknown quantity and 'pert' is a drip under pressure.)

--Music is made somewhere between the heart and mind.

--He talked about Alexander Schreiner who collaborated with G. Donald Harrison on the renovation of the organ. Schreiner was born in Nuremberg, Germany, studied with John McClellan, held the post as Tabernacle organist for 53 years, taught at UCLA for 8 months (1930-39), played in concert tours, and wrote seven volumes of church organ music. Mr. Callahan was privileged to meet him in 1984.

--"I'm very interested in the future because I plan to spend the rest of my life there."

--The education of organists needs a complete overhaul. Need to teach the basics rather than the extraneous.

--Electronics cannot replace thousands of beautifully voiced pipes.

--During WWII, organ building in Germany continued, but stopped in our country. Skinner lost many of his young employees to the war and therefore had to rely on many elderly people to do the work in his factory.

It was touching when Mr. Callahan finished off his lecture by having us sing while he played "Praise God from Whom All Blessings Flow". Tourists

coming through the Tabernacle at that time may have thought we were the Tabernacle choir, because they applauded us!

After Mr. Callahan's lecture, we all stayed and had a group picture taken in front of the organ.

For the noon recital, Richard Elliott played an inspiring transcription of Aaron Copland's "Fanfare for the Common Man," William Albright's "Valse triste, from *Flights of Fancy*," Samuel Barber's "Adagio for Strings," Richard Elliott's arrangement of "Come, Come Ye Saints" and an old melody, and "Toccatà" by Leo Sowerby.

A panel discussion led by Jack Bethards was held in the Visitor's Center with John Weaver, Kimberly Marshall, Robert Noehren, and Charles Callahan. It was interesting to see the varying views on what the ideal organ is. They concluded that the Tabernacle Organ embodies the concept of the true American Classic Organ.

The final event of the symposium was capped off by a recital by Kimberly Marshall. Her sparkling, silver-sequined jacket illuminated the Tabernacle with hundreds of shimmering lights highlighting her diverse program. She played a variety of music ranging from "Verses on the Te Deum" by Nicolas Gigault (c 1627-1707) to "Te Deum, Op. 11" by Jeanne Demessieux (1921-1968). She used a variety of stops showing off the versatility of the Tabernacle organ. Other pieces she played were: "Tiento sobre la letanía de la Virgen" by Pablo Bruna, "Fugue on the Magnificat" by J S. Bach, "Excerpts from the *Buxheimer Orgelbuch*"—anonymous, "Mass *L'homme armé*" by Margaret Vardell Sandresky, "Litanies" by Jehan Alain, "Pastorale" by Ofer Ben-Amots, and "Four Chorale Preludes on Gregorian Themes, Op. 8" by Jeanne Demessieux.

SALT LAKE CHAPTER NEWS

February 23 (Tuesday)—

7:30 p.m. Organ Practice and Memorization Tips—Heidi Alley. St. Marks.

March 21 (Sunday) – Member recital from Das Orgelbüchlein, in honor of J.S. Bach's birthday. Location TBA. No cost. Members and guests welcome.

April (Date TBA)— 7:30 p.m. Hymns: Creative preludes, interludes, and bridges. Rulon Christiansen. Cathedral Church of St. Mark, 231 E. 100 S., SLC. No cost. AGO members and guests welcome.

Announcement

Neil Harmon, who recently completed his Doctorate in Organ Performance and Literature at the Eastman School of Music under Russell Saunders, David Craighead, and Michael Farris, has moved to Utah to become organist at the Episcopal Church of the Good Shepherd in Ogden, and is accepting students in the Salt Lake, Ogden, and Provo areas. While a graduate student at the Eastman School of Music, Dr. Harmon served as the organ department teaching assistant for two years, teaching organ students at the undergraduate, masters, and doctoral levels. Dr. Harmon has performed in Brazil, Canada, Italy, and the United States. For further information about organ lessons with Dr. Harmon, please call (801) 255-6151, or send email inquiries to dtvah@juno.com.



NEWS FROM NATIONAL HEADQUARTERS

On Sunday, December 13, 1998, Edward A Hansen (1994-1998 National Vice President) died from complications of cancer. Current National AGO President, Philip Hahn, paid tribute to him in the February 1999 issue of TAO. "Edward Hansen was most assuredly one of the magnificent guiding lights of the American Guild of Organists. People were immediately attracted to his generous warmth and calm manner. Who will forget that thrillig moment at the New York City National Convention when in the completely filled Cathedral of St. John the Divine, Ed led us in singing, a cappella, 'When in our music God is glorified? Ed, you will be greatly missed. *Requiescat in pace.*"

MINNESOTA PUBLIC RADIO PRESENTS

Pipedreams

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

February 14 - *Rice Pudding* - With Professor Clyde Holloway and his students, an introduction to a monumental new instrument collaboratively created by American organ builders Fisk and Rosales at Rice University's Shepard School of Music in Houston.

February 21 - *From Temple Square* - John Longhurst, Clay Christiansen, and Richard Elliot play a potpourri of popular selections on the famous organ of the Mormon Tabernacle in Salt Lake City, Utah.

February 28 - *Mount Pleasant Pictures* - Steven Egler, Marilyn Keiser and Robert Glasgow are featured in inaugural recital performances on the new Casavant organ at Central Michigan University.

Utah Valley Chapter/Friends of the Organ Dues

Suggested chapter donation:

\$10 (newsletter costs) to \$25.

National AGO yearly dues are:

\$40 (for regular), \$27 (for seniors), \$21 (for partner), or \$17 (for student), if you want to belong to the national organization, too.

American Guild of Organists
National Headquarters
475 Riverside Dr., Suite 1260
New York, NY 10115

Send dues to: Mary Paz, Chapter Treasurer, 826 W. 1400 S., Provo, UT 84601

Renewal date starts in May

Region IX Far West Convention

Sacramento California

June 28 – July 1

Hotline: 916-989-6889

Aritsts/Clinicians/Worship Leaders

David Dahl, David Deffner, Emma Lou Diemer, John Ferguson, Rodney Gehrke, Bonnie Goodliffe, Philip Hahn, John Karl Hirten, Joaquina Johnson, Donald Kendrick, Margaret Kvamme, Kimberly Marshall, Jack D. Miller, E. Edward Murray, Roger Nyquist, Robert Plimpton, Neil Rasmussen, David Rothe, Sandra Soderlund, Lynn Stevens, Frederick Swann, Aran Vartanian, Sacramento Children's Chorus, Sacred Heart Church Schola Cantorum, Stephen Wayles

Fees

Regular AGO member/spouse/partner:

\$200 (by 2/15); \$225 thereafter

Senior (65 yrs. +/- disabled): \$160

Student (with ID): \$100

Non-member: \$250

Transportation (highly advised): \$70

Meal package (three lunches, one dinner, gala reception):

\$40

Special Events

--Organ and chamber orchestra concert

--Anthems for the liturgical year performance

--Panel discussion on church music issues

Headquarters

Radisson Hotel, Sacramento; 500 Leisure Lane;
Sacramento, CA 95815; 916-922-2020

Rates: (tax not included), Single/double: \$89; Triple: \$99;
Quad: \$109; Lakeside rooms—Single/double: \$109;
Triple: \$119; Quad: \$129

Alternate Housing

Canterbury Inn Hotel; 1900 Canterbury Rd.; Sacramento, CA 95812; 916-927-0927

Single: \$48; Double: \$53; Triple: \$58; Quad: \$63

Registrar

Madeleine Crane; AGO Regional 1999; P.O. Box 1606
Folsom, CA 95763-1606; junebug48@juno.com

Pedals, Pipes, and Pastry:

A Potpourri of Fun

These are ANSWERS to actual test questions compiled by music teachers:

1. Refrain means don't do it.
2. A refrain in music is the part you better not try to sing.
3. A virtuoso is a musician with real high morals.
4. John Sebastian Bach died from 1750 to the present. Handel was half German, half Italian, and half English. He was rather large.
5. Beethoven wrote music even though he was deaf. He was so deaf he wrote loud music. He took long walks in the forest, even when everyone was calling him. I guess he could not hear so good.
6. Beethoven expired in 1827 and later died from this.
7. Henry Purcell is a well-known composer few people have ever heard of.
8. Aaron Copland is one of your most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead.
9. An opera is a song of bigly size.
10. In the last scene of Pagliacci, Canio stabs Nedda who is the one he really loves. Pretty soon Silvio also gets stabbed, and they all live happily ever after.
11. When a singer sings, he stirs up the air and makes it hit any passing eardrums. But if he is good, he knows how to keep it from hurting.
12. Music sung by two people at the same time is called a duel.
13. I know what a sextet is but I'd rather not say.
14. Most authorities agree that music of antiquity was written long ago.
15. Probably the most marvelous fugue was the one between the Hatfields and the McCoys.
16. My very best liked piece of music is the Bronze Lullaby.
17. My favorite composer is Opus.
18. A tuba is much larger than its name.

19. You should always say celli when you mean there are two or more cellos.
20. Another name for kettle drums is timpani. But I think I will just stick with the first name and learn it good.
21. A trumpet is an instrument when it is not an elephant sound.
22. While trombones have tubes, trumpets prefer to wear valves.
23. The double bass is also called the bass viol, string bass, and bass fiddle. It has so many names because it is so huge.
24. When electric currents go through them, guitars start making sounds. So would anybody.
25. Question: What are kettle drums called?
Answer: Kettle drums.
26. A bassoon looks like nothing I have ever heard.
27. Last month I found out how a clarinet works by taking it apart. I both found out and got in trouble.
28. Question: Is the saxophone a brass or a woodwind instrument? Answer: Yes.
29. The concertmaster of an orchestra is always the person who sits in the first chair of the first violins. This means that when a person is elected concertmaster, he has to hurry up and learn how to play a violin real good.
30. For some reason, they always put a treble clef in front of every line of flute music. You just watch.
31. I can't reach the brakes on this piano!
32. The main trouble with a French horn is it's too tangled up.
33. Anyone who can read all the instrument notes at the same time gets to be the conductor.
34. The most dangerous part about playing cymbals is you are too near the nose.
35. A contra-bassoon is like a bassoon, only more so.
36. Tubas are a bit too much.
37. Music instrument has a plural known as orchestra.
38. My favorite instrument is the bassoon. It is so hard to play people seldom play it. That is why I like the bassoon best.
39. It is easy to teach anyone to play the maracas. Just grip the neck and shake him in rhythm.
40. Just about any animal skin can be stretched over a frame to make a pleasant sound, once the animal is removed.

Robert Kehle
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Pittsburg, KS 66762

Worth Quoting

From Alexander Schreiner's book, *Music and the Gospel*.
"The organ is the most desirable instrument for the production of devotion music. The sustained, majestic tone of organ pipes suggest peace, quiet and the calm of the infinite. It tends to relieve the tense and nervous roughness which often accompanies the practical struggle of life. Its steady bass and the principal chorus suggest nobility and greatness to a degree not possible with any other musical instrument."

"Music is truly the universal language, and when it is excellently expressed how deeply it moves our souls!"
(David O. McKay)

From Seymour Bernstein's book, *With Your Own Two Hands* "Good challenges serves to propel you into areas where until now you may have been reluctant to go." (p. 102)

"Great artists succeed in establishing a close identification with the music they perform. It is this capacity that sets them apart from other performers." (p. 74)

"Once you realize that accomplishment is the offspring of patience, you will have taken the first step toward attaining your goals." (p. 60)

Thanks to Meg Griffith

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