

# American Guild of Organists Newsletter

Utah Valley Chapter  
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*How beautiful the turning of the year!  
A moment artificial yet profound:  
Point upon an arbitrary chart  
Passing like a breath upon the heart,  
Yearning with anticipation wound,  
New hope new harbored in old-fashioned cheer.  
Even when the boundary line is clear,  
We recognize the oneness of the ground.  
Years, like circles, do not end or start  
Except we lay across their truth our art,  
Adjusting dates as they go round and round  
Revolving to a tune long sung and dear.*

Turlough O'Carolan.

Wishing all of you a wonderful new year!

**January 9<sup>th</sup> at 7:30 PM** we will have some presentations on organ pedagogy. It will be held at the chapel on [350 E. 2950 North](#) in Provo (Off of North Canyon Rd.) We will be discussing new methods available, effective practice techniques, and graded repertoire for every level. "A New Start for a New Year"

**January 19<sup>th</sup>** at 7:30 we will have our informal recital at the home of Ephraim and Verena Hatch [883 North 1200 East in Provo](#). (Take 900 East to 820 North)

**February 7<sup>th</sup>** David Chamberlain will be sharing his experiences in Germany and Ruth Eldredge will be sharing her experiences in Portugal.

**March** is of course the Bach festival. Start thinking about what you want to play.

**April** will be our Super Saturday.

**May** we will have our closing social.

*Please be aware that times and places may change for some of these events. Be alert for e-mails and be sure to check the most recent newsletters for the date.*

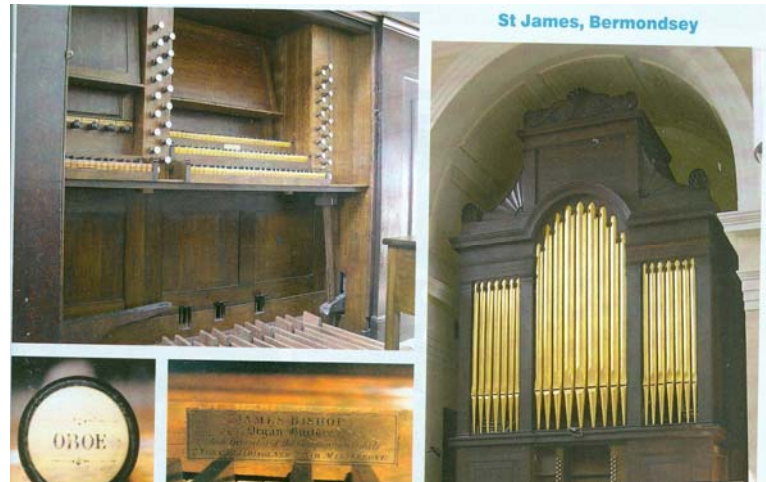
The Salt Lake AGO's super Saturday will be on **January 6, 2007**. It will be in the [U of U Libby Gardner Hall](#) from 9AM -4 PM. You can download a copy of their registration form from their website ([www.slago.org](http://www.slago.org)). Fred Swann, the President of AGO is planning to attend and will give an afternoon concert. Craig Jessop will be the keynote speaker.

**On February 3** at 7:30 P.M. At the [Barrus Concert Hall, BYU Idaho](#) there will be a concert given by Cherry Rhodes who teaches at Thornton School of Music at the University of Southern California.

#### Quote of the Month

"Organ playing is the manifestation of a will filled with the vision of eternity."

*(Charles-Marie Widor - From "Organ Essentials" page 50, 1992)*



Here, the restored Bermondsey organ in its gallery with a J.C. Bishop name plate (1824) and stop label (1826) provided models for the organ's missing parts and restored finger pedalboard to the left of the main console. The organ is housed in St. James Church in South London. When the church was built the second half of the 1820's, the area had primroses along the banks of the River Thames but with time, streams became sewers to to be bricked up and covered over. "Ironically, it was the social poverty of the area which was to save the famous 1829 J.C. Bishop organ from being rebuilt beyond recognition" That same poverty almost lost the building itself. But Sir John Betjeman changed the "parlous plight" with help, and the organ was fully restored in 2002 by Goetze & Gwynn. "This fine instrument stands as a testament of Bishop's achievements. The organ boasts full-length, 10 ft. G manual compasses and an astonishing 21 ft. Pedal Organ which impresses even now, but in its day must have been one of the musical wonders of London."

"The finger pedalboard - a curious survival, to the left of the console - enables a second performer to play the pedal part. There were a number of organs constructed like this during the period; they appear briefly in English organ history at a time when the music of J.S. Bach was becoming known."

"English organists during this period were accustomed to performing simple musical pedal lines (although some contemporary scores have what must have been revolutionary, virtuosic pedal parts) and so the works of Bach would have been performed using the small keyboard for the 'third-hand' technique. The opening concert at St. James, on 23 April 1829, must have attracted huge interest, for it lasted six hours, with 2,000 people in attendance."

At this G-compass console (GG-f"), tenor G, where the organist would be positioned on the bench, is 25 notes from the lowest note and 35 notes from the top of the keyboard. Once the 'transposition principle' has been grasped, any perceived oddities in playing on a pedalboard, the lowest pipe of which sounds GGG, suddenly (and amazingly) diminish." (Choir & Organ, issue January/February 2007, pages 50,51) submitted by Meg Griffith