



American Guild of Organists

UTAH VALLEY CHAPTER NEWSLETTER

NOVEMBER 1995

No. 3

REMEMBERING THE REGIONAL CONVENTION by David Chamberlin

I suppose my perspective on the Region IX convention in Arizona this past summer was a little different from that of most people attending. In the first place, I was there on M. L. Bigelow & Company business. Mike and I drove down in my minivan, loaded with stuff for our exhibit and with organ maintenance equipment. I always enjoy the drive down Highway 89, but this time I was worried about my air-conditioner, which was obviously on its last legs. The prospect of driving around Phoenix in the summer without A/C was "chilling," unlike the air-conditioner itself! (It finally failed exactly one week after we returned).

We left early, allowing a day each to work on our two organs in the area, one of which would be featured in a convention recital. (More on that later.) Neither organ was in serious need of attention, but we managed to spend the allotted time putting them in tip-top shape. Mike also spent the better part of a pre-convention day in the motel room fussing with our two-manual demonstrator organ for our exhibit.

Sunday morning, we attended one of the Scottsdale wards. They are blessed with the nicest Schoenstein organ I have ever heard in an LDS building. Unfortunately, the organist, who was substituting that Sunday, was not quite equal to the instrument. The meetings were excellent, though. Sunday afternoon, we opened our exhibit, and I came down with a little flu. So I missed the opening service and all of the next day. See what I mean about a different perspective?

The remaining days were enjoyable though, with the highlight being Joan Zimmerman's recital on our largest organ. This was the first organ for which I designed all the scales (detailed pipe dimensions), so it's always a thrill to hear it. If that perspective is not different enough, I have known Joan since 1987,

when we installed the organ, and I have played a recital on it myself. Adding to my enjoyment of this event, I sat next to my long-time dear friend, Elizabeth Forsyth, and was surrounded by lovely ladies of our chapter and district.

John Metz's amazing harpsicord recital, eating apple pie while listening to a bell choir (I don't remember their name), and trying not to weep during the boy soprano solos in the closing service are treasured memories. The post-convention organ crawl was fun, too. And to wrap it all up, Mike and I attended Lella's recital in the Phoenix stake center where she had lived.

Oh, I forgot to mention the delicious dinners at the Embassy Suites, the music box store in Scottsdale with over a thousand (no kidding) music boxes priced anywhere from \$20 to \$20,000 (no kidding, either), taking my "sick bed" under the palm trees by the pool, and . . . Anyway, from a variety of perspectives, I enjoyed the convention!

NOVEMBER CHAPTER MEETING

This month's meeting should be very informative for all of us. David Day, BYU librarian, will be guiding us through the Humanities section of the BYU library. He will show where to find not only organ scores but also reference materials and texts that would be helpful to any of us when we need to look something up. He will be able to answer any questions you may have concerning library policies, etc., too.

We plan to meet on Tuesday, November 14th, at 7:30 p.m. in the north foyer of the BYU Library. If you come late, look for us on the 5th floor near the Humanities Reference desk.

We are grateful to Don Cook for setting up the meeting for us.

Hope to see you there!

DEAN	SUB-DEAN	SECRETARY	TREASURER	MEMBERS AT LARGE:
Lella Pomeroy 489-4655	Lee Clark 224-1591	DeeAnn Stone 377-4728	Joan Barnett 375-7880	Dr. Don Cook w--378-3260 LuJean Moss 374-2595 David Pickering 375-5967

ATTENTION EXECUTIVE BOARD MEMBERS!

We will be having a meeting this Thursday, November 9th, at 7:30 p.m. at Lella's place.

It will be on Thursday instead of Tuesday because of election day.

Again, please let Lella know if you cannot come.

REPORT ON LAST MONTH'S MEETING

We appreciate Don Cook's well-prepared presentation last month. It was fascinating to see how far technology has come in the organ world. Just a few years ago, it was very unusual to find an electronic organ with sampled, digitized sound. Now it is the norm.

Don showed us the Rogers organ in his office and how its computerized parts can expand an organist's creative horizons.

He also showed us the "The Organ Tutor" software that he is developing. It was amazing to see how he has incorporated (via CD rom and laser disks) still pictures of actual organs and moving pictures of organ technique into the program.

Incorporated, too, into the software is the ability for the user to click on an icon and hear the actual sound of a particular stop or find information about many organ topics. This is a very valuable teaching (and learning) tool.

Using the world-wide internet was another thing Don showed us on his computer. He even found a message praising the Bigelow organ in the Provo Central Stake Center. Apparently, Joseph McDowell had played the organ at one time and was so impressed that he wrote of his experience and observations and put it on the internet.

We discussed, too, the up-sides and down-sides of how technology affects our lives. Don brought out an interesting thought--that teaching music skills on the church-wide basis can be greatly enhanced by the use of satellite dishes and PC's already installed in LDS stake centers.

As with the discovery of electricity and its effect on organ building, advances in computer technology are certainly affecting us as organists today.

RECITALS

David Chamberlin and Heidi Alley will play "There Is Sunshine in My Sole: Variations on 'You Are My Sunshine' for organ, four feet" by David Chamberlin in a recital of new music, Wednesday, November 15, 7:30 p.m. in the Madsen Recital Hall, BYU

Peter Ferguson, Saturday, November 18, 9:00 p.m., Madsen Recital Hall, BYU

Carol Dean, Tuesday, November 21, 7:30 p.m., Provo Central Stake

Music for a Sunday Evening - November 19, 7:30 p.m., Early Music Ensemble, State Hospital Chapel, 1300 E. Center, Provo

FILM PROJECT DONATION

National Headquarters has suggested that each chapter donate \$100 to help make "Pulling Out All the Stops" video become a reality. Since we have ample funds from our chapter to support this worthwhile project, the executive board voted unanimously to send in the suggested amount. Individual members are also encouraged to make whatever donation they can on their own. Donations can be sent to National Headquarters, c/o "Pulling Out All the Stops," 475 Riverside Drive, Suite 1260, New York, New York 10115

EUROPEAN CHAPTER

It may be a little-known fact, but there is an AGO chapter in Europe. If you know of an organist, choral conductor, or any other interested person living in Europe who'd like to join the European Chapter, please send their name to Ellen Madison, Membership Coordinator, at National Headquarters. You could also call her at 212-870-2310 or fax 212-870-2163.

NEW MUSIC REVIEWS FROM THE SACRAMENTO CHAPTER

All Glory Be to God on High, by Wilbur Held, Morningstar Music Publishers, \$7.50. This is a 15-page work divided into Prelude, Offertory, and Postlude on the hymn tune "Allein Gott in der Hoh." The prelude is in pastore style 6/7 and makes use of several registration changes. An interesting treatment comes on page 7, where the melody appears in the second soprano voice. The offertory gives the melody to a solo reed in the tenor, with a lilting flute accompaniment in the soprano and alto and a string-like bass line. The work concludes with a lively postlude in a toccata which lies easily under the fingers. Level of difficulty - MEDIUM.

3 Hymns of Praise set 3 by Robert A. Hobby, Morningstar Music Publishers, \$7.50. The first hymn, "Let All Things Now Living," based on the 'The Ash Grove,' will require the most work of the three in this set. The melody is given to the tenor, using an 8' and 4'. The pedal line is simple. "Lord of All Hopefulness," based on 'Slane,' is a canon between right hand and pedal accompanied by major ninths in the left hand, and progresses to a full organ variation (moderate dissonance) and back again to the original setting. A good expanded version of this familiar favorite. "In Thee Is Gladness" on 'In dir ist freude' is in lively toccata style and melody in pedal. Melody can also be followed in toccata. Level of difficulty of all three pieces is medium, and will require some work, certainly worth the effort!

ORGANS FOR SALE

TWO-MANUAL, 20-RANK 1946 MOLLER ORGAN, rebuilt 1978. \$12,000 negotiable, buyer to remove. May be seen and played. Available January 1996. Contact St. Paul's Episcopal Church, 2216 17th St., Bakersfield, CA 93301, (805) 861-6020, Sue Wagner, organist.

TWO-MANUAL, FULL PEDAL BOARD, CONN CHURCH ORGAN, \$500, good condition, needs speakers, Dolly Hawkins, 798-2258

MEMBER NEWS

Elise Richards and her husband will be serving an LDS mission to New Zealand. Hopefully there will be lots of organs there.

CHRISTMAS CAROL ARRANGING CONTEST

Enclosed is a copy of the information we received from the Salt Lake Chapter on a Christmas Carol arranging contest. If you are interested in submitting an arrangement, please send it to Charles Black, Dean, 946 East 300 South, Salt Lake City, UT 84102 by Friday, December 1st.

If you don't wish to participate in the contest, the information on the attached enclosure is valuable to give you ideas on how to create your own arrangements.

ROBERT CLARK RECITAL

As stated in last month's newsletter, Robert Clark will be coming to Provo on January 11 to present a master class at BYU. On January 12th, the Salt Lake Chapter is planning a dinner for him and members of the Central Arizona Chapter. Our chapter has been invited to join them, too, so keep this in mind as you make plans for next year.

After the dinner, Robert Clark will be playing a recital on the Salt Lake Tabernacle organ.

PIPEDREAMS - KBYU-FM 89, Tues., 9:00 p.m.

INFORMATION FOR NEWSLETTER

Please contact DeeAnn Stone at 377-4728, or mail to 1510 W. 500 N., Provo, UT 84601.

RECIPE CORNER

"Sour Cream Chicken Enchiladas"

Sauce:

- 2 cans cream of chicken soup
- 1/2 cup sour cream
- 1 cup chopped, cooked chicken
- 1/2 cup chopped onions, sauteed

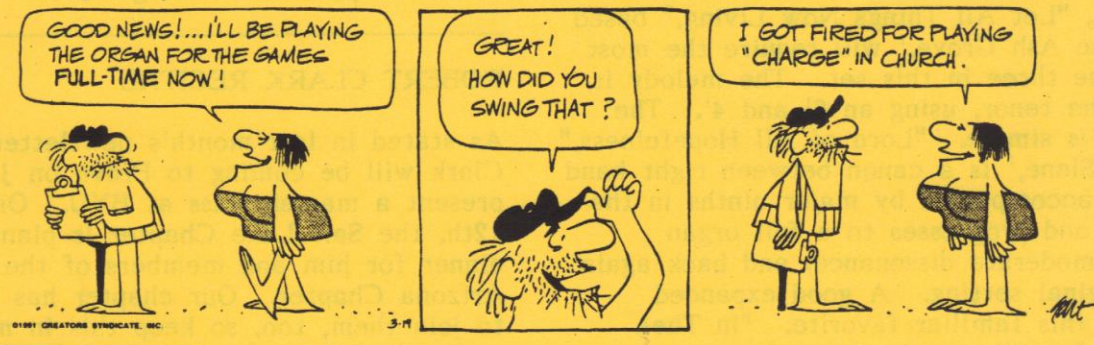
Also:

- 1 dozen flour tortillas
- 1 can enchilada sauce, mild
- 2 cups grated cheese

Combine sauce. Stir until smooth. Spread small amount of sauce over tortillas. Sprinkle cheese over center. Roll together and place side by side in cake pan. Pour remaining sauce on top. Spread enchilada sauce over top. Sprinkle generously with cheese. Bake at 325 degrees for 20 to 30 minutes. Garnish with green onions, olive slices, or sour cream.

--Thanks to Jeana Clark, Lee's wife

B.C. By Johnny Hart



UTAH VALLEY CHAPTER
 Lella Pomeroy, Dean, CAGO
 1770 S. 300 E.
 Springville, UT 84663

Christmas Carol Arranging Contest



Entry Details

- Choose any traditional Christmas hymn.
- Arrange this hymn for congregational singing. You may instruct *unison* or *harmony* for any particular verse or refrain. You may also specify *men* or *women*.
- Write an introduction.
- Include a minimum of three verses. At least one must be sung in the existing harmony; at least one must be sung in unison.
- The organ should be the principal instrument.
- Submit three legible copies of your arrangement to Charles Black, 946 East 300 South, Salt Lake City, UT 84102 by Friday, December 1st.
- Awards will be presented at our December 8th chapter meeting.

Judging Criteria

- Relationship of text and music.
- Originality.
- Musicality.
- **Not** difficulty or length.

Suggestions

Be careful to adequately support all vocal parts when the congregation is singing in harmony. The melody need not be present in the accompaniment during unison singing; however, the congregation should not feel lost.

- Free accompaniment.
- Vocal descant (for soloist or choir).
- Instrumental obligato.
- Alternate hymn tune.
- Coda.
- Modulation.
- Fanfare.
- Counter-melody.
- Development of thematic or rhythmic motif.
- Rhythmic augmentation.
 - Change of meter.
 - Two against three.
 - Three against four.

- Ascending/descending scales.
- Chromatic scales.
- Arpeggios.
- Voice rearrangement.
 - Doubling a voice in a different octave.
 - A voice moved to a different octave.
 - Omission of a voice.
 - Addition of a voice.
 - Melody on the pedals.
 - Solo voice on a separate manual.
- Non-chord tones.
 - Passing tones.
 - Neighbor tones.
 - Escape tones.
 - Suspensions.
 - Double suspensions.
 - Pedal point (in any voice).
- Chord substitution.
 - Relative minor.
 - Diminished, major, or minor seventh.
 - Add 6th, 9th, 11th, or 13th.
 - iv, II, III, VI, VII.
 - I+, bII, V+, bVI, bVII.
- Musical style.
 - Canon (round).
 - Fugue.
 - Ostinato.
 - Theme and variation.

Copyright

Most traditional Christmas hymns have no copyright restrictions. Your arrangement should credit the composer/arranger of the music and the writer/translator of the text. Include a copyright notice on each page of your arrangement, e.g., Copyright © 1995 Charles W. Black.

If you have any questions concerning copyright, please contact Jay Windley at 328-2968.



Christmas Hymns

Following is a list of Christmas hymns, including some advent and epiphany hymns as well. These are suggestions of hymns that you might arrange for congregational singing. You are not limited these hymns; however, your selection should have a theme pertaining to the Christmas season.

All My Heart This Night Rejoices
 Angels We Have Heard on High
 Angels, from the Realms of Glory
 As with Gladness Men of Old
 Away in a Manger
 Break Forth, O Beauteous Heavenly Light
 Bring a Torch, Jeannette, Isabella
 Come, Thou Long-expected Jesus
 Far, Far Away on Judea's Plains
 From Heaven Above to Earth I Come
 Gentle Mary Laid Her Child
 Go, Tell It on the Mountain
 God Rest Ye Merry, Gentlemen
 Good Christian Men, Rejoice
 Good King Wenceslas
 Hark! The Herald Angels Sing
 I Heard the Bells on Christmas Day

I Wonder as I Wander
 In the Bleak Midwinter
 Infant Holy, Infant Lowly
 It Came Upon the Midnight Clear
 Joy to the World
 Let All Mortal Flesh Keep Silence
 Lift Up Your Heads, Ye Mighty Gates
 Lo, How a Rose E'er Blooming
 O Come, All Ye Faithful
 O Come, O Come Emmanuel
 O Holy Night
 O Little Town of Bethlehem
 On Christmas Night
 On This Day the Earth Shall Ring
 Once in Royal David's City
 Rejoice, Rejoice, Believers
 Silent Night
 Sleepers, Wake
 The Coventry Carol
 The First Noël
 There's a Song in the Air
 We Three Kings
 We Three Kings of Orient Are
 What Child Is This?
 While Shepherds Watched Their Flocks

Instrumental Reference

The notation for written ranges below corresponds to the five octaves of an organ manual. The notes within each octave are specified as CC-BB (lowest octave), C-B, c^1 - b^1 , c^2 - b^2 , and c^3 - b^3 (highest octave).

Instrument	Key	Clefs	Written Ranges	Actual Sound
Violin	C	Treble	G- b^3	as written
Viola	C	Alto, Treble	C- c^2	as written
Cello	C	Bass, Tenor, Treble	CC- c^2	as written
Flute	C	Treble	d^1 - $a^{\#3}$	as written
Oboe	C	Treble	c^1 - d^3	as written
English Horn	F	Treble	B- d^3	perfect 5th lower
Clarinet	B b	Treble	E- e^3	major 2nd lower
Bass Clarinet	B b	Bass	DD $\#$ - e^2	major 2nd lower
Bassoon	C	Bass, Tenor	AAA $\#$ - $a^{\#1}$	as written
Trumpet	B b	Treble	A- $a^{\#2}$	major 2nd lower
French Horn	F	Treble, Bass	AA- g^2	perfect 5th lower
Trombone	C	Tenor, Bass	FF- $a^{\#1}$	as written
Tuba	C	Bass	FFF-A	as written