

Utah Valley Chapter American Guild of Organists

The mission of the American Guild of Organists is to enrich lives through organ and choral music.

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2016-2018

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Paul Duncombe
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Lella Pomeroy, CAGO
Linda Rehart

Dean's Message

April 2017

Hello all!

I feel like it's been a while since I have seen many of you. We had a fantastic recital this past month. We heard many great performances of some great Bach pieces. Also, upcoming, we have Super Saturday, our closing social, and the West Regional Convention in Salt Lake City this year (for information and to register, go to www.agowest2017.org). I would hope that y'all are able to make it to these events, especially the regional convention.

Easter is approaching soon. In the liturgical tradition, we are currently in the season of Lent, which is a preparatory season. One way it is observed is through fasting. Commonly, one will abstain from something "bad" as a form of sacrifice and suffering. I have survived this far without my Diet Coke, just two weeks to go... But I digress. Many organists, based on the traditions of their denominations and churches, will forgo the reed ranks of the organ or even prelude and/or postlude during Lent as part of the solemnity of the season. Then, come Easter Sunday, they "pull out all the stops," and pull out all the stops. The reeds of the organ are heard for the first time in weeks, in all their glorious splendor. It is a time of rejoicing! In that time of preparation, of anticipation, we are prepared to receive the gloriousness of the organ, and, most importantly, receive the good news.

In our musical life, there will be times of forgoing and sacrifice, struggles and trials. But, in the end, we will receive the glory of beautiful music, in all its wonderful splendor!

I can't wait to see all everyone at Super Saturday!

Love,

Quinten

Upcoming Chapter Events

- Apr 29 Super Saturday. 8:00 AM. BYU Harris Fine Arts Ctr.
May 19 Closing Social. Potluck dinner and a presentation by Joan Stevens about her organ experiences abroad.

Organ Recitals and Other Events

- Apr 19 Jordan Martineau recital. 7:30 PM, De Jong Concert Hall, Brigham Young University.
Apr 19 Taryn Christensen recital. 9:30 PM, Madsen Recital Hall, Brigham Young University.
Apr 25 Levente Medveczky recital. 7:30 PM, Cathedral of the Madeleine, SLC.
May 4 Samantha Adair recital. 7:30 PM, St. Francis Catholic Church, Orem.
June 11-15 AGO Western Region Conference, SLC.

Do you have any back issues of *The American Organist*?

If so, Melanie Jones would love to take them off your hands.

Please contact her at:

antiemellie@hotmail.com

Congratulations!

Lorelea Anderson has passed the CAGO (Colleague of the American Guild of Organists) certification exam.

Click [here](#) for information on certification levels and requirements.

Congratulations

To Sarah Maxfield (first place) and Dallin Baldwin (second place), both students of Dr. Brian Mathias, for their participation in the Quimby Regional Competition for Young Organists (RCYO) competition. Sarah will compete with other finalists at the regional convention in June and Dallin will perform at Super Saturday, on April 29. We are proud of both of you!

Please join us for a potluck dinner closing social. The chapter will provide meat and drinks. Please bring a side dish or dessert.

After dinner, Joan Stevens will do a multi-media presentation on her organ studies in Europe and experiences at the Jerusalem Center.

Friday, May 19, 6:00 PM at Paul and Linda Duncombe's home, 1125 East 740 South, Pleasant Grove.

[Map to Paul & Linda Duncombe's House](#)

Driving instructions: 1) Take Pleasant Grove Blvd off-ramp (exit # 275) At the stop make a **turn towards the mountains**. Go about a 1/4 mile to first street which is 700 North-Lindon (There is a Central Bank building on the corner)

2) Turn **right on 700 North-Lindon** and proceed a few miles to State Street.

3) **Cross State Street** - 700 North becomes 1,000 South- go to the top of the street which ends on Locust.

4) Turn **left on Locust**. Go a short distance to 900 South.

5) Turn **right on 900 South** and continue up the hill a mile or so to the stop sign which ends at 1150 East.

6) Turn **left on 1150 East** and go a short distance to the next street which is 830 South.

7) Turn **left on 830 South**. Street curves-- go to 740 South.

8) Turn **right on 740 South**, a cul-de-sac.

9) House is second house on the left side of the street.

Organ Opportunities in 2017

Pipe Organ Encounters, for Youth 13-18

1. South Dakota, June 11-16. Early registration until April 1.

[Brochure](#) [Website](#)

2. San Diego, CA, July 16-22. Early registration until March 31.

[Brochure](#) [Website](#)

3. Hartford, CT, July 16-21. Early registration until April 15.

[Brochure](#) [Website](#)

4. Winchester, VA, July 23-27. Early registration until May 1.

[Brochure](#) [Website](#)

Pipe Organ Encounters Advanced, for Grades 9-12

1. Birmingham, AL, June 25-30. Early registration until March 1.

[Brochure](#) [Website](#)

2. Seattle, WA, July 23-28. Early registration until April 1.

[Brochure](#) [Website](#)

Pipe Organ Encounter +, for Adults

San Antonio, TX, June 25-30. Registration until June 1.

[Brochure](#) [Website](#)

Pipe Organ Encounter Technical (Organ Building), for Ages 16-23

Atlanta, GA, July 9-14. Early Registration until April 15.

[Brochure](#) [Website](#)

Resources for Organists

[AGO National Headquarters](#)

[AGO Utah Valley Chapter](#)

[Utah Valley AGO Facebook Page](#)

[AGO Salt Lake City Chapter](#)

[AGO YouTube Channel](#)

[Pipedreams with Michael Barone](#)

[Bigelow & Co.](#)

Local builder of fine mechanical

action organs

[Hymn Voluntaries](#)

by David Chamberlin

[Hymnal Trivia Quiz](#)

by Lella Pomeroy and James

Welch

[LDS Organist](#)

Free music for the LDS organist

[Organ Study](#)

BYU School of Music

[Pedal Points](#)

Musings on organ playing by

Florence Hawkinson

[Pedals & Pipework](#)

Tours of local pipe organs by Nick

Banks

[Resources for LDS Organists](#)

by DeeAnn Stone

[WardOrganist.com](#)

Music for the LDS organist

The English Organ

Ruth Eldredge

It's difficult to consider just one essay to describe British organs, and much more the life of the organist in England, but I'll annotate some thoughts here. Though the history of British organ music is unique, interesting, and deep for what might seem to be a small, seemingly homogeneous country, I'll focus on the modern experience and particularly what one might find in the collegiate cities and musical life of Oxford and Cambridge. I pull from my experience as a visiting undergraduate, and then a full graduate student, at Cambridge, then Oxford, and an additional 1.5 years working in the University and Anglican music systems in Oxford.

For a suburban, electronic-organ-raised foreigner like me, the most astounding aspect of organs in England, and particularly in Oxford and Cambridge, is their near-ubiquity. In either city, both of which are roughly the size of Provo, one can find at least 50 fully-installed pipe organs of a diversity of eras, styles, sizes, and,

unfortunately, inherent quality. This high organ-population density has something to do with the college system, upon with both universities are built. In basic terms, each university is composed of 35 or so colleges, and each college houses its own library, dining hall, student accommodations, and, most importantly for our purposes, chapel. Most chapels have organs, and an organ scholar or two to play them for at least weekly services. Add to these organs an array of independent parish churches, university-level churches, and even the Oxford Town Hall (which boasts an original Father Willis organ), and you have an unusually high density of interesting and unique pipe organs, and people who play them.

A second aspect of Oxford's organ culture is that it is very much alive, both in terms of playing and building. The city boasts a range of historical instruments, especially from the Father Willis era (mid- to late-19th century), as well as a dozen or so instruments that are less than 20 years old, from a variety of European and American builders. Few of these organs are particularly large: only one or two have four manuals, most have two, and 35 stops is a generous estimate for most instruments. However, played strategically, most of these organs can provide a broad range of color, dynamic, and clarity. It's also worth mentioning that few Oxford churches are very large – the Christ Church Cathedral is the smallest cathedral in the country, and many chapels seat 100-200 people, cozily. Most organs currently being built are tracker instruments, another huge plus for the organ community there.



Christ Church Cathedral, Oxford, England.

Photo by DAVID ILIFF. License: CC-BY-SA 3.0

Organs from before the 19th century are difficult to find. This is partially due to the Puritan distaste for organs and church embellishments, when many organs were removed and repurposed or destroyed. (One notable example is a fifteenth-century organ that had been dismantled and rebuilt as a barn, until a musical farmer noticed an orderly row of holes in the barn-door, that looked suspiciously like the upperboard of a windchest!) However, Christ Church Cathedral's organ still uses a case from 1680, with a Rieger organ from about 1978 built inside.

The stereotypical sound of the British organ must be heard live to really be comprehended. Principal pipes tend to be widely-scaled and produce a warm, deep, opaque sound. To my ears, it's an ideal sound to match the human voice, either in solo, ensemble, or congregational singing. A common British principal chorus tends to achieve volume and breadth, but is not bright. It's common to add flutes and strings to a principal chorus to thicken the sound even more, but it's not always necessary. It is, however, common to add a trumpet or other 8' (or 4') reed to a principal chorus *before* adding the mixtures - it gives more focus to the sound with a different color than the mixtures. If the reeds are rounded enough, it's common practice to keep them in the chorus with the mixtures as well. You'll need a chorus-style trumpet to get the effect, of course, but the reeds on most LDS organs can usually fit this purpose.

One last point about British organs is that painted pipes are very common and very attractive. Don't be fooled though—many are actual speaking pipes, not just facade decoration.

British organs of the modern era are inextricably linked with choral music, at almost every turn (even in the Catholic churches). It's a good thing to keep in mind when considering registration and interpretation of British music, as well as finding repertoire. I would suggest that serious organists learn the organ accompaniments to one or two choral works—just for the exercise of learning them and getting a sense for the musical style (and of course the good fun of being prepared to accompany a choir should the time arise). There is, however, a lot of solo repertoire out there as well: keep an eye out for Charles Villiers Stanford, Hubert Parry (I'll be publishing his complete organ works in 2018), and Thomas Arne, in addition to the ones you might already know.