



## APRIL CHAPTER MEETING

On Sunday, **April 19<sup>th</sup>**, we will have the opportunity to pay tribute to Robert P. Manookin, one of the most prolific composers of LDS music of this century, by performing his music. If you would like to perform a prelude, postlude, or chorale piece of his, please contact Mary Paz, 377-4605, as soon as you can, with the name of the piece. We have invited his wife and family and members of the community to join us at the **Sunset Stake Center, 1560 S. 1100 W, at 7:30 p.m.** Directions to the Stake Center are: Go southbound on 500 West in Provo to 920 South, turn right and follow as the road winds under the freeway and stay on the main (middle) road when it forks. Follow to 1100 West and when you turn left you'll see the Stake Center on your left before you get to the corner of 1560 South. Please mark this date on your calendar and invite your family and friends to come.

The following is an article found on *WWW.Latter-day Magazine Online* (1996) in which Robert Manookin expressed some of his personal thoughts about religious music:

### THOUGHTS ON MORMON MUSIC

*Robert P. Manookin*

Many of my colleagues are aware of my feelings concerning professional and church music. Indeed, each in his own way professes and practices these same feelings (or commitments, if you please). I have gone through some rather painful transitions over fifty-odd years of composing in the process of reaching these conclusions. And I am certain that (life, the Church, music concepts, and myself, being what they are all are) the painful transitions will continue. Perhaps we may even *hope* they will continue, for only in struggling do we really achieve.

Briefly stated (and speaking for myself alone), I feel first my own limitations as a composer; but within those limitations my compositional efforts now embrace (despite earlier attempts at music which is harmonically and formally more challenging, from which I have since turned) a traditional musical language. The decision to do this came after much fretting, artistic "torch bearing," trial and error, and, finally, embarrassment (what will my colleagues think?!).

I still have twinges, but the decision is based upon: (1) violent negative reaction of non-musical friends to my earlier more "twentieth-century" religious pieces; (2) the realization that if I did not intend to become a biochemist, a lawyer, a mathematician, an industrial designer, a medical doctor, etc., but do demand the right to partake of their best professional expertise in my life (in terms of my own understanding, or lack of it), then I had no right to demand of everyone in the church that he become expert in music, or even in listening to the music that I decided was for his good. (I remember going to my doctor for an examination because I had been ill for some time. His diagnosis came to me in sophisticated medical jargon, none of which I understood. My response was, "Doctor, a dominant seventh chord in the root position normally resolves to the tonic, unless it resolves deceptively to the submediant, or less often to flatted submediant." He looked at me quizzically and exclaimed, "What in the world are you talking about?" I answered, "Doctor, what in the world are *you* talking about?" He smiled, reworded his diagnosis in layman's terms I could understand, and prescribed treatment, and then I left satisfied.) (3) the realization that in this mortal struggle, and with the gospel concept of eternal goals and achievement, music must be a servant, not a master. The worth of souls, all of them, musical and unmusical alike, is infinitely more important than the pursuit of art at all costs; and (4) the general positive response to the worship music I have chosen to write since reaching these conclusions.

In addition, we as trained musicians have all had some criticism to offer concerning some of the compositional efforts of our less-trained brothers and sisters, and I decided that if I didn't intend to use my training to write choir pieces, and vocal solos, etc., specifically aimed at the worship service, then I should not fault others' honest, if less expert, efforts.

Most of us start out with what I call "nineteenth-century ears." That is, the music to which we are exposed as we developed from childhood is for the most part related to the Romantic period. Then we musicians come to school to expand our musical understanding and listening abilities. But many music students, I have found, are even then unwilling "victims" of twentieth-century musical sounds. This being the case, those who have no academic exposure and training retain

## Utah Valley Chapter Newsletter

### Chapter Officers

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#### Treasurer/Registrar

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#### Member at large:

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their nineteenth-century ears. So let it be! Accept it! The very purpose of church or worship music is to edify, to inspire, to aid the worshiper in coming closer to his Maker. We must do it *in his music language*, but graced by the expertise we have gained in handling musical materials.

Professional concert or recital music (symphonies, concertos, sonatas, art songs, etc.) is a totally different matter. Each composer or performer must go the route (consistent with his talents, interests, and mission in life) which is most attractive, available, or (perhaps) lucrative to him. The only limiting factor in all of this, and indeed perhaps the most important factor, is that LDS composers and performers inquire of the Lord in all they do, listen to or feel the prompting direction of His Spirit, and follow it. Remember that all you do must be to His glory, and must have His approbation; and you must be willing that He be present and unoffended with all you do, whether church-oriented or professional. This may be what Elder Neal A. Maxwell calls a "hard doctrine," but one which is essential if our avowed pursuit of exaltation with an eye single to God's glory is at all serious. At least it is so for me.

Some time ago, I viewed a video performance of the opera *Carmen* which was beautiful and artistic in every detail. But in one scene Carmen threw herself so provocatively, brazenly, and seductively at Don Jose that nothing was left to the imagination. I cannot now even hear the music of that opera without harking back to that lurid scene. For this reason, I will not listen to the music of *Carmen*, beautiful and touching (and exciting) as it is. Other "great" works are also on that same list: *The Miraculous Mandarin* by Bartok, and *Carmina Burana* by Orff, to name just two. No matter how wonderful some music seems, it is still true that one man's music can be another man's spiritual poison.

With all that the world has achieved and is achieving musically, there is much from which we may and must take example, impetus, and instruction. But it is well to remember and to keep in the forefront of our thinking that it is our responsibility not to compete with the world, nor to join it, but to use all the good that the world provides, modified by our own input which must bear the stamp of the Holy Ghost's direction, as a foundation for the structure we are helping to build. And that structure is the kingdom of God. President Harold B. Lee once said, "If it's not for eternity, forget it!"

Such then, is my posture regarding music for Latter-day Saints.

## MUSIC FOR A SUNDAY EVENING

**April 19** - BYU Renaissance Ensemble

**May 17**--Ben Crandall, organ

7:00 p.m., Utah State Hospital Chapel, 1300 E. Center, Provo. For more information, contact Claire Rogers 374-5310.

## DREAM COME TRUE

*Editor's note: Thought I'd pass along this heart-warming e-mail I received from Jon Felt, BYU organ student:*

This is to share with you all the happy e-mail my mother sent me today. When I was about four years old, my mom told me after I changed my emphasis instrument to organ, I was watching conference with my family. I looked up at my mom and with all seriousness a little kid could muster I exclaimed, "Mom, I'm going to play that organ up there some day." I never knew about this until after, for some inexplicable reason, I started group organ lessons and liked playing so much that I couldn't be happy playing my French horn any more. I switched my instrument to organ just before leaving my freshman year at BYU to serve a mission.

Last week, I sent my parents a copy of the videotape I recorded when we visited the Tabernacle Organ on Temple Square a few weeks ago (for the BYU performance class). My mom wrote back:

"We got Jon's package in the mail yesterday. I loved the video. JJ and I watched it. JJ wanted to know when Jon was coming home. When the video showed that they were in the tabernacle, I cried. When I heard Jon play, I cried for half an hour.

"When dad came home, it was keyed up to the beginning of Jon's playing in the tabernacle. As the video started Dad listened, then his head came up a little, then a little more, then a little more, then he says 'that looks like the organ in the tabernacle.' Then he sat up very excited, 'that really looks like the organ in the tabernacle!' Then he saw the pipes of the organ and the inside of the tabernacle itself. There were tears in his eyes also as he knew that a statement made by a little child had been fulfilled. THANKS JON."

Seeing my parents happy like that makes me a very happy guy. I'd like to thank Dr. Bush and Dr. Cook especially for somehow giving us students the opportunity of a lifetime, for me an eighteen year-old dream come true. Due to scheduling problems with my major, this might even be my last semester of organ here, though I hope not. We couldn't have started these field trips a better time. Thanks to everybody, too, for your great support and encouragement. --Jon Felt

## NEWS FROM NATIONAL



Barbara Mansfield, Director of Development and Communications will be leaving AGO, effective April 3, 1998. She tells us that she "will always be grateful for all that I have learned from Guild members. I have never encountered such a hard-working group of people in my life! Thank you for your ideas, and all the work that you do. I exit the AGO with great fondness for the staff, volunteers, and members. Please, if you have news that you feel impacts the AGO on both the local and national levels, LET HEADQUARTERS HEAR FROM YOU. Contact our new Executive Director, James E. Thomashower, 475 Riverside Dr., Suite 1260, New York, NY 10115-1260; [jet@agohq.org](mailto:jet@agohq.org)."

*The following was also sent by National Headquarters:*

### Abbrev.

New AGO members and folks who love organ music but are not in the "business" as professional musicians or teachers may sometimes feel overwhelmed by the plethora of acronyms that Guild members often use. Below are two lists of commonly used abbreviations. Do you know what they stand for?

### Internal

**AAGO**--Associate of the American Guild of Organists  
**CAGO**--Colleague of the American Guild of Organists  
**CER**--Committee on Educational Resources  
**ChM**--Choir Master of the American Guild of Organists  
**CMH**--Chapter Management Handbook  
**CONO**--Committee on the New Organist  
**COPE**--Committee on Professional Education  
**FAGO**--Fellow of the American Guild of Organists  
**NAB**--National Advisory Board  
**NCOI**--National Competition in Organ Improvisation  
**NYACOP**--National Young Artists Competition in Organ Performance  
**POE**--Pipe Organ Encounters  
**POE+**--Pipe Organ Encounters for adults  
**RCYO**--Regional Competitions for Young Organists  
**RC**--Regional Councillor  
**RNC**--Regional Nominating Committee  
**SPC**--Service Playing Certificate  
**TAO**--The American Organist  
**WLOR**--World's Largest Organ Recital  
**WoLTHaM**--World's Largest Town Hall Meeting

### External

**AAM**--Association of Anglican Musicians  
**ACDA**--American Choral Directors Association  
**AGEHR**--American Guild of English Handbell Ringers  
**AIO**--American Institute of Organ Builders  
**ALCM**--Association of Lutheran Church Musicians  
**APOBA**--Associated Pipe Organ Builders of America  
**ATOS**--American Theatre Organ Society  
**CRCO**--Collège Royal Canadien des Organistes  
**DMA**--Doctor of Musical Arts  
**ISO**--International Society of Organbuilders  
**LRSM**--Licentiate of the Royal School of Music  
**MCM**--Master of Church Music  
**Med**--Master of Education  
**MENC**--Music Educators National Conference  
**MM**--Master of Music  
**Mmus**--Master of Music  
**MTNA**--Music Teachers National Association  
**NATS**--National Association of Teachers of Singing  
**NPM**--National Association of Pastoral Musicians  
**OHS**--Organ Historical Society  
**RCCO**--Royal Canadian College of Organists  
**SMD**--Doctor of Sacred Music

## RECITALS

**April 7 (Tuesday)** Robert-Jan August, all-Bach recital at the Provo Central Stake Center, 450 N. 1200 W., Provo, at 7:30 p.m. (This recital was rescheduled.)



**April 10 (Good Friday)**  
**An Evening of Organ Music:**  
 Chantelle Komm and  
 Dorothea Luschin  
 Provo Central Stake Center  
 7:30 p.m.  
 Works by Bach, Buxtehude,  
 Couperin, Peeters

MINNESOTA PUBLIC RADIO PRESENTS

*Pipedreams*

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

**April 5--The Dallas Competition (Part 2)**--Finalists Yuichiro Shiina, Holger Gehring and S. Wayne Foster perform at the Meyerson Symphony Center.

**April 12--TBA**

**April 19--The 'I's' Have It!**--In Iowa and Indiana, Karen Larson and Carla Edwards play on modest sized yet imaginatively-conceived organs by American builders Lynn Dobson and Daniel Jaekel.

**April 26--Cherchez les Femmes--**Find them here: some women of exceptional musicianship lead us through a treasury of organ repertoire.

## NOMINATIONS FOR OFFICERS

For voting members is enclosed is a ballot concerning nominations for officers for the next two years. Please fill it out and return it by April 25<sup>th</sup>.

Nominations are:

*Dean*, LuJean Moss  
*Sub-dean*, LeeAnn Brockbank  
*Secretary/Newsletter Ed.*, DeeAnn Stone  
*Treasurer/Registrar*, Lee Clark

Members at large:

Dr. Douglas E. Bush  
 Mary Paz

Thanks to Lella Pomeroy and Lee Clark who served on the nominating committee.

Also, elections will be held for AGO National Officers this year. Voting members will receive a ballot in the mail soon for the following nominees:

*President:*

Philip Hahn, AAGO, DMA, San Francisco, Cal.  
 David Vogels, CAGO, MM, Littleton, Colorado

*Vice-President:*

Linda B. Duckett, Dmus, Mankato, Minnesota  
 John Chappell Stowe, AAGO, ChM, DMA,  
 Madison, Wisconsin

*Secretary/Treasurer:*

Michael Beattie, MM, Omaha, Nebraska  
 Shirley S. King, DMA, Newton, Kansas

*Councillor for Education:*

Margaret R. Evans, DMA, Ashland, Oregon  
 Sue Mitchell-Wallace, FAGO, Mmus, Roswell,  
 Georgia

*Councillor for Development and Communications:*

John Obetz, SMD, Leawood, Kansas  
 Charles Smith, MM, Austin, Texas

*Councillor for Organizational Concerns:*

Sarah Martin, MM, Decatur, Georgia  
 Sandra Soderlund, DMA, Kensington, California

*Councillor for Professional Concerns:*

Eileen Guenther, DMA, Washington, DC  
 Morgan Simmons, SMD, Evanston, Illinois

*Region IX Councillor:*

Faye De Long, CAGO, MA, Kingsburg, Calif.  
 Wilbur F. Martin, MA, DmusEd, DRE, Palo Alto,  
 California

For more information see the April 1998 issue of *The American Organist*.

## UPCOMING CHAPTER MEETING

Saturday, May 16<sup>th</sup>, is the date that we will 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 a.m. If you would be able to provide transportation or if you need a ride, please let one of the chapter officers know, so that we can get a carpool organized. Be sure to bring a lunch.



UTAH VALLEY CHAPTER  
 Larry Tomkinson, Dean  
 244 North 900 West  
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# The Ten Commandments of Organ Practice

1. Thou shalt practice every day, even if only for a short period.
2. Thou shalt NEVER practice faster than thou canst play perfectly, for it is written: Perfect Practice Makes Perfect.
3. Thou shalt NOT put off working on the hard parts; David did not invite Goliath to come back after tea.
4. Thou shalt work out a usable fingering, inscribe it on thy papyrus and NEVER vary from same, for Fumble Fingers Find Fate Fickle.
5. Thou shalt never apologize for thy playing, nor say "Oops!" when thou makest a mistake, for thou wilt only draw attention to things which otherwise would never be noticed by the thick people.
6. Thou shalt practice each composition in short segments that thy fingers may not break off more than thy mind can chew.  
  
7. Thou shalt listen ... and not only to organists, for it is written: What this untidy world needs is fewer organists and more musicians who can play the organ.
8. Thou shalt NOT play pedals without shoes ... for thy Odor-Eaters may be spent, and besides, it leads to sloppy playing.
9. Thou shalt begin and end each practice session with something thou canst play readily, that thou mayest not be discouraged.
10. Thou shalt always remember that thy practice is a labor of love and that by persistence (oft proved by thyself in other undertakings) thou canst bring to pass many wonders.

TOSA news of New South Wales, Australia

*Thanks to Don Cook.*

## Information from the Salt Lake Chapter March Workshop

Thanks to Carol Dean for supplying us with the following information from the Salt Lake Chapter Workshop on March 7. These are the proposed specifications for the new University of Utah Gardner Concert Hall organ to be built by the Lively-Fulcher Pipe Organ Builders:

### GRAND ORGUE (Manual I)

|                     |     |     |
|---------------------|-----|-----|
| 1. Montre           | 16' | 61  |
| 2. Montre           | 8'  | 61  |
| 3. Flûte à cheminée | 8'  | 61  |
| 4. Flûte harmonique | 8'  | 49  |
| 5. Salicional       | 8'  | 61  |
| 6. Prestant         | 4'  | 61  |
| 7. Flûte ouverte    | 4'  | 61  |
| 8. Doublette        | 2'  | 61  |
| 9. Fourniture       | V   | 305 |
| 10. Cymbal          | IV  | 244 |
| 11. Cornet (tg)     | V   | 210 |
| 12. Trompette       | 8'  | 61  |
| 13. Clairon         | 4'  | 61  |

### RECIT EXPRESSIF (Manual III)

|                          |     |     |
|--------------------------|-----|-----|
| 14. Bourdon              | 16' | 61  |
| 15. Diapason             | 8'  | 61  |
| 16. Viole de gambe       | 8'  | 61  |
| 17. Voix céleste         | 8'  | 61  |
| 18. Flûte Traversière    | 8'  | 49  |
| 19. Cor de nuit          | 8'  | 61  |
| 20. Prestant             | 4'  | 61  |
| 21. Flûte octavante      | 4'  | 61  |
| 22. Octavin              | 2'  | 61  |
| 23. Plein Jeu            | IV  | 244 |
| 24. Basson               | 16' | 61  |
| 25. Trompette harmonique | 8'  | 61  |
| 27. Voix humaine         | 8'  | 61  |
| 28. Chairon harmonique   | 4'  | 61  |

### POSITIF EXPRESSIF (Manual II)

|                      |        |     |
|----------------------|--------|-----|
| 29. Montre           | 8'     | 61  |
| 30. Bourdon          | 8'     | 61  |
| 31. Prestant         | 4'     | 61  |
| 32. Flûte            | 4'     | 61  |
| 33. Nazard           | 2 2/3' | 61  |
| 34. Doublette        | 2'     | 61  |
| 35. Quarte de nazard | 2'     | 61  |
| 36. Tierce           | 1 3/5' | 61  |
| 37. Larigot          | 1 1/3' | 61  |
| 38. Fourniture       | IV     | 244 |
| 39. Trompette        | 8'     | 61  |
| 40. Cromorne         | 8'     | 61  |

### BOMBARDE (Floating)

|                    |     |    |
|--------------------|-----|----|
| 41. Tuba magna     | 16' | 12 |
| 42. Tuba mirabilis | 8'  | 61 |
| 43. Cor hamonique  | 4'  | 12 |

### PEDALE

|                            |     |                 |
|----------------------------|-----|-----------------|
| 44. Soubasse               | 32' | 12              |
| 45. Flûte (electronic)     | 32' | 12              |
| 46. Montre                 | 16' | Gt              |
| 47. Flûte (open-wood)      | 16' | 32              |
| 48. Soubasse               | 16' | 32              |
| 49. Montre                 | 8'  | 32              |
| 50. Flûte                  | 8'  | 12              |
| 51. Bourdon                | 8'  | 12              |
| 52. Prestant               | 4'  | 12              |
| 53. Flûte ouverte          | 4'  | 12              |
| 54. Contre bombarde        | 32' | 32              |
| 55. Bombarde               | 16' | 12              |
| 56. Trompette              | 8'  | 32              |
| 57. Clairon                | 4'  | 12              |
| Mechanical key action      |     | <b>57 stops</b> |
| Electric stop action       |     | <b>63 ranks</b> |
| Optional assisted coupling |     |                 |

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Also, the following is a list of recent organ service music recommended by Kenneth Udy at the workshop:

- ❖ Albrecht, Timothy, *Grace Notes V* (Augsburg, 1996)
- ❖ Albrecht, Timothy, *Grace Notes VI* (Augsburg, 1997)
- ❖ Callahan, Charles, *Partita on KINGSFOLD* (Concordia, 1997)
- ❖ Ferguson, John, *Three Psalm Preludes* (Augsburg, 1997)
- ❖ Leavitt, John, *A Little Easter Suite* (Concordia, 1997)
- ❖ Near, Gerald, *Choraleworks, Set 3* (Aureole, 1997)
- ❖ Schulz-Widmar, Russell, *Organ Works of Russell Schulz-Widmar* (Belwin-Mills, 1997)
- ❖ Traser, Donald R., ed., *A Richmond Organ Anthology: A Selection of Organ Music by Richmond, Virginia Composer, Past and Present* (Traser, 1995)
- ❖ Wood, Dale, *Christmas Pipings* (Sacred Music Press, 1997)
- ❖ Woodman, James, *Fairest Lord Jesus: Five Variations* (Thorp, 1996)
- ❖ Wolford, Darwin, *Toccata on the Doxology* (Gray, 1996)