

American Guild of Organists Newsletter

Utah Valley Chapter
2006-2007

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Dean's Message

October is here already. The leaves on the mountainside outside my bedroom window have gone all gold and red. The breeze blowing through my window is actually cold. Summer has gone out with a whimper, Fall has come in with a bang. The days are getting shorter, the nights longer. Life is calming down a little for some, becoming busier for others. The holidays are coming. The promise of family get-togethers, parties, dinners, and other feasts looms before us, filled with anticipation and expectation.

Have you ever noticed how much of the activities of our lives are accompanied by music? I'm getting ready to play for a wedding of the daughter of a member of my Ward. The family are LDS, the daughter, however, and her fiancé are not. However, they have been given rare permission to use the Provo Tabernacle for their wedding. I've been busy with the bride and her family planning suitable music for prelude, the entrance of the bridal party, as well as an appropriate bridal processional and recessional. So much to choose from. It's been years since I played for the last one. I sat down with a dear friend and discussed possibilities, made lists, and after she left, I sat in front of file after file of music, reading, humming, listening to CD's, and then playing some of my favorites. It's a rare privilege to play some of this music in front of such a large audience. I'm excited, and scared. I hate to perform, actually. But, I do so love the music!

Every major event in my life has some sort of music attached to it in my memory. My earliest memories of my Grandmother singing old Southern Baptist hymns and Negro Spirituals as we sat beneath the giant apricot tree in our back yard, leisurely feeding our duck, "Ducky-Doodle". Singing "Onward, Christian Soldiers" in Vacation Bible School, and then "I Am a Child of God" in Primary. My father, who absolutely was the hardest core Atheist you had ever seen, singing his version of "Count Your Many Blessings". My Baptism, the Sunday I received my Patriarchal Blessing, even down to the very song on the radio that was playing when I was in the awful car accident three years ago that left me with a severe nerve disorder, all have music attached. My daughter notices that when my husband comes home after being away from home for his job, that I am most likely to sing in the shower. Music fills my life, and the memories it brings of events past are strong.

As we enter the Fall season, our little group is planning several activities that may add to your memories of happy events filled with music. This month, we have our Pachelbel recital to look forward to. November we will play music for Thanksgiving and prepare to play for Christmas. The New Year follows close behind with anticipation of preparing for new goals and activities.

I hope each and every one of you will come and join us, this month to celebrate Pachelbel, next month to celebrate Thanksgiving and the blessings we have in this life, in spite of its trials and tribulations, and then December, to celebrate the birth of our Lord and Savior, Jesus Christ.

Nancy Christensen

Eccles Organ Festival

Oct 8 -- Samuel Kummer (organist at the Frauenkirche in Dresden, Germany)

Samuel Kummer's program is as follows

J. S. Bach: from the Clavier-Übung III
Prelude in E-flat Major, BWV 552
Allein Gott in der Höh, sei Ehr, BWV 675
Allein Gott in der Höh, sei Ehr, BWV 676
Allein Gott in der Höh, sei Ehr, BWN 677

Robert Schumann:

Six Fugues on B.A.C.H., op. 60

W. A. Mozart:

Fantasia in F Minor, K. 608

Improvisation on a submitted theme

M. Duruflé:

Suite, op. 5

Oct 22 --Joan Lippincott (organist & recording artist, Westminster Choir College, Princeton,N.J.)

Joan Lippincott's program is as follows;

Ned Rorem:

Fanfare and Fugue

J. S. Bach:

Passacaglia in C Minor, BWV 582

W. A. Mozart:

Fantasia in F Minor, K. 608

Aaron Copland:

Fanfare for the Common Man

Jehan Alain:

Trois Danses

Franz Liszt:

Prelude and Fugue on B. A. C. H.

BYU Idaho Events

BYU Idaho Organ Festival

Tuesday Oct. 17 at 7:30 This festival will feature music for organ solo, organ duets, organ and instruments and organ with collegiate singers. It is free to the public.

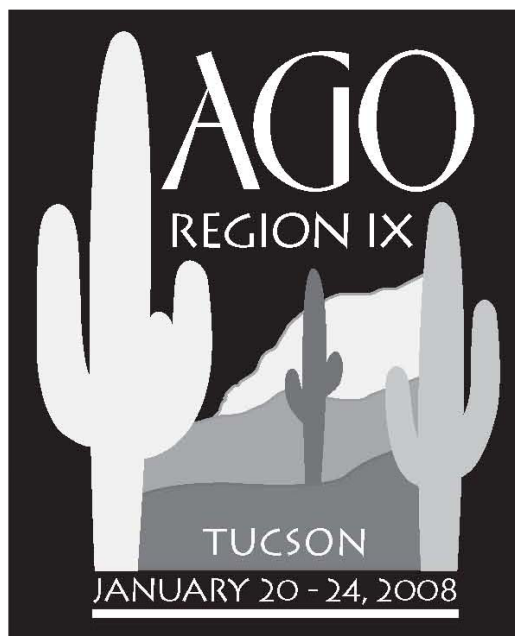
On February 3 at 7:30 P.M. at the Barrus Concert Hall, there will be a concert given by Cherry Rhodes who teaches at Thornton School of Music at the University of Southern California.

PIPES IN THE DESERT,

the 2008 AGO Region IX Mid-Winter Conclave, is pleased to announce a competition for new organ music:

A COMPOSITION FOR ORGAN

of 3-5 min. duration, on a desert theme from Scripture, and suitable for performance in a church or concert setting.



This competition is open to residents of, or students in, AGO Region IX (no age restriction) who have not yet had commercially published works.

The 1st place award consists of \$1000, performance of the piece as part of the conclave, informal publication of the piece prior to the conclave, and free conclave registration. The 2nd place award consists of \$500 and informal publication of the piece prior to the conclave.

Submissions must include a CD or cassette tape, a score (Finale or Sibelius format preferred) of the work, and a resume. Send all submissions to

AGO Tucson 2008

P.O. Box 42495

Tucson, AZ 85733-2495

Deadline: March 31, 2007

Future Events

The activities for the rest of the year are as follows:

October 3rd at 7Pm will be a Pachelbel evening on the Wicks organ at the Utah State Hospital Chapel, East Center, Provo. Feel free to bring refreshments (not a requirement) and visit after the program.

November 9th we have Jim Drake, retired organ professor from Utah State, coming to teach us about the Alexander Method (to help avoid performance injury).

December (date to be announced later) a Christmas party at Nancy Christiansen's house.

January we will try to have a panel on organ pedagogy. We will be discussing new methods available, effective practice techniques, and graded repertoire for every level. "A New Start for a New Year"

February David Chamberlain and another guest will be telling us of their experiences playing the organ in other countries.

March is of course the Bach festival.

April will be our Super Saturday.

May will be our closing social.

The Salt Lake AGO's super Saturday will be on **January 6, 2007**. Fred Swann, the President of AGO is planning to attend and Craig Jessop will be the keynote speaker.

Informal Recital

Our October informal will be held **Friday, the 20th**, at the home of Mark Clark, 1008 North 470 West, Orem, Utah. The Clark family has a 2 manual Rodgers (835) draw knob-style organ which is larger than most local church organs. Any piece you are working on will be welcome, be it something new you just discovered, a prelude or postlude for church, something you are reviewing. Bach is always welcome. Fifteen minutes a day adds up, so if that music bag has been in the closet for a while, why not pull it out. Let's support each other as we develop our musical gifts.

Quote of the Month

"It roars louder than the lion of the desert, and it can draw out a thread of sound as fine as the locust spins at hot noon on his still tree-top. It imitates all instruments; it cheats the listener with the sound of singing choirs; it strives for a little purer note than can be strained from human throats, and emulates the host of heaven with its unearthly 'voice of angels.' Within its breast all the passions of humanity seem to reign in turn. It moans with the dull ache of grief, and cries with the sudden thrill of pain; it sighs, it shouts, it exults, it wails, it pleads, it trembles, it shudders, it threatens, it storms, it rages, it is soothed, it slumbers."

Oliver Wendell Holmes

Robert Cundick

The Salt Lake AGO Chapter will be honoring former Tabernacle Organist Robert Cundick with a special event on Friday, **October 27** at 7:30 p.m. in the JosephSmith Memorial Building Chapel. Dr. Cundick will be celebrating his 80th birthday on November 26th. The program will include members of the Tabernacle organ staff playing some of his music as well as tributes by a number of friends and colleagues. And, of course, the event will conclude with refreshments including a birthday cake.

A book is also being prepared to be presented to Dr. Cundick during the event. All are welcome to share any memories of Dr. Cundick or notes of thanks via written contribution. The format will be 8 1/2 x 11; you are welcome to type or write in long hand. Labeled photos are also welcome.

Contributions should be mailed by no later than **October 15** to:

Ingrid Hersman, SLC AGO Dean
5092 Campbell Dr.
Salt Lake City, Ut. 84118

Questions regarding the book may be addressed to Ingrid at hersman@sisna.com

AGO Membership

National headquarters is encouraging us to reach out and bring in more members. They will have to raise the cost of dues if we are unable to increase our membership. Let's reach out to other organists in our community. If I had not heard about a hymn sing and attended it, I would not have had a clue what the AGO was or does. This organization has brought a lot of beauty and joy into my life. I'm sure there are many others out there that would find their lives enriched by the AGO organization. Let's actively look and invite them to join our wonderful organization.

"Did You Know?"

1. The world's oldest playable organ is at Sion, Switzerland (ca. 1435) It is small with a Gothic case and 3 ranks of pipes with high lead content that remain from the original instrument. There are two manuals with eight ranks currently, one with a very beautiful 4' flute, according to Dr. Doug Bush who has played it. The pipes are bumpy that might indicate that the metal was poured on sand.

2. That a chorister is a singer in a choir, not a person who leads music, according to Dr. Herbert Klopfer at a class at a BYU workshop. In the Church Handbook of Instructions, page 292, notice that the subtitle Music Director uses the term "music director" three times in the short paragraph describing the duties in that calling. A further source for this definition is in the Choir & Organ magazine, issue for July/August 2006. On page 31, Timothy Byram-Wigfield, director of the choir (as well as an organ scholar) at St. George's Chapel, Windsor Castle in Great Britain says, as he prepares music for the queen, " The choir has a complement of up to 23 boy choristers, who climb the steps up to the castle from St. George's School each morning for early practice. On page 32 he continues, "As well as recruiting the most talented choristers and lay clerks to keep on pushing up standards, much of the strategy is about raising the profile of the choir and the organ."

3. Aluminum has been considered to make metal pipes during the 20th Century because of rising cost of tin and it polishes well for façade pipes. However, ALL the features of an pipe (ears, hooks, and miters) need to be aluminum because welding does not look as good as with lead/tin pipes. For the best appearance, special welding equipment is needed for aluminum. Another problem that aluminum presents with construction is that it needs to be pure aluminum and therefore cannot be altered once it is made. "The builder using aluminum pipes must work out every detail carefully in advance." ("The Organ" Encyclopedia Edited by Douglas E. Bush and Richard Kassel, pages 27 & 213)

4. All of J.S. Bach's fugues are different. None have the same cadence. All have been thoroughly studied and diagramed by Dr. Doug Bush.

5. On May 7, 1747, J.S. Bach visited Frederick the Great in Potsdam. Frederick had Bach play all 15 of his instruments in the palace the evening that Bach arrived. He would have had time to play just parts of pieces. Then Frederick sat at a keyboard to play 21 notes, many in a descending chromatic order. He wanted Bach to write a fugue from this unusual and challenging improvisation. Bach agreed to the king's Royal Theme. "A night of sleep and a change of clothes later, Bach was summoned once more into the service of the king. Frederick asked Bach for a performing tour of the organs of Potsdam. All of the organs of Potsdam. At the time there were at least four major instruments scattered around town, and Bach of course had no choice but to oblige him." The next day, Bach went home and within exactly two months later, he composed what we know as the "Musical Offering" based on Frederick's Royal Theme. The work includes ten canons, a trio sonata and thirteen movements! Bach received no payment or recognition for his monumental task when he presented his work to the king. "But it is comforting to remember that Bach would not have cared whether Frederick liked the "Musical Offering" or not, and to remember as well that Bach's indifference to Frederick's opinion was not stubborn or arrogant but rooted in his character too deeply even to be considered a matter of principle." Bach's masterpiece was obviously a great deal more than a message to Frederick the Great." ("Evening in the Palace of Reason" by James Gaines, pages 222- 239.)

Submitted by Meg Griffith

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