

AMERICAN GUILD OF ORGANISTS

Les Bois Chapter Newsletter

March, 2013

www.agoboise.org

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



Dean's Message—Page 4

KIWANIS BENEFIT at the EGYPTIAN THEATER Wednesday, March 6, 6:30 P.M.

Two silent films are being presented by the Capital City Kiwanis Club for its Eliminate Project - "Something New" (1912) and "A Bear, a Boy and a Dog" (1920)
Organ accompaniment by Sean Rogers.
General Admission: \$12.00
Seniors (60 or better) & Students: \$10.00
Youth: \$5.00 (under 13)



This is the original Robert Morton Theatre Organ in the Egyptian Theatre. It was installed in 1927 at a total cost of \$27,000. It has a two manual console with a "second" touch, full pedalboard, eight ranks of pipes including three 16' sets, full "trap" counter, including a very rare set of tuned sleigh bells. The organ operates on 10 inch and 15 inch pressure, and its original installation has not been altered.

For a complete photos & history of both the Robert Morton organ and the Egyptian Theatre:
<http://www.pstos.org/instruments/id/boise/egyptian.htm>

May 3 Organ Recital!

New en Chamade trumpet

First United Methodist Church, Boise
"Cathedral of the Rockies"
Friday, May 3, 2013, 7:30 P.M.

On Friday, May 3, 2013, a unique and exciting event is happening at the Cathedral of the Rockies. That night, in concert, you will hear the debut of the Cathedral pipe organ's new herald trumpets. The funds for the new stop were donated by Lavaughn Wells in honor of her late husband, Dr. David Wells, brass specialist and founder of the BSU Blue Thunder Marching Band.

The new stop is being installed and tonally voiced by Bond Organ Builders (Portland, OR), and will be called "Wells Thunder."

The concert will feature three organists: Tom Robin Harris, Margaret Dean, and Cathedral Organist David Young, and will include a performance of Aaron Copland's "Fanfare for the Common Man" for organ and percussion, and an organ toccata on "All You Need is Love" (yes, the Beatles song), by British composer Paul Ayre: www.youtube.com/watch?v=Xn_22eAr3Eg&feature=player

The concert is free and open to the public.

Region VIII Convention Update

March 30th is fast approaching.
Don't miss out on the reduced fee
for Early Pre-registration.

"We're pleased to offer the Hampton Inn as our preferred motel for those traveling by car. We have a block of rooms available at \$89.00. Use our web-site www.agosalem.org or call them at 503-362-1300. Be sure to mention Salem AGO Convention when calling. We're looking forward to a wonderful time together!"

Where was this console originally?



Solution to last month's puzzle

Taicepr - practice
 Reoetirpre - repertoire
 Mlhnya - hymnal
 Rslnzemetbi - zimbelstern
 Obduron - bourdon
 Iteoratsirgn - registration
 Attiusonm - mutations
 Acipislrpn - principals
 Nousfatoind - foundations
 Vvceia - vivace

Answer to the Eastern European Mystery Console

Palace of Arts—Budapest



Sex, Drugs, Rock 'n Roll and the Organ?

What's have we been missing?

A book about sex, drugs & rock 'n roll would seem to be an unusual place to find something about the King of Instruments yet there is, in Does the Noise in My Head Bother You?, by Steven Tyler, the front man for Aerosmith. The only reason I read his book is that I was acquainted with Steven's father, Vic Tallarico, in the early 2000's when we lived in New Hampshire. We got along well because of our similar music backgrounds and developed a friendly relationship which included playing piano duets and several summers of golf.

In what seems to be a cogent moment on page 276, Steven say this about the King of Instruments: "I think my way of writing songs comes from when I first heard hymns and organ music in church when God was still there under the pulpit in a box covered with red velvet. I grew up a Presbyterian, I've walked with God all my life, you know, I've always said my prayers. The music was so profound and stimulating, a cosmic harmony pouring into the soul of the congregation. That is why the organ is so powerful. People hear God in a song because music infuses your mind with melody ... it floods your brain So, in church, hearing those giant organs sweetly playing swelling chords and melodic soaring hymns I just fell into that angelic sound. And at home, from age one or two I was lullabied to sleep with the notes of Debussy and Schubert."

This is a nice paean about the organ, but this brief moment of religious fervor is alien to the other 375 pages. The book deals with debauchery, decadence, deceit, marital infidelity, narcissism, interminable cursing and drug use ad nauseam. Beyond all that, though, the whole story is a striking example of how the single mindedness of purpose can get an individual into the upper echelons of a pursuit, no matter what the pursuit entails.

Needless to say, his father did not condone Steven's lifestyle. Michael Civiello

Fact or Fiction?

When the family returned from Sunday morning service, father criticized the sermon, daughter thought the choir's singing was atrocious, and mother found fault with the organist's playing.

The small boy of the family piped up, "But it was a good show for a quarter, don't you think, Dad?"

Meet Our Executive Committee



Myra Miles

Member at Large

The Executive Committee will meet this Saturday at 9:30 A.M. in the old Rectory just west of St. John's Cathedral. Anyone interested is invited to attend.

Social Media

Can it be used to further the mission of the AGO and the Les Bois Chapter?

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What do you think?

In your digital experience with Twitter and Facebook is there anything that would lend itself to use by the Les Bois Chapter?

Les Bois Easter Hymn Workshop—February 23, 2013
**“Everything you wanted to know about hymns
except the hymn itself”**



Presented by Michael Civiello with Ann Reed

LDS Chapel on West Northview, Boise

“As the host of this event, it was my pleasure to introduce Michael, then sit back and watch the hymn playing magic. There were 27 in attendance and Michael engaged us all in a rich learning experience. He explained and demonstrated effective introductions, interludes, codas and reharmonizations, describing his thought process for finding or creating them, when to use them and what they would accomplish. At the close of the workshop there were comments like, ““This was exactly what I needed!”” and “loved spending the morning with other organists!”” An effective teacher inspires his students to further learning and discovery: one organist reported that she would use some of his ideas in her worship service the next day, and another mentioned that she would be purchasing organ shoes in the near future. Thank you, Michael, for sharing your wisdom and experience. Here’s to all our organ progress!” Ann Reed



From the Dean—Dr. Rafael Morvant

Frederick the Great, heralded by Voltaire as the poster-boy of the Enlightenment, epitomized all that was new in the 18th century European world. He had an essentially Calvinist upbringing (without, however, the concept of Predestination), but secretly procured a library of thousands of philosophical tomes. He was an accomplished musician—composing and playing the flute—who favored the new, light Gallant Style.

Frederick, through military acumen and political manipulation, managed to transform Prussia from a European backwater to an economically strong and politically reformed state. However, he also had a mean streak! So when he extended an invitation to the elder Bach (the father of his court musician, Carl Phillip), it was not so much out of admiration—for Johann Sebastian was the very antithesis of the King—but with the intent to humiliate him. Frederick had told Philipp Emmanuel several times that he was curious to meet the old man, whom he clearly regarded as a superannuated provincial, and it was eventually arranged.

As soon as Bach arrived in an all-night coach, Frederick summoned him to court and presented him with his challenge: a theme which was so long and so full of chromatic intervals that it was considered next to impossible to work into counterpoint.



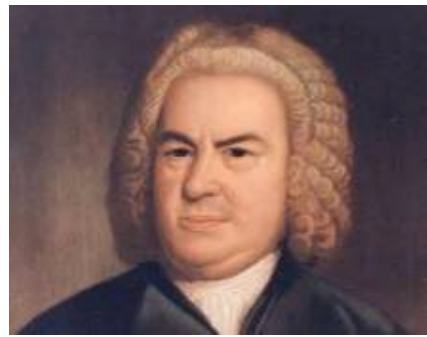
The rest is, of course, music history. Bach sat at one of Frederick's *fortepianos* and improvised a three-voiced fugue on the spot. Frederick, probably a bit irritated at this success, challenged Bach to improvise a six-voice fugue on the same theme. The public present thought that this was simply a malicious caprice by the King, intent upon humiliating Sebastian. Bach answered that he would need to work the score and send it to the King afterwards.

In the “Musical Offering” the King received great music—and much more! The 6-voice “Ricercar” (Bach’s use of the antiquated term for fugue demonstrates his cleverness: it was an acronym for *Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta* [“the theme given by the king, with additions, resolved in the canonic style”]) is one of history’s most significant—and first—piano compositions. Bach, having his revenge for Frederick’s attempted slight, included Ten Canons; since “canon” means “rule”, perhaps Bach, who often preached through his music, was reminding the modern king not to forget about the Ten Commandments. The Trio-Sonata contains a flute part which would probably have been beyond the skill of Frederick. There is even more.

The most significant dynamic, however, is that this event is part of the continuous, evolving story of history: the battle between the old and the new. Bach, the unquestioned master of the fugal style, had become marginalized by new lighter Gallant Style and emotional Sentimental (*Empfindsam*) Style—which his son Carl Phillippe’s keyboard works would epitomize. We find ourselves in a similar state today in church music. Accomplished, master musicians are often marginalized with the use of Post-Modern music styles which require very little music skill (nor, for that matter, liturgical insight) and involve shallow emotionalism and naïve Theology (due, in part, to its Evangelical roots). However, the new Gallant and Sentimental Styles led to Mozart, Haydn and Beethoven. Only time will show the evolution of Post-Modern influence.



Frederick the Great



J. S. Bach