



# AMERICAN GUILD OF ORGANISTS

## Les Bois Chapter Newsletter

July, 2013

[www.agoise.org](http://www.agoise.org)

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



### From Our Dean Dr. Raphael Morvant

Engelberg Abbey is a Benedictine Abbey founded in Switzerland in 1120. One can peruse online the manuscripts contained in its 12th Century library, and one finds, as expected, copies of the Latin Vulgate Bible, Augustine, and such. But there is also a copy of the Sequence *Audi chorum organicum*. This work celebrates the organ as well as the choir which sings with the organ. It begins: *Audi chorum organicum instrumentum musicum modernorum artificum*—"Listen to the chorus of the pipes, the musical instrument of modern artists." A later stanza addresses the "Warrior-Organist": "Musician! You must behave like a warrior. Let your craft hear and practice your art show the skill of your body and the dignity of your mind." The choir is sung about as "The heavy choir below." and the end of the poem praises Guido of Arezzo: "To the master of this art may God, to Guido, grant eternal life. So be it, Amen."

It is not surprising that Zoltán Kodály, when searching material for his commissioned 1966 AGO Convention piece, would be attracted to this. It focused on the organ and includes a choral reference. Plus it ended praising Guido—a sentiment which the music educator Kodály could surely identify. So, when the composer saw the sequence (presumably in Peter Wagner's 1929 article), he had found a complete transcription of the "Orgellied" as well as a fitting transcript. The result is *Laudes Organi* for organ and chorus.

Engelberg is also the namesake for the hymn tune by Charles Stanford written for the 1904 edition of *Hymns Ancient and Modern* to be sung to How's text "For All the Saints" (later bumped by Vaughan Williams' SINE NOMINE), but eventually associated with (New English Renaissance composer) Fred Pratt Green's "When in Our Music God is Glorified."

Of particular interest to Region VIII AGO members is Engelberg Abbey's daughter abbey, founded in 1882 at Mount Angel (*Engelberg*="Mount of Angels"), Oregon.

### What's Happening

**July 22—12:15-12:45 p.m.**

Dr. Ray Morvant Recital  
St. John's Cathedral, Boise

### August

Member Recital at St. John's Cathedral, Boise

**September 14—10:00 a.m.**

Opening Social with a special A/V presentation by Sheryl Hillman about her Pipedreams trip to Spain

**October 11—6:00 p.m.**

Progressive Dinner

**November 1— 7:30 p.m.**

Ex-Dean Sam Porter, Recital at FUMC

**Early December—6:00 p.m.**

Annual Christmas Party

**December 26—3:00-6:00 p.m.**

Downtown Boise Christmas Church Walk

**January 4—9:00 a.m.-Noon**

Pedals, Pizza and Pipes

### What's Happened?

**Michael Boney—Cantor for Music  
at St. Michael's Episcopal Cathedral, Boise**



**played a recital October 26, 2012 in Jackson, Miss.  
Read about it on pp. 22 and 24, May, 2013 TAO**

## Where is the USA is this console?



### Have You Read It or Seen It in *The American Organist*?

- Do you prefer hard-hitting musical criticism?  
Read *An American Concert*, p. 96, April, 2013
- Why aren't all English boy's choirs equally good?  
Read the *UK Report*, p. 76, April, 2013
- Do you recognize the two people in the picture?  
See page 30, May, 2013
- Music and metaphor? Like, what's up with this?  
Read *From the Chaplain*, p. 14, June 2013

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### June WHO SAID IT?

Aldous Huxley

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### CHOIR DIRECTORS

Do you have something noteworthy about your choir that should be in this newsletter, such as a tour or a special presentation? If so, send it to me, and, check out the AGO Mission Statement and the top of the first page. The AGO also has CHOIR MASTER CERTIFICATION. Read the abbreviated requirements on page 3.

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### Hi There!

**Remember Me?  
I'm the Dues Man!  
You know what I think?  
I think you want to pay your  
dues on time so Kirk doesn't get  
indigestion again this year.  
He's not fun in that condition.  
On time is July and August.**



You can renew at [www.agoboise.org](http://www.agoboise.org)

## MARILYN KEISER HONORED BY AMERICAN GUILD OF ORGANISTS AT NEW YORK CITY GALA

NEW YORK CITY — The American Guild of Organists (AGO) presented its tenth annual Recital and Gala Benefit Reception on Friday, April 5, at the Cathedral Church of St. John the Divine in New York City. An estimated audience of 300 colleagues, students, and friends came together to celebrate the lifetime achievements of Marilyn Keiser at her New York recital. Dr. Keiser was given the AGO Endowment Fund Distinguished Artist Award.

The gala was sponsored by the AGO National Council and its Development Committee. The event raised approximately \$40,000 to be invested in the AGO Endowment Fund in Marilyn Keiser's honor.

The recital, which was played by Marilyn Keiser on the Cathedral's Great Organ, was introduced by AGO President Eileen Guenther. Dr. Keiser's program included works by Alec Wyton, Herbert Howells, Josef Rheinberger, Dan Locklair, Mark Jones, Robert Powell, Margaret Vardell Sandresky, Olivier Messiaen, and Louis Vierne. One hundred sixty-five individuals attended the gala reception following.

Established in 1994, the AGO Endowment Fund provides income to expand programs for leadership development among AGO members; educate new organists; and cultivate new audiences for organ and choral music. Tax-deductible contributions to the Endowment Fund are invested in perpetuity to produce continuing income for essential Guild programs and educational projects.

Those unable to attend the gala will receive a copy of the souvenir program book with their contribution of \$25 or more to the Endowment Fund. Contributions in honor of Marilyn Keiser can be made online at [Agohq.org](http://Agohq.org) or by mailing a check to: AGO Endowment Fund, 475 Riverside Drive, Suite 1260, New York, NY 10115. All gifts will be acknowledged in *The American Organist*. For information, please call 212-870-2311, ext. 4308, or e-mail [gala@agohq.org](mailto:gala@agohq.org). (Check out the organ below) <http://www.quimbypipeorgans.com/index.php?>

### Les Bois Chapter Executive Committee

**Dean:** Dr. Raphael Morvant, CAGO [dean@agoboise.org](mailto:dean@agoboise.org)

**Sub-Dean:** Trina Moore, [happyorganfeet@hotmail.com](mailto:happyorganfeet@hotmail.com)

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## E-MAIL TO THE EDITOR

After reading the Dean's Message about military hymnals in our May newsletter, I forwarded it to Craig Williams who is the Organist and Choirmaster at the Cadet Chapel, United States Military Academy, West Point, New York. Craig played the 2008 Dedicatory Recital for the Austin/Rodgers organ renovation at the First Presbyterian Church in Boise. At that time I was the Director of Music/Organist at First Presbyterian and became acquainted with Craig. Here is his e-mail response to the article:  
*Dear Michael,*

*Very interesting commentary from your Dean regarding the hymnal. I knew the story about "How Great Thou Art" – even though the price was reduced to \$8000, they still were not going to go for it.*

*We continue to use this hymnal in our Old Cadet Chapel (in our cemetery) though it has been replaced in all other chapels. The Catholic Chapel uses the missal and also Gather Comprehensive hymnal – they were going to use yet another hymnal with all the recent word changes but have not found the money. The Jewish Chapel does not use a songbook, and the Post Chapel uses the Celebration hymnal (the Tom Fettke hymnal which is very popular though it is not my cup of tea).*

*We had the Armed Forces hymnal in the Cadet Chapel up until about 6 years ago when we finally realized a new edition of the Armed Forces Hymnal was not forthcoming – and the print (1970's hymnals seemed to be very fond of point 7 font) was too small especially given the relatively poor lighting in our chapel. So I went with the Worshipping Church, the Hope Publishing hymnal which was Don Hustad's update of the Living Church – nice selection of hymns and songs from the ultra-familiar straight on through some praise songs and even some arrangements of modern composers and writers like Bryan Wren, Thomas Troeger, Peter Cutts, etc. which you would expect to find in the Hymnal 1982 and some more modern supplements. And the font is much bigger though people still complain (and I still expand copies for my own use Sunday morning).*

*When I had the opportunity to meet the Chief of Chaplains back in 2004, I proposed to him that if he wanted to investigate assembling a committee to work on a new 21st century edition of the Armed Forces Hymnal, I was willing to put my time and treasure where my mouth was. He was not really interested however. It appears that most military chapels are content with the selection of hymnals out there and pick their own – like we have done – using four different hymnals (when one includes the Lutherans) at West Point in different chapels!*

*My offer still stands however. Just waiting on that phone call from the Pentagon... ☺*

Craig at the Cadet Chapel organ: <http://www.youtube.com/watch?v=sZb3RWnMyiA>

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## CHOIR MASTER REQUIREMENTS

### SECTION 1 – PRACTICAL WORK

**Ch1.** Rehearse and direct the choir in the performance of all or any portion of all the following works: Jacob Handl: Ecce quomodo moritur (any SATB a cappella edition in Latin). Charles Villiers Stanford: Hymn (after a Song of Wisdom), O For a Closer Walk (any SATB edition, including Anthems for Choirs 1, #33, ed. Francis Jackson, Oxford). Craig Phillips: Transfiguration (Selah 410-538).

The choir, consisting of at least four singers, will be provided at the examination center. The examiners will determine which portions of the pieces will be rehearsed. The candidate will be expected to rehearse the choir as though preparing for an actual performance.

**Ch2.** Demonstrate keyboard ability by harmonizing a melody, playing harmonic progressions at the piano or organ as directed, and playing a four-part hymn harmonization.

### SECTION 2 – PAPERWORK TESTS

**Ch3.** Ear Tests: (A) Write down from dictation a short passage in two parts, for which the key and time signature will be announced and the tonic chord played. (B) Candidates will be given a copy of a passage in hymn style. This will be played with some deliberate wrong notes and/or rhythms, which the candidates will be asked to identify. Each test will be played four times, allowing 30 seconds between each playing.

**Ch4.** Analysis: Demonstrate knowledge of theory through analysis of a piece of choral music.

**Ch5.** Gregorian Chant: Answer questions on Gregorian chant, including range, names of intervals, names of neumes, and finals and dominants of the ecclesiastical modes. Candidates will be expected to read and transcribe Gregorian notation.

**Ch6.** Hymnody: Answer questions on the history and literature of hymns, both texts and tunes, from earliest examples to the present.

**Ch7.** Liturgy: Answer questions on liturgy and liturgical trends. The candidate is expected to be familiar with the historic liturgies of the Western church, and also with contemporary trends in at least one present-day denomination.

**Ch8.** Choir Training: Questions will deal with the vocal and musical training of both adult and children's choirs.

**Ch9.** Choral Repertoire: Demonstrate knowledge of choral literature for various types of choirs.

**Ch10.** General Musical Knowledge: Answer questions on the history and literature of music.

The full requirements are at: <http://www.agohq.org/docs/pdfProfCertRequirements.pdf>



## SHERYL HILLMAN'S 2013 PIPEDREAMS TOUR TO SPAIN

In the same sentence that my husband informed me that he was retiring April 30, he told me that he had signed us both up to participate in Michael Barone's Pipedreams Tour to Spain.

We departed Philadelphia at 6:25 P.M. ET on Monday evening, May 13, and after seven hours over the Atlantic, we arrived in Barcelona at 8:25 Tuesday morning. There were 44 participants in the tour including Michael Barone and Lise Schmidt.

Later that day, we went by coach to El Papiol to tour German organbuilder, Gerhard Grenzing's workshop. His daughter Natalie and organbuilder Mario D'Amico from the Grenzing Workshop, would accompany us through the entire tour as guides and translators. Grenzing and his team have built and restored over 200 instruments for cathedrals, parish churches, palaces, concert halls and conservatoires; so suffice it to say that his influence was felt throughout the tour.

From Barcelona, we flew to Palma de Mallorca, then to Bilbao, and concluded the tour in Madrid. On the tour, we visited 27 separate locations, each with one or more pipe organs. We arrived back in Philadelphia the afternoon of Saturday, May 25.

Before the tour, I was not aware of French organbuilder, Aristide Cavallé-Cole (1811-1899). The young builder became known after winning the competition for the construction of a big organ for the royal abbey of Saint-Denis. The organ was completed in 1841 with innovations that were trademark elements in his later instruments. He would build more than 700 instruments throughout the world. We visited seven of them on our tour; one original and 6 restored; one restored by Grenzing.

My first exposure to organs built by Cavallé-Cole was in Azkoitia, in the Basque province of Gipuzkoa. In Iglesia de Santa Maria la Real, I played Widor's Andante Sostenuto from the Gothic Symphony on an instrument built by Cavallé-Coll in 1898. The instrument is internationally known as the prototype of the romantic-symphonic organ. It was, in fact, the last great organ built by the famous organ maker as, one month after the inauguration, the house of Cavallé-Coll was sold to Charles Mutin. This instrument was restored by G. Blancafort in 1976. When I learned this piece, I had no idea that I would be playing it on a beautiful historic instrument in Spain that was perfectly suited to it. One other memorable Cavallé-Cole organ was in Real Basilica de San Francisco el Grande in Madrid. This two manual organ was installed in 1884 and is an almost perfectly preserved organ of the famous French organ builder. Unfortunately, despite a restoration in 2000, the overall condition was considered bleak. In two phases (2006 and 2009), the Vleugels Organbuilders restored the instrument. In the picture, you see the Cavallé-Cole instrument on the right side of the loft and there is a dummy organ facing it on the left. Since this basilica has one of the largest cupulas (domes) in the world, it was thrilling to play Gigout's Toccata and experience the incredible acoustics!

