



AMERICAN GUILD OF ORGANISTS

Les Bois Chapter Newsletter

August, 2013

www.agoboise.org



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

From the Dean—Dr. Ray Morvant

Beginning on Friday, July 26th and through to Sunday, August 4th in a tradition dating back almost three centuries, the cities of Gloucester, Hereford and Worcester continue to play host in turn to the oldest surviving (non-competitive) music festival in the world: the Three Choirs Festival. Originally the festival featured only their three choirs, and these remain central to the week-long program. Now, however, the large-scale choral repertoire is performed by a Festival Chorus. But the festival also features other major ensembles and international soloists. A glance at the program at <http://3choirs.org/programme-tickets/> shows how extensive is the quality and quantity of music.

The earliest printed evidence for the origins of this triennial ‘music meeting’ appears in a 1719 edition of the Worcester Postman, where a notice advertises arrangements for ‘the yearly Musical Assembly’, indicating that an annual event must already have been established before 1719. Henry Hall Jr. and William Hine, young organists of Hereford and Gloucester respectively from 1707, were friends and, collaborated on the composition of a morning service, ‘Hall and Hine in E flat’: the Te Deum is by Hall, the Jubilate by Hine. The earliest music meetings were of two days’ duration, beginning with matins in the cathedral, and it is probable that the service by Hall and Hine was composed with the participation of two or more cathedral choirs in mind. Interestingly, the Gloucester Cathedral treasurer’s accounts for 1709 do actually record a payment in that year of £2 to Hall. So, if a first embryonic music meeting was held at Gloucester in 1709, followed by a second gathering at Worcester in the following year, the timing would fit in perfectly with the three-year cycle of known and documented 1719 Worcester, 1720 Hereford and 1721 Gloucester meetings.

Purcell’s setting of the Te Deum and Jubilate became a regular part of the repertoire until 1784, and Handel dominated 18th-century programs with oratorios such as Alexander’s Feast, Samson, Judas Maccabaeus and Messiah (being performed this year, too). The 19th century saw the introduction of Rossini, Mozart and Beethoven. Bach, however, was not heard until the 1870. Around the turn of the century, local composer Edward Elgar began to dominate, and the emphasis shifted back to British musicians.

Of special interest to Les Boise members is having one of our own, Lana Jutzy, a lifetime member, as well as being on an “International Committee to ‘spread the word’ about the Festival...and be the US Connection.” Hopefully, we will hear all about it when she returns!

What’s Happening in Les Bois Land?

August ??, 12:15-12:45 p.m.

Recital, Ryan Dye—New member from Seattle
St. John’s Cathedral, Boise

Saturday, September 14, 10:00 a.m.

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

Friday, October 11, 6:00 p.m.

Progressive Dinner
Recitalists—Ray Morvant, Robert Schmidt &???

Friday, November 1, 7:30 p.m.

Ex-Dean Sam Porter, Recital at FUMC

Friday, December 6, 6:00 p.m.

Annual Christmas Party
Home of AJ and Suzie Balukoff

Thursday, December 26, 3:00-6:00 p.m.

Downtown Boise Christmas Church Walk

Saturday, January 4, 9:00 a.m.-Noon

Pedals, Pizza and Pipes

Put these events on your calendar because this will probably be the only time you’ll read this newsletter.

One of the "Boise 150" concerts

Boise Baroque Orchestra

Friday, September 27, 7:30 p.m.

Sunday, September 29, 2:00 p.m.

PROGRAM:

- ▶ **Poulenc:** Organ Concerto ◀
- ▶ ▶ with David Young, Organist ◀ ◀
- Bratt:** Excerpt from 2nd Symphony
- Mozart:** Serenade for Winds, K388

Ticket prices will be available in September
More info: <http://boisebaroque.org/schedule.html>



What's wrong with this console?

Read about it on p. 19 of the July, 2013 TAO.

You won't believe the new developments!

www.hauptwerk.com/tao

Also, look at the plethora of digital resources available to us - pp. 60-61 July, 2013 TAO.

I really hope you read *The American Organist* thoroughly because there is an astounding amount and variety of information.

Who Said It?

"We judge ourselves by what we feel capable of doing, while others judge us by what we have already done."

Answer on this page

What's happened in Les Bois Land?

Dr. Ray Morvant played works by Reger, Couperin, Bach and Duruflé on July 22, at St John's Cathedral.



Pictured: Ray Morvant, Robert Schmidt and David Young. Other members attending were Patricia Nelson, Michael Civiello, Kirk Higginson, Susan Pohl, Anne Reed and Michel Boney.

Answer to last month's Mystery Console

Harrah Symphonic Organ of the Forrest Burdette United Methodist Church Hurricane, West Virginia (389 ranks—pipes & digital)



<http://www.wvgazette.com/News/201301040178>

We all have a story...

- the first time we heard an organist who inspired us...
- a student we worked with and that experience...
- an organ composition that moved us deeply...
- a favorite chapter event or convention...
- our most memorable experience at the organ...
- our best working experience with other musicians...
- our best working experience with clergy...
- the wildest/most diverse performance we've done with any instrument or group.

If you have a story you'd like to share, email it to me and I'll put it in a newsletter, otherwise you'll just keep getting my boring stories.

New Member—Anne Reed

If you know her, give her a call

Hi There!

I'm your new Dues Man.
I fired the old codger!
I'm much more friendly
and I don't worry.

So, now, wouldn't you like to be my friend?
Because Kirk might not be my friend anymore if you pay your dues late. He can be, well, you know... Please be my friend... and

don't worry, be happy!

Pay your dues at www.agoboise.org.

I did. See my smile?



Les Bois Chapter Executive Committee

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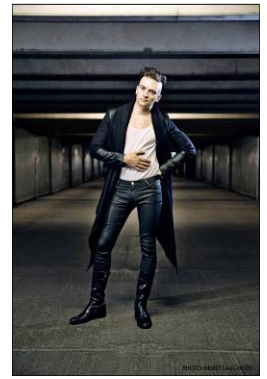
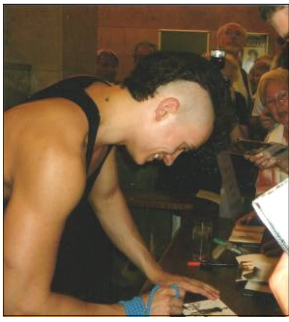
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Idaho Organists — Can YOU handle This?

Cameron Carpenter Organist



The harbinger of things to come?
The demise of the organ as we know it?
Will music ever be the same?

“A virtuoso composer-performer unique among keyboardists, Cameron Carpenter’s approach to the organ is smashing the stereotypes of organists and organ music while generating a level of acclaim, exposure and controversy unprecedented for an organist. His repertoire—from the complete works of J. S. Bach and Cesar Franck, to his hundreds of transcriptions of non-organ works, his original compositions and his collaborations with jazz and pop artists—is perhaps the largest and most diverse of any organist. He is the first organist nominated for a Grammy Award for a solo album.

“As a keyboard prodigy, he performed Bach’s *Well—Tempered Clavier* at age 11... During his four years of high school studies at The North Carolina School of the Arts, he made his first studies in orchestration and orchestral composition, and transcribed for the organ more than 100 major works, including Gustav Mahler’s complete Symphony No. 5. Carpenter continued composing after moving to New York City in 2000 to attend The Julliard School... Carpenter received a master’s degree from Julliard in 2006. The same year, he began his worldwide organ concert tours, giving numerous debuts at venues including Royal Albert Hall, the Leipzig Gewandhaus, Melbourne Town Hall, Tchaikowsky Hall in Moscow, Davies Hall in San Francisco and many others...

“Carpenter has received millions of hits on YouTube. In addition, he has appeared in features on *CBS Sunday Morning*, *BBC Radio 3*, *The New York Times*, *The New Yorker* and *The Wall Street Journal*, among other media.”

p. 64.*

“Musician Cameron Carpenter like nothing better than to meet the audience before a performance: “My only first chance to connect with people.” But lately, Carpenter, 31, a classically trained organist who has gained increasing acclaim by pushing the boundaries of what his instrument can accomplish, has been drawing crowds that make pre-show mingling a challenge. “I’m happy to say it’s increasingly difficult for me to do that because of the number of people coming to my concerts” he says. That’s because Carpenter has taken the organ, that imposing collection of ranks and stops of wind-blown pipes most commonly found in church... and made it his own unique and mesmerizing music delivery system... “I’m trying to present an incredibly honest portrayal and expression of ecstasy,” says Carpenter... “I regard what I’m doing as traditional in the extreme.”

“And what could possibly be more traditional than playing the organ? But Carpenter does more than just play: he presides over the organ, feet and hands a blur. And he is happy to eschew the “miles of wire and feet of pipe” that leave traditional organs immobile on gloomy cathedrals in favor of the latest, technologically superior digital organs... “I believe the digital organ is the most important development in the organ’s history... There’s a fetishism of the instrument, an idea that the organ is the point. But the organ is never an end in itself. It’s an instrument... That’s why I fly around the world... to take the audience along on musical flights of fantasy.” P. 16.*

Check out his web site: <http://www.cameroncarpenter.com/home/>

*Excerpted from *APPLAUSE AT STRATHMORE*, March/April 2013. Used by permission.

REGIONAL CONVENTION REPORTS

ROBERT SCHMIDT, SPC – HARTFORD, CT

I attended the Hartford AGO convention from June 30 through July 3 as part of a 10-day vacation in New England. I had a great time, and here are some of the highlights:

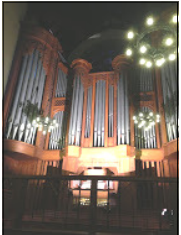
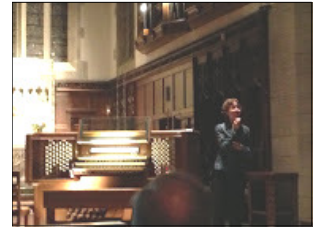
The most memorable concerts were given by Isabelle Demers, Jason Roberts, Todd Wilson, and Christopher Houlihan. Isabelle Demers gave a virtuosic performance on the 64 rank Austin organ at St. John's Episcopal. One of the most notable pieces was her transcription of excerpts from *Sleeping Beauty* by Tchaikovsky.

Jason Roberts gave a fantastic concert on the 138 rank Austin organ at St. Joseph Cathedral. His performance was capped with a 15 minute improvisation on a theme submitted that morning.

A concert was given in the morning by Todd Wilson on the 67 rank Aeolian Skinner organ at the Asylum Hill Congregational Church. He did an excellent job of showing off the versatility of the instrument with pieces by Dupre, Bach, Ives, and Widor to name a few.

The highlight of the convention was the concert by Christopher Houlihan in the evening on the 77 rank Austin organ at Trinity College Chapel. He is one of the few organists in the world that earns his entire living from performing. His concert featured a commissioned piece by Patrick Greene, and stunning renditions of pieces by Durufle and Liszt.

Other notable performances were given by Jennifer McPherson, Ryan Kennedy, Ann Laver, CON-CORA, Christa Rakich. The convention was punctuated by many beneficial workshops, including master classes and sessions on improvisation, mechanics of good organ playing, and literature to name a few. All in all it was a wonderful convention, with a great group of friendly people.



SUSAN POHL – SALEM, OR

Susan Pohl



Passing the Organ from Generation to Generation

That was the phrase next to the logo for the Region VIII AGO Convention held in Salem, OR June, 2013. It was not a phrase that particularly piqued my interest, but I went nonetheless. I found it to be an underlying theme in much of the convention that made it all quite cohesive.

The opening worship service on the first evening features the father-son duo, Jonas and Chris Nordwall, playing the two organs at First United Methodist Church, both together and separately. The choir of Portland's First United Methodist Church also participated to provide a truly glorious evening.

The worship service the next morning was accompanied by Halden Toy, who was the winner of the young artist competition at the recent Seattle/Bellevue Convention. He played music written by himself and his father.

The concert that morning was Dr. Jeannine Jordan playing the music and telling the stories of Johann Sebastian and others in his family. David Jordan provided visual reinforcement and enhancement of what Jeannine was playing and saying. She made it very real, all from a very personal point of view, including humor and interesting tidbits of all the Bachs' lives that were relevant to what transpired.

There was a competition of young organists as well as a workshop on hosting a Pipe Organ Encounter to encourage interest in new students. A young performer by the name of David Baskeyfield provided a marvelous concert, replacing the originally scheduled Bruce Neswick. David concluded with an impressive improvisation on the name of David Dahl, who had been honored that morning at the worship service where his music was celebrated.

David Dahl has been a teacher for many years and has composed as well. Bruce Neswick (a student of Dahl) gave a moving tribute to David at the final gala luncheon. It was a reminder to all of us who teach just how powerful our impact can be on our students. David was clearly touched by the depth and sincerity of Bruce's remarks.

In addition to the daily organ concerts and recitals, there were some other interesting activities. There was a recital given by Halcyon Trio (organ, trumpet and soprano!), a concert by the Willamette Master Chorus, under the direction of Dr. Paul Klemme, on the eve of their European tour. Finally, there was a silent movie presentation given in The Historic Elsinore Theatre, a restored 1920's theater with a Wurlitzer Organ played most ably by Rick Parks.

The intergenerational connections (father-son duos, family traditions, teacher and students, upcoming artists, and old-time theater organs) were present throughout our days in Salem. They underscored how music binds us together and is a common thread in the fabric of our lives. This has been, and will continue to be, true.