



Newsletter

American Guild of Organists
Utah Valley Chapter
2010-2011

The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.

March 2011

No. 7

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Dean's Message

I have been thinking about the AGO motto, *Soli Deo gloria*, recently. I hit Wikipedia and found that "it is a Latin term for *Glory to God alone*. It is the teaching that all glory is to be due to God alone; that one should not exalt humans for their good works, but rather praise and give glory to God who is the author and sanctifier of all people and their good works...Johann Sebastian Bach appended the initials 'SDG' to the musical manuscripts of each of his cantatas and many of his other works. This dedication was also used by his contemporary, George Frideric Handel."

There also was quite a bit written about the historical and religious context of its use. It was interesting and left me wondering what *Soli Deo gloria* has to do with being a member of the AGO today. To bring it to a more personal level, I asked myself, "How does *Soli Deo gloria* apply to me?" Here are some of the thoughts that have come:

What if a fellow organist plays better than I do? Feeling intimidated can be a natural response. But I think that *Soli Deo gloria* suggests that feeling bad about myself is not necessary. Putting myself down is, in effect, exalting others. Every individual is one of God's creations. Most people consider roses to be beautiful, but daisies brighten our world, too. I can be grateful to God that I am privileged to associate with creative, passionate, talented souls who share with me. I can be appreciative for my own body and spirit that allow me to enjoy their contribution to the world.

What if others tell me I performed well? Accepting compliments graciously may not always come easily; but I do not believe that God wants us to belittle or degrade anyone, including ourselves. With a simple "thank you" I can show my appreciation for the kindness of another, for the mind and body God has given me, and for his strength and mercy which allow me to learn and grow and progress.

What if I don't perform well? According to Navajo tradition, when a rug is created, the weaver is to place an imperfection somewhere within the design. This is a way of showing respect to the gods; for to create something that one believes to be perfect shows a true lack of regard for Deity. I also love the LDS doctrine that teaches that our weaknesses are part of God's plan for us. Though it is embarrassing for my weaknesses to be made obvious to others, I can use these difficult experiences to draw closer to God, to rely more on him, and to increase in charity and compassion towards others in their own moments of weakness.

It is apparent to me that the American Guild of Organists is more than just one more thing for me to do on a Friday night. It is more than just a bunch of organ geeks hanging out. For me, it is an organization that supports me in my quest for excellence, both musically and spiritually. Thank you for being part of this organization with me.

Florence Hawkinson
Dean

Upcoming Events

- Mar. 5 SL AGO Chapter Meeting - Johann Sebastian Bach, presented by Douglas Bush, Saturday, 7:30 p.m., St. Mark's Episcopal Cathedral, 231 East 100 South, SLC
- Mar. 12 RCYO Competition, Saturday, 9:00 a.m. at First Baptist Church, 777 S. 1300 E., SLC. There are three contestants, and the event is open to the public.
- Mar. 15 Valerie McDougal Sophomore Recital (student of Doug Bush), 7:30 p.m., Tuesday, Assembly Hall, Temple Square, SLC
- Mar. 17 March "Informal," 7:00 p.m., Provo Central Stake Center, 12th W. 5th N., Provo
- Mar. 18 Joseph Peeples Graduate Recital, (student of Don Cook), 8:00 p.m., Cathedral of the Madeleine, 331 E. South Temple, SLC**
- Mar. 19 All-Bach Recital by Dr. Douglas E. Bush, Saturday, 7:30 p.m., Madsen Recital Hall, HFAC, BYU
- Mar. 25 March Chapter Meeting - Member "All-Bach" Recital, Friday, 7:30 p.m., Provo Central Stake Center, 12th W. 5th N., Provo
- Mar. 26 Matt Beesley Sophomore Recital (student of Don Cook), Saturday, 9:00 a.m., Madsen Recital Hall, HFAC, BYU
- Mar. 26 Seth Bott Senior Recital (student of Don Cook), Saturday, 11:00 a.m., Lively-Fulcher Hall, University of Utah
- Apr. 12 Emily Cloward Senior Recital (student of Doug Bush), Friday, 7:30 p.m., Assembly Hall, Temple Square, SLC**
- Apr. 23 Utah Valley AGO Chapter "Super Saturday," 8:00 a.m. to 2:00 p.m., HFAC, BYU
- Apr. 26 Matthew Clayton Sophomore Recital (student of Don Cook), Tuesday, 7:30 p.m., Assembly Hall, Temple Square, SLC
- Apr. 28 Sheri Peterson Sophomore Recital (student of Don Cook) Thursday, 7:30 p.m., Madsen Recital Hall, HFAC, BYU
- May 14 Conference Center Organ Crawl, 8:30-11:30

The bolded calendar events above have changed since the February newsletter—either the date, the location, or both.

Super Saturday

Our keynote speaker for Super Saturday on April 23rd will be Janice Kapp Perry. The entire event—from registration to last class—will run from 8:00 a.m. to 2:00 p.m. with free admission and free lunch. A few of the classes include: Organ Essential Parts 1, 2, 3; Hymn Master Class; Accompanying a Choir, Inspiring Congregational Hymn Singing; Creating Hymn Preludes; and Individual Instruction. More information, as well as a flyer, will be forthcoming in either the April newsletter or a group email.

March "Informal"

We will be meeting at Provo Central Stake Center (7:00 p.m.) Thursday, March 17th, to give those who desire a chance to get used to the Bigelow tracker organ, Opus 16, and get registration help, if needed, prior to the Bach Recital on Friday, March 25th.

Speaking of the Bach recital, let's do potluck refreshments that night. Just bring your food to the multi-purpose room (south side of building) before you come into the chapel for the recital.

February AGO Event:

"Adapting Baroque Organ Music to Modest Electronic Organs," presented by Dr. Douglas E. Bush

(Submitted by Susan Morris, Chapter Historian)
(Synopsis taken from notes of Florence Hawkinson - additional notes attached to this newsletter)

Dr. Bush's discussion for the AGO February 2011 meeting explained types and purposes of baroque organs, as well as how they were played. He taught that the German baroque organs didn't have a swell box; instead they achieved expression by changing the stops and also through articulation. Also, each manual has a complete chorus with no manual to pedal coupler. On smaller organs almost never, but the larger organs did contain a few string stops (Viol de Gamba, for example) which sound more like gentle principals, and the organs are made to have distinct, independent voices. Dr. Bush continued to explain that hand positions and fingering technique for baroque organs and music focuses on relaxed hands with curved fingers and very little thumb use. A common fingering of the period was 3-4-3-4-3-4. In adapting these principles and techniques to a modest electronic organ, Dr. Bush taught to enjoy clarity and to hear the individual voices of each stop. According to our Dean, Florence Hawkinson, the evening's information was "interesting, informative, and very useful." We look forward to our Bach celebration in March where we can use this information.

(Please note in the *Upcoming Events* that Dr. Bush is giving a Bach lecture in Salt Lake this coming Saturday as well an All-Bach recital at BYU on March 19th.)

Congratulations to Felipe and Brandi

Felipe Dominguez, our BYU student representative, and his wife, Brandi, welcomed their new daughter, Elli Anna Dominguez, into the world February 22nd. She weighed 6 lb. 11 oz. and was 20 inches long. Felipe says, "It was the greatest day of my life!"

LuJean Moss's Gravestone

Those of you who knew LuJean, and also know of her love for the Bigelow organ, Opus 16, located in the Provo Central Stake Center, might be interested in seeing a rendering of her gravestone (attached to this newsletter) created by a gifted artisan at Walker Monument. Her hubby, Dan, is an artist specializing in water colors, thus the artist's easel and palette.

Just a reminder regarding the LuJean Moss Scholarship Fund for any who still might like to contribute:

Donations may be made to Brigham Young University Music Department at www.ldsp.org or by mail at PO Box 27188, Provo, UT 84602 or to the Utah Shakespearean Festival (LuJean Moss Memorial Fund) at www.bard.org or by mail at 351 W. Center, Cedar City, UT 84720.

Interview with Parley Belnap by James Welch, former student and Organist at Santa Clara University, CA

All of us musicians are indebted to teachers and mentors who shared with us knowledge, wisdom, and encouragement. I have often reflected on my great fortune to have studied with so many fine teachers. It has been my goal to be as fine a teacher as the teachers I was blessed to have.

A few years ago I started visiting with and interviewing my teachers, asking them about their backgrounds and how they came to their professions, what their own training was like, and other stories they might like to share. I wish I had thought to do this with all of my teachers, but unfortunately, some of them have already passed on.

I studied with Parley Belnap as a freshman and sophomore at BYU in 1968 and 1969. Although I was not a music major, he very graciously accepted me as a student. (I was on a pre-med track and was pursuing a chemistry major.) I had studied the organ casually in high school and was crazy about the instrument, but I, obviously, needed some solid technical background, which Parley gave me in spades. He drilled me with manual and pedal exercises, and he instructed me in challenging literature (Bach trio sonatas, chorale preludes by Brahms and Peeters, and, at my insistence, the Widor Toccata). I enjoyed practicing several hours each day on one of the various Wicks organs in the E-200 wing of the HFAC. Before I left on my mission to Brazil, I shared a recital at the Provo Tabernacle with a sophomore by the name of Linda Swenson. Little did either of us think that she would someday become one of the Salt Lake Tabernacle organists!

Recently I asked Parley to answer a few questions about his background and training. I was surprised to learn of his extensive training in Europe, and I am guessing that few others know these fascinating details. Parley is very modest, and he is the last person to promote himself. But knowing that others would probably be as interested in them as I was, I asked him for his permission to share these stories. I'm glad that he gave his approval.

[The actual interview is at the end of this newsletter.]

The Organ, an Encyclopedia

Douglas E. Bush, Editor

Richard Kassel, Associate Editor

(Two short articles this month are taken from the "D" section.)

Doubled Pipe

A family of stops whose pipes have two mouths, located opposite one another, dating back to at least 1500; also called double organ pipes. The additional mouth means that the pipe needs more space on the windchest and receives greater wind pressure.

The doppelflöte, known to Michael Praetorius, is a wooden, stopped 8' pipe. Chiefly a solo stop, its tone has been described as full, strong, pure, round, liquid, and good at blending; detractors find it "hooting".

Doubled pipes should not be confused with "double stops," usually 16' versions of typical 8' stops (i.e., sounding an octave lower than usual).

– Richard Kassel

Double Draw

A stop in which the drawstop can be pulled out halfway (half draw, first position) to put on one rank; pulling it out the rest of the way (full draw, second position) adds an additional rank. Double-draw stops allow for subtle changes of color and dynamic level.

Examples of the double draw in the treble register include the Nasard/Cornet II and Sesquialtera stops; in the half-drawn position, the 2-2/3' rank (Twelfth) is put on; the full draw adds the 1-3/5 rank (Seventeenth), to form an "open root position" series, for example, g/e1 above fundamental C.

AGO 2011 Region IX San Francisco Convention Information

Special Re-Convention Events

We invite you to join us in celebration of the 100th Anniversary of the San Francisco AGO Chapter with a special pre-convention dinner cruise on San Francisco Bay.

The Hornblower Supper Club Cruise will depart for three fun-filled hours on the water. Food stations include Latin foods, carved roast beef, mashed potato bar, local vegetables, Italian pasta, fresh breads, and tasty desserts. From there, head out to the deck for music and dancing in view of the TransAmerican Pyramid, Coit Tower, Golden Gate Bridge, and other San Francisco sites. Invite your spouse/partner/friend to this once-in-a-century event! Enjoy San Francisco Bay views, great food, music, and dancing with your colleagues and guests.

The SF Chapter and 2011 Convention planners are making this San Francisco Bay Cruise available for the low price of \$55 (this is a significant price reduction, regularly approximately \$75). The Hornblower Yacht California departs from San Francisco Pier 3 at 7:00 p.m. on Saturday, July 2. You can join this cruise whether or not you attend the Region IX Convention this summer (but we hope you will attend both). Optional convention hotel transportation to and from the boat is available for \$15 per person.

Purchase tickets and find additional details at www.sfago2011.org by clicking 'Cruise.' If you have questions or would like assistance, please email support@sfago2011.org, or call 415-389-1515.

Venues and Organs

by Matthew Burt, Logistics Chair

The San Francisco Bay Area features an abundance of beautiful churches and stunning organs of all periods. The AGO Region IX Convention, July 3-7 this summer in San Francisco, will feature instruments that even predate the San Francisco Chapter (and the 1906 earthquake), such as the 1901 Murray Harris instrument at Stanford Memorial Church and the 1902 Möller at St. John's Episcopal in San Francisco. At the other end of the chronological spectrum, there will be opportunities to hear no

fewer than four organs built since 2000, at First Congregational Church in Palo Alto (Letourneau), First Congregational Church in Berkeley (Petty-Madden), the Cathedral of Christ the Light in Oakland (Letourneau), and St. Mark's Lutheran Church in San Francisco (Taylor & Boody). European organ-builders are represented by Flentrop (St. Mark's Mary of the Assumption in San Francisco), while the work of at least eight other North American builders is found within our convention schedule.

Among our venues we will feature three of the most striking cathedrals in the United States, including the Cathedral of Christ the Light in Oakland, dedicated in 2008. In San Francisco we will also enjoy a concert in the historic Mission Dolores Basilica, site of the *Misión San Francisco de Asís*, founded in 1776 by Junipero Serra. Across the other venues we will experience a wide range of architecture, including buildings made from wood, brick, and concrete, and a wide range of religious traditions, including a Jewish Temple, a Mormon Center, and a host of Christian churches. Please go to www.sfago2011.org and register today to join us in July!

Convention Hotel Alert

by Robert Kerman, Convention Registrar

At this writing, over 200 people have registered for the convention this summer in San Francisco! But in addition to registering for the Region IX Convention, be sure to make your convention hotel reservations at the Holiday Inn Golden Gateway immediately. We arranged with the hotel for a block of rooms at the discounted convention rate, and once our room block is filled, the rate will no longer be available. It is a first-come-first-served situation! So make your reservation right now if you have not done so already. This can be done through our Region IX Convention website, www.sfago2011.org

Broadcast of 2010 Eccles Organ Festival

You can hear broadcasts of portions of the organ recitals from the Cathedral of the Madeleine sponsored 2010 Eccles Organ Festival on "Classical 89" at 8:45 p.m. on Sunday evenings just prior to *Pipedreams*.

Recipe of the Month

Pasta Salad

(from the kitchen of Sheri Petersen)

Dressing (make the night before):

- 3/4 cup oil
- 3/4 T. poppy seeds
- 1/3 cup white vinegar
- 1/3 cup sugar
- 3/4 T. grated onion (may substitute onion salt)
- 3/4 tsp. salt
- 1 tsp. prepared mustard

1 pkg. Rotelle noodles (cook as directed)

Into drained noodles, add raw and bite-sized pieces (or chopped) of:

- broccoli, cauliflower, celery, green onion, green pepper, red pepper

Mix dressing and salad together in advance (tastes better when it has had time to marinate)

Optional (right before serving, you may add):

- bacon (cooked and crumbled), frozen peas, fresh mushrooms, Swiss cheese (cubed), avocado, black olives

Important Websites:

David Chamberlin's music
www.chamberlinmusic.com

Source of music for the LDS Organist:
www.wardorganist.com

Free music for the LDS Organist
www.ldsorganist.org

Utah Valley Chapter AGO website:
www.uvago.org

BYU organ information
(including off-campus programs):
www.organ.byu.edu

Salt Lake Chapter AGO website:
www.slago.org

Region IX Blog address:
www.agor9.blogspot.com

National AGO website:
www.agohq.org

AN INTERVIEW WITH PARLEY BELNAP
by James Welch
Organist at Santa Clara University, California

JW: **When and where did you serve a mission for the LDS Church?**

PB: I served my mission from 1950-1953 in Germany, and it was called the East German Mission. It consisted of three districts in West Germany (Hanover, Kiel, and West Berlin). The mission home and office were in Berlin-Dahlem. East Germany had missionaries from East Germany, but Americans were not allowed to serve there. To go to Berlin we either had to fly or take a military train from the West to West Berlin. The name was later changed to North German Mission in order to avoid any political suggestions. My mission was for 2½ years.

JW: **I understand you studied with Marcel Dupré. Can you tell me about this?**

PB: Near the end of my mission, I wrote a letter to Marcel Dupré and asked if I could study with him; and he accepted me as a student. I went to Paris in the middle of March, 1953, and met Dupré at his home in Meudon, outside of Paris. He said that he was going on a concert tour and would be back in three weeks. He assigned me to memorize the Toccata, Adagio, and Fugue in C Major of Bach. I studied with him for about 4½ months, during which time I memorized over one hundred pages of organ music. Dupré always congratulated me on my memory work. He had a four-manual Cavallé-Coll organ in his 200-seat organ studio, with two nine-foot grand pianos. It was a marvelous experience!

JW: **I know you served in the military at some point. When and where was this?**

PB: I was drafted into the army in 1956 and sent to Ft. Ord, California, for training. I was then sent to Pirmasens, Germany, as a clerk typist and assigned to the Pirmasens Elementary School, which had grades one through nine. This school did not have a music teacher, and so I was assigned to teach the choir. We learned and performed an operetta entitled, "Tom Sawyer," written for children.

JW: **You've spoken frequently of your time with Flor Peeters. When did you study with him?**

PB: I made contact with Flor Peeters when I was in the army in Pirmasens, Germany, and was able to go every so often to Belgium to study with him. I had permission to leave the base Friday evening, traveled all night by train to Belgium, had my lesson on Saturday at 11:00 a.m. at Flor Peeters' home, then traveled all night on Saturday and was back for church services on Sunday. It was hard to find enough time to practice while in the army, but my studies with Flor Peeters allowed me to receive a Belgian-American Educational Foundation scholarship for further study with him from 1958-1960.

I attended the Royal Flemish Conservatory in Antwerp in the organ class of Flor Peeters and also took private lessons at his home every other week. The organ class was held on Tuesdays and Fridays for three hours each time. We were all expected to play, and we all received help from Flor Peeters and two of his wonderful organ assistants. It was challenging but very helpful.

JW: I remember that in the Fall of 1968, Flor Peeters came to Provo and gave a recital at the Provo Tabernacle. I still have the program with his autograph!

JW: **I wrote my dissertation at Stanford on Albert Schweitzer's recordings of Bach's organ works, but that was after he had passed away in 1965. I know you actually met Schweitzer in person. Tell me the details of that meeting!**

PB: In 1959, while I was studying in Belgium, an LDS missionary in Belgium by the name of Tom Winkel told me that he wanted to go on a tour down to France. (They allowed that sort of thing in those days!) So he and I rode together on a motor scooter to France. One of the places we visited was Gunsbach, the Alsatian hometown of Albert Schweitzer. We found the house. I wondered if it would be too presumptuous to knock on the door, but I did it anyway. His nurse answered the door, and I told her I was an organist. She told me that Schweitzer was actually at home at that moment, in between trips to Africa. He had visitors at the house at the time—they were having a belated birthday celebration for him—but he asked that we be invited in anyway. He then spent 45 minutes with me in his study. I remember talking with him about the organs he had played throughout Europe. What a memorable experience!

JW: **I know that the exams in Belgium were very rigorous in those days. Tell me about them.**

PB: In 1960, I passed the examinations and received the First-Prize Diploma in organ with honors. The first exam consisted of preparing and performing thirty Bach chorales, ten from figured bass, ten with soprano and bass only, and ten with soprano only. We had to improvise on a given theme, for which we had thirty minutes to think through what we would do. We were also required to play a major work of Bach. Roman Catholic students were required to accompany a given Gregorian chant. The second exam was a recital a month later, including a major work of Bach which had to be learned within that month's time. It was challenging but very worthwhile.

JW: **Did you pursue an additional degree in Belgium?**

PB: I came home and in 1962 married Bona Belliston in the Salt Lake Temple. We made plans to return to Belgium to work on the Hoger Diploma in organ, which is the highest diploma given by a conservatory in Belgium in organ. We left on December 27, 1962, and I worked on this degree with Flor Peeters at the conservatory in Antwerp. We lived at the LDS Branch house in Brussels.

My mother passed away May of 1964, and I went home to Utah for the funeral. As I left, Flor Peeters said to me, "When you come back to give your final recital, you will play this for your mother." I received the diploma in June of 1964.

JW: **You spent some time at the Hyde Park Chapel in London, if I am not mistaken.**

PB: I was appointed at this time to be the Hyde Park Chapel organist by the First Presidency of the Church of Jesus Christ of Latter-Day Saints. We left right away for London after I played and passed the recital exam for the Hoger Diploma in organ. Robert Cundick had been the Hyde Park organist before, and the pattern was set to play six recitals a week. I played until about the middle of September, 1964.

JW: **When did you begin teaching at BYU? What other degrees did you pursue?**

PB: In September of 1965, I began teaching at BYU. I studied with Marilyn Mason at the University of Michigan for two summers. Subsequently, I studied at the University of Colorado, Boulder, where I received a DMA in organ in 1975.

JW: **When did you retire, and what interesting things have you done since that time?**

PB: I retired from BYU in 1998 and then served at the Jerusalem Center from January 1998 until July 1999, playing 32 mini-recitals each week for the many visitors who came to tour the beautiful Center. I also managed the Sunday evening recitals by Israeli artists. These recitals were started by Robert Cundick and have become a "must" for Israeli musicians.

In 2003, I had the privilege of returning to the London Hyde Park Chapel—this time on an LDS mission. We were assigned to the Hyde Park Family History Center, but I also trained people to play the fine organ in the Chapel. Before we left for London, Robert Cundick suggested that I start concerts in the Hyde Park Chapel such as the concerts in the Jerusalem Center, which the area presidency approved. The four major music conservatories in London were invited to send their most accomplished students to perform in a weekly concert series. These recitals, featuring various instrumentalists and vocalists as well as organists and pianists, provided a pleasant venue for wonderful, merging artists to perform.

JW: **Thank you for sharing these stories with me. They make me want to know "the rest of the story!"**

February, 2011