

WorcAGO Newsletter – Updates mid-Febr to mid-March 2015 -- 3 ISSUES HEREIN

3/9/2015 -- In this issue:

- Local Choral-Organ Workshop includes lunch and music sale and freebies
- Mech Hall Premier 3/22: WorcAGO Member Dorothy Frisch
- More Reviews & Editorials on Cameron Carpenter's performance
 - **A New Era in Phenomenal Keyboard Performance** RECOMMENDED READING – PAY ATTENTION TO THE TREND
- CBS 60 Minutes Features Conductor James Levine
- Calendar: Upcoming in Worcester area & WorcAGO-member-related

Mech Hall Premier 3/22: WorcAGO Member Dorothy Frisch

The Master Singers, conducted by **Malcolm Halliday**, will premiere “Cherish the Home We All Share” by **Dorothy Frisch** at Mechanics Hall on March 22 at 4:00 p.m. **Brett McGuire** will play the organ accompaniment for this work on the Worcester Organ. For more on this event: www.mswma.org

Local Workshop Saturday is MULTI-FACETED [RSVP](#) \$20 includes lunch

- **Hymn Playing** (treat yourself to some inspiring new twists for something we do each week)
- **Choral rehearsal techniques** for ALL levels: See outline summary below – re-think how you plan and conduct an effective and inspirational rehearsal.
- **Music sale** and some **freebies** 10+ large boxes of choral and organ scores, proceeds to support the Scholarship Fund
- **Open console** and networking with your colleagues from around New England

Choral Workshop Outline Announced [RSVP](#)

- **Effective Warm up**
 - First 5 Minutes
- **Foundations of Basic Gesture**
 - Four elements that make up a conductor's gesture
- **Conducting Examples - Patterns of 4,3,2**
- **Score preparation**
 - See Article: **Score Analysis, Exploration and Preparation**
- **A method (in development)** Drew Collins, Kenneth Jennings, and etc.
- **Elements of an Effective Choral Rehearsal**
 - Rehearsal Hierarchy
 - Rehearsal Management: Plan Appropriate Repertoire; Divide Rehearsal

[RSVP](#)

Reviews & Editorials on Cameron Carpenter's Boston Debut
A **new era of organist and keyboard performance** is upon us.

Please read the [Boston Music Intellegencer](#) review. The various perspectives are fascinating for this new era of performance, technique, instruments, and connection with the public audience.

Excerpt: Cameron Carpenter represents a new model of an organist. The possessor of virtuosic technique and stamina, he revels in the display of technical mastery, yet he is also a consummate showman.

... and the related organ masterclass review: [Organists Sit-In at Sanders](#) (“...not your mother’s masterclass”)

[Globe Review](#) (“...Carpenter’s taste for constant registration shifts could distract in Shostakovich’s “Festive Overture” and Bernstein’s “Candide” overture. But there was no faulting his ability to shape a melody: a knack that also served in a Gershwin medley, where “S’Wonderful,” “They Can’t Take That Away From Me,” “Our Love Is Here to Stay,” and more bubbled up in silken sequence.”)

[Peter Krasinski: Thoughts on Cameron Carpenter’s Boston appearance.](#)

Cameron Carpenter in Sander’s Theater Thursday Night.
Peter Krasinski, Dean BAGO

We have waited a long time to hear Cameron in Boston. Some time ago there was the Virgil Fox Birthday event planned for Old South Church, and then a Boston AGO Chapter sponsored possibility, again slated for Old South that ran into scheduling issues. So when Celebrity Series asked the Boston Chapter to be a partner in sponsoring this artist your Dean went into high gear negotiating what might make it possible, went to the Executive Board, and received a unanimous vote of support to move forward. Arguably one of the most famous living organist performing widely today, backed by international artist management with his own traveling instrument, this event would obviously be noticed. The over-arching goal?

To introduce a larger public to the organ as a viable instrument to appreciate: an audience that otherwise wouldn’t be the least bit motivated to attend an “organ recital”, “concert”, or anything connected to the organ.

Starting with the Bach A minor P&F and continuing a bit later with the Eb Trio Sonata our entertaining artist definitely played to the Boston audience – his musicianship is extremely “entertainment factor /performance oriented” -but there’s no question of his incredibly advanced mind, fertile imagination and physical independence and dexterity – I found him most enjoyable when he let the “central line” come out of the music as opposed to when he decorated (all be it, astoundingly) with multiple stop changes and lots of extras. Sometimes the pure physics of a complex 32’ sound would obliterate the genius being performed in the upper registers by the hands. Shucks. His commentary was often witty, expectantly opinionated, yet surprisingly measured. At times he let us into his thinking that he might deny as theological, but to me he went there a few times and for good reasons. Also, when one is able to say what he thinks, he often does what he wants, and Cameron has done just that. I, for one get a thrill out of getting to know the personalities, glories, warts and all, of instruments I’ve played in the USA, Europe and Japan... Cameron prefers to mostly create his own voice, even to the point of the instrument. To each his own...and thank goodness we can.

Much has been said in press releases about the Opus 8. Having played opus 1 at Trinity Wall Street in a number of performances and services I was curious as to what over a decade of experience might have brought to this company and the sound of this, the latest example of perhaps the most individual of music machines. The Trinity Wall Street sanctuary has a magnificent warm acoustic and the instrument speaks from both sides of the chancel and from a few levels of the rear gallery. Even in this kind space the organ, after a few minutes of experience, must be skillfully played to give the impression of a real pipe organ: not just to seasoned and critical music listeners but to even the casual hymn singing congregant or visitor. There are some fairly simple realities that make a pipe organ sound the way it does and make it prohibitively expensive to try to make an imitation sound like one. Although I imagine myself as a Spring of hope for a better future, I’m afraid the instrument heard on Thursday night has to go a very long way before I’ll be convinced by it as an acceptable musical instrument— And here’s why I think so – astounding console design, built to order by one of the world’s most cutting edge musicians - one would hope for sound to match. But there are problems that sadly seem overlooked even by some critics in print that, frankly, surprise. And the claim that this instrument somehow can play “faster” than any pipe organ- indeed, that does depend on the organ in question, but there are some very responsive instruments out there in the big wide world. The most recent samples (sounds from real pipe organs) used in this instrument have been painstakingly recorded and carefully processed I’m sure (I am indeed a fan of ALL organ builders at the top of their chosen game, including the visionaries at M&O) However, I suspect (and can see in the CC promotional video) that these samples may have been obtained altogether too close to the source. Regarding the speaker and amplification on Thursday evening- the speaker array was only in one area the room (the stage: why not? That’s where the instruments would be.) But, there was no ability for the instrument to create its own acoustic, which is absolutely necessary when such a vast amount of sound being poured out into the space. I was surprised and disappointed that the gallery in the front (over the stage, which would have spoken into the dome and then reflect down) wasn’t used as well as the areas in the dome which would’ve made the experience perhaps a little bit more palatable.

As my teacher George Faxon used to say, “Keep at it, You’ll get it” (and as I would leave the lesson room... “Eventually.”)

All this said I still feel the Cameron is giving the organ world a fabulous opportunity for renaissance of all sorts – in fact; I salute him and wish to hear him again soon. Commentary about his performances in the general press and media can only help to bring attention to other different organ styles and performances. The conversations at intermission were lively, polite, curious, engaged, and intelligent... I saw few people with nothing to say... what a good thing!

The Boston Chapter of the AGO has an astounding (and again varied) program season ahead for 2015-2016. Expect a blend of experienced artistry as well as young visionaries playing great instruments and presenting mind opening music.

Attend our next two events coming up, consider becoming a member of our chapter, and support live music where ever you are and whenever you can.

CONTINUE THE VIBE!

BAGO

March 21 Boston Bach Birthday party at First Lutheran Church –ALL DAY! Free!

April 26 at 4 o’clock – Ken Cowan at Church of the Advent in Boston

Upcoming in Worcester area & WorcAGO-member-related:

MARCH

Tuesday 3/10 member Krasinski – silent film on Kotschmar in Portland

Saturday 3/14 **WorcAGO Organ-Choral Workshop**: Stuart Forster (Practical Hymn Playing); Felicia Barber (Realistic Choral Conducting) – lunch included see [WorcAGO home page](#)

Sunday 3/15 Celularo at All Saints Worcester

Sunday 3/22 Halliday conducts Frisch premiere in [Songs for the Earth concert](#) at Mechanics Hall

Saturday 3/28: Silent Film: KING OF KINGS (1927) **Peter Krasinski**, St. Malachy's - New York

APRIL

April 15 Mech Hall Noontime Brown Bag Worcester Organ Concert, Peter Krasinski, organ (WorcAGO co-sponsored)

April 17 Humanarts Organ Recital Friday 7:30PM - Ezequiel Menendez(Hartford), organist (WorcAGO co-sponsored) works by: Mendelssohn, Ginastera, Piazzolla, Franck Assumption College Chapel

April 24 Young Artists Showcase: Jonathan Wessler, organist Friday, 7PM First Unitarian Church, Worcester (WorcAGO co-sponsored)

Innovative Transcriptions and Works by Ludwig van Beethoven (Leonore Symphony 3), Ralph Vaughan Williams, and Alexandre Guilmant.

60 Minutes Features Conductor James Levine



Levine, 71, has been a fixture at the Met since 1971 and is arguably America's greatest conductor. This profile highlights the maestro's return to work in late 2013 after a devastating fall that left him partially paralyzed. The story traces his career over the decades, culminating in his return to the podium in a wheelchair. The Met has provided a mechanical podium that raises and lowers him in the chair so he can conduct the musicians in his orchestra.

[More>>>](#)

Industry News

Paul Cienniwa to Stonehill College

Paul Cienniwa has been appointed director of the Collegiate Chorale at Stonehill College, a liberal arts college in Easton, Massachusetts,...

Mark Dirksen to Buzard Pipe Organ Builders

Mark Dirksen has been appointed business manager for Buzard Pipe Organ Builders, having recently moved to Champaign from the Boston area...

Viktoria Franken to Buzard Pipe Organ Builders

Viktoria Franken has joined Buzard Pipe Organ builders. She comes to the Buzard firm from Germany, where she earned a Certificate...

Norberto Guinaldo website

Organist-composer Norberto Guinaldo announces his new website, which offers his entire catalog of organ music (58 pieces at this writing). The...

Michael Kleinschmidt to St. Mark's Cathedral, Seattle

Michael Kleinschmidt has been appointed Canon Musician at St. Mark's Cathedral, Seattle, Washington, effective March 1, 2015. Since 2010 he...

Sigurd Melvær to Christ Church Cathedral, Houston

Sigurd Melvær Øgaard has been appointed Cathedral Organist at Christ Church Cathedral, Houston, Texas. In addition to his duties as organist,...

John Rutter turns 70

To mark John Rutter's 70th birthday year in 2015, the Royal School of Church Music has produced new anniversary editions of his music. The...

Joe Utterback honored

Joe Utterback was honored for 20 years of teaching at Sacred Heart University, Fairfield, Connecticut. Utterback teaches courses including...

Bertram Schoenstein dead at 97

Bertram Schoenstein, 97 years old, died January 8, 2015, in San Rafael, California. Born September 11, 1917, Bert was the eldest remaining third...

Charles Dodsley Walker dead at 94

Charles Dodsley Walker, 94, died in New York City on January 17. At the time of his death he was the conductor of the Canterbury Choral...

Harry Wilkinson dead at 92

Harry Wilkinson, 92, of Philadelphia, Pennsylvania, died January 15 of congestive heart failure. Born in Saginaw, Michigan, in 1922, he spent most of...

A Forest of Pipes

The newly revised 10th anniversary edition of Jennifer A. Zobelein's book A Forest of Pipes: The Story of the Walt Disney Concert Hall Organ...

Estey Organ Museum acquisition

The Estey Organ Museum of Brattleboro, Vermont, has acquired a rare Estey Upright Minuette. Between 1929 and 1932, Estey produced some 56 of...

3/5/2015

World Premier Saturday – Robin Dinda and Malcolm Halliday in Shrewsbury

String Quartet "Plus"

7:00 PM Saturday, March 7, 2015

Chamber music for strings and diverse keyboards

Schumann Piano Quintet in E flat major

Rheinberger Suite for violin, cello and organ, op. 149

Lucien Capet Aria for violin, viola and piano

Robin Dinda Organ Concertino #1 (world premiere)



First Congregational Church, Shrewsbury 7PM

Malcolm Halliday, organ and piano – featuring the J W Walker Portativ

Concertino No. 1 for Organ and String Quartet was written for Malcolm Halliday specifically for this concert. Some of the musical material is from a 1988 Concerto for Keyboard and Strings, which was performed at the 1989 national convention of the Organ Historical Society. The piece is designed to be played on an organ of any size, especially a one-manual organ without pedals such as the one that will be used for the first performance. The Concertino features the lively rhythms and vivid melodies that are typical of Dinda's music for organ and instruments.

Excerpt from Movement 3:



Music Score Sale Saturday March 14 -- BIG SAVINGS

Sets of choral scores (20-40 copies) as well as organ scores and books will be on sale at UNBELIEVEABLE PRICES. Proceeds to benefit the scholarship fund. We estimate at least 10 boxes of music will be there for the browsing throughout the day. Earlybird set-up volunteers get first pick! Cash/Check/CreditCard accepted. Tax deductible since it's a donation.

And of course, RSVP now for the workshop – an event right in our own “backyard” with ample parking. Lunch is included, as well as open console for the Noack tracker at Trinity Lutheran, downtown Worcester. (See WorcAGO home page for details)

Your Dean especially likes these types of sales because he can pick up “rainy day” scores inexpensively without breaking the budget.

2/26/2015

FIRST MONDAY OPEN CONSOLE Returns in 2015 – Fitchburg Unitarian 3/2 @ 7PM

First Parish Church of Fitchburg, 923 Main Street (at the turn), Fitchburg, MA

Host: Robin Dinda Guest: Bill Czelusniak (organ technician, who will provide interesting history and stories!)

Our Open Console Nights resume with another fine instrument well worth your inspection. Gather with colleagues to see/hear/play along with expert commentary from organbuilder and chapter member Bill Czelusniak. Carpooling advised.



Skinner Organ Company, Boston, Massachusetts, Opus 721, 1928, 3 manuals, now 27 ranks, Pitman & Unit Electro-pneumatic actions; **unaltered G. Donald Harrison choruses** in transition organ; console rebuilt all-electric, solid-state, C&D, Inc., 1996; Swell division releathered 2001; Swell pipes restored/added 2006

When the console was done, for prior musicians, preparations were made in the drawknobs and relays for some additions, typical of a Skinner organ of this size and style. Back then, we took the liberty of putting engraved knobs in place. This is unfortunate as some attractive stops are absent / mute.

From this scheme, though, a true Skinner Flute Triangulaire was added to the Swell (2006). It came from: Skinner Organ Co., Opus 710, 1928, First Methodist Church, Kalamazoo, MI.

LOCAL WORKSHOPS HELD – WORCESTER – HYMN PLAYING & CHORAL CONDUCTING TECHNIQUES Saturday 3/14 10AM-3PM

10AM Practical Ideas for Hymn Playing/Leading

1PM Choir Directing Tips for Church Musicians

(lunch, open console, music score sale(choral, organ) at noon) [RSVP](#)

Hymn Playing (10AM) [Dr. Stuart Forster's bio](#)

Playing hymns on the organ is a centuries-old tradition that has been passed down largely through osmosis and guesswork. To address a growing need for more explicit instruction, Dr. Forster will review approaches to hymn playing, and then highlight **twenty vital aspects encompassing the art of hymn playing**. To equip the organist with a palette of tools for every occasion, his discussion considers topics:

techniques for learning hymns, teaching hymns, playing hymns, selecting hymns, introductions, engaging the choir, empowering the congregation, making the most of the organ, registration choices, working with other instruments, collaborating with clergy, effective preparation, and altered harmonizations to complement the hymn texts and fit the context of the service. We will explore the balance between predictability and creativity to enliven congregational song in ways that are thoughtful, musical, and sustainable.

He will draw from examples in his [latest book](#) which contrasts differing styles and denominations. The workshop will adapt to the abilities and experiences of those who attend, so it will be a very enlightening seminar for all who attend *regardless of their skill level*.

Choral Conducting (1PM) [Dr Felicia Barber's bio](#)

Choral directing is a major part of many church musicians' responsibilities. Few of us have studied the basics, but have picked up ideas along the way in our music careers. Dr. Barber will offer two mini-workshops in this reinvigorating time with us:

· **Choral techniques** with emphasis on clearly conveyed beat patterns and transitions between sections using standard choral repertoire, diagnostic techniques in choral rehearsals using discriminating ears, score preparation, formulating an interpretation for a piece, planning the rehearsal, and empowering the chorister's full musical potential. Scores for the demonstrations will be available at the workshop and via emailed PDF to those who RSVP.

· The second half will focus on **Spirituals** in context and language usage. Dr. Barber has done extensive research on this topic having studied with Andre Thomas at FSU.

A light lunch buffet will be offered at Noon (included in the workshop fee). During the lunch hour, (used) organ and (LOTS of sets of) choral scores will be on sale to benefit the WorcAGO scholarship fund. In parallel, Trinity's **1969 III/61 Op. 40 Noack** will be available for Open Console (the acoustics are GREAT too). please [RSVP](#)

The workshop fee (any part or all of the day) is **\$20 (AGO members, any chapter)**, \$25 non-members. Check or credit card accepted.

[RSVP to Register](#)

MARCH 1 WorcAGO Scholarship Application Deadline

Celebrating 26 years, the WorcAGO Scholarship Program is one of the hallmarks of our chapter. It's an important part of our Mission, to not only provide educational programming throughout the year, but also financial support for training of member organists who are taking lessons from member teachers. Our program has had over 100 recipients in its 24-year history, and many years have featured a recital by scholarship recipients to demonstrate their progress. (See our blog for photos from previous recitals at First Baptist Church, Worcester.) **QUICK LINKS:** [APPLICATION FORM](#) [RULES](#) [TEACHER RECOMMENDATION FORM](#)

CAMERON COMES TO SANDERS: March 5 AGO Ticket discount (\$20 balcony)



[TICKETS](#)

BOSTON CELEBRITY SERIES

EMBRACES MASSACHUSETTS-DESIGNED DIGITAL INSTRUMENT

Juilliard trained organist Cameron Carpenter's goals are anything but modest: the brash, outspoken and phenomenally talented musician and composer wants the organ recognized as a premier recital instrument on par with violins and pianos. Carpenter has energy and vision equal to his talent: His repertoire is perhaps the largest and most diverse of any organist.

Presented in association with the Boston Chapter of the American Guild of Organists. Sanders is ideal because there's no installed pipe organ that might be confused with the M&O touring instrument.

Chopin [Revolutionary Etude](#) (mostly on the 3-octave(!) pedalboard!)
(these aren't your grandmother's organ shoes)

SILENT FILM AT HANOVER



The Hanover Theatre for the Performing Arts in Worcester, MA presents the silent film comedy **Sherlock, Jr.** starring **Buster Keaton** accompanied by **Clark Wilson** at the Hanover Theatre Mighty Wurlitzer. Sunday, March 15, 2015, 2:00 PM

Northeast Regional Convention THIS WEEK IS FINAL WEEK FOR DISCOUNT REGISTRATION
New Haven, Connecticut, June 28 - July 1, 2015
Time is running out to get your early registration discount for the Northeast Regional Convention of the AGO!

By registering prior to March 1, regular members and chapter friends, either AGO or ACDA, save \$40. Seniors (over 65) save \$30.

Register [online](#), or call 860-873-9164 for a paper registration form.

Experience Yale! This convention offers 34 workshops, 9 unique organs, 5 ensembles, a day trip to picturesque Stonington, and the resources of Yale, including tours of the famous instrument collection and a special library exhibit. Highlights of the exhibit include the autograph manuscripts of Charles Ives's Variations on "America" and Paul Hindemith's Organ Sonata No. 3, as well as the Neumeister manuscript (containing works attributed to J.S. Bach).

Visit www.NewHavenAGO2015.org to see the convention details. This convention is presented in cooperation with the [Yale Institute of Sacred Music](#).

BSO to Premiere New Organ Symphony 3/26-27

Mark your calendar, on March 26, 2015 at 8:00 PM the Boston Symphony Orchestra will premiere a new organ concerto by Boston-based composer Michael Gandolfi in memory of the late Boston Symphony and Boston Pops organist Berj Zamkochian. Notre Dame de Paris' organist Olivier Latry will do the honors on the organ and the Boston Symphony's exciting new Music Director Andris Nelsons will be conducting. The other work on the program will be Gustav Mahler's powerful Symphony #6. The performance will be repeated on Friday March 27 at 1:30 PM, Saturday at 8:00 PM and the following Tuesday at 8:00 PM. This will be a good opportunity to hear the newly refurbished Symphony Hall Aeolian-Skinner organ and possibly the two new 32' (not electronic) ranks added as part of the refurbishment. Boston's Symphony Hall is widely considered one of the three acoustically best orchestral concert halls in the world (Amsterdam and Vienna being the other two) and this concert will provide a vivid demonstration of that remarkable acoustic. Although American born, both of Berj Zamkochian's parents were born in Armenia and were directly impacted by the horrors inflicted on them in 1915 at the hands of the Ottoman Turks. This concerto was commissioned to recognize the 100th anniversary of that event. Tickets are now available through the Boston Symphony's web site: www.bso.org. Click on the calendar and go to March 26 for further information and/or to order tickets. Michael Gandolfi also has his own web site: MichaelGandolfi.com if you would like to learn more about him. For the specification of the refurbished organ go to www.foleybaker.com.

National Endowment for the Arts Research Offers New Insights on [Arts Participation and Economic Impact](#)

Bruce D. Thibodeau, President Three new reports issued by the National Endowment for the Arts (NEA) reveal a host of untapped opportunities — and fascinating insights — about audience participation in, and the economic impact of, arts and culture organizations across the nation. Based

on data from 2012 and published in January 2015, the [reports](#) provide a revealing look at arts and culture organizations from three different approaches: supply, demand and motivations for consumer behavior, as well as how arts and culture contribute to the country's gross domestic product (GDP).

Report #1: "When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance"

Decline in arts and culture attendance and participation is a hot-button topic for many organizations across the nation. While some organizations are flourishing despite this perceived trend, others are questioning their viability. The NEA report, "When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance," goes beyond examining the demographics of arts and culture consumers to scrutinize attitudes, motivations and barriers regarding arts attendance. Perhaps most importantly, the report offers specific information about the root causes of declining participation: What specifically makes a loyal patron disengage over time? How exactly do people want to experience the arts?

Key findings summarized in the NEA's [press release](#) include:

- "Top reasons Americans attend the arts (performances and exhibits) include socializing with friends or family members (73 percent); learning new things (64 percent); and supporting the community (51 percent)."
- "Despite similar household incomes and education, people who call themselves middle-class were more likely to attend the arts than those who identified themselves as working class. Thwarted interest, rather than lack of interest, may be the cause for lower attendance rates among some audiences." [Read More...](#)

SUMMER WORKSHOPS

Eastman Summer Academy for High School Organists! Registration is open through **March 15, 2015**. If you know of any **high school organists** in your area, please encourage them to attend! For more information, visit the [Summer Academy](#)



summer.esm.rochester.edu
Email: summer@esm.rochester.edu Call: (800) 246-4706 or (585) 274-1400



**SUMMER ACADEMY
FOR HIGH SCHOOL ORGANISTS**
AUGUST 3-7, 2015
Faculty: David Higgs, Nathan Laube, Edoardo Bellotti, Anne Laver, Stephen Kennedy
Caroline Robinson, coordinator
Experience the thriving pipe organ culture at Eastman and in the Rochester community!
Program includes:
• private and group instruction from world-renowned performers and pedagogues
• daily access to a wide variety of instruments
• master classes focusing on repertoire, sacred music skills, improvisation, and technique
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For more information, including a schedule and a list of instruments used for study, please visit www.esm.rochester.edu/organ/2015-summer-academy

[webpage](#).



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