

August 2007

Hawaii Chapter

American Guild of Organists

UPCOMING AGO EVENT

Tuesday, August 21, 7:00 pm
Midsummer Night's Organ Concert
Central Union Church
1660 South Beretania Street
Honolulu, HI 96826

This annual event is a benefit for the Hawaii Chapter AGO Scholarship Programs. This year's theme is **From Generation to Generation** and will feature several generations of organists, including:

Nyle Hallman and **Margaret Lloyd**
Central Union Church

John McCreary and **John Renke**
St. Andrew's Cathedral

Joey Fala and **Jordan McCreary**
AGO Organ Scholars
Jordan is John McCreary's grandson

Katherine Crosier
Lutheran Church of Honolulu

Special Guest:
Dr. Frederick Swann
National President
American Guild of Organists
Formerly of The Crystal Cathedral and
The Riverside Church, New York

Elizabeth Wong, Scholarship Chair; Holly Lindsay, Publicity Coordinator; and Bud Klein, Karl Bachman, and Elizabeth Wong, Members at Large. I have every confidence that the board will provide a great year of educational programming, social gatherings, and recitals for the chapter as well as the community.



John McCreary (in back) with grandson, Jordan McCreary (left) and Joey Fala (right).

Our first programming event of the season is the 18th annual Midsummer Night's Organ Concert to be presented on Tuesday, August 21, 2007, at 7:00 pm. This will be hosted once again at Central Union Church and the offering received will benefit the chapter's scholarship funds which will provide for the education of future organists in Hawaii. The participants in this year's concert are listed to the left. This year's AGO Organ Scholars will be introduced the evening of the concert (a complete slate of scholarship recipients is listed elsewhere in this newsletter). The Aeolian Skinner instrument [IV/68] in the Central Union Church sanctuary has just undergone the second of three phases of restoration. A flyer announcing the concert is being mailed this week, and additional publicity posters are available; please contact me if you have an opportunity to post flyers in the community. On Monday, August 20th at 9 am, public radio KHPR (FM 88.1) will air an interview between Gene Schiller, Katherine Crosier and Frederick Swann in anticipation of Tuesday evening's concert. My thanks to Holly Lindsay for the interview arrangements and community advertising.

At our next AGO executive board meeting on August 9th, we will continue planning for this season. If you have wonderfully creative ideas to share, please do not hesitate to either call or email me by then.

My thanks to Katherine Crosier for her skill in publishing, which we will enjoy with each monthly newsletter!

Thanks and Aloha!

Margaret Lloyd, Dean

DEAN'S COLUMN

As we begin another season as the Hawaii Chapter of the AGO, I would like to thank each of you for your interest in and support of the Guild. It is also appropriate to express my appreciation to the members of the executive board who are already serving this year: Paul Bornand, Sub Dean; Leslie Segundo, Secretary; Samuel Lam, Treasurer; Katherine Crosier, Newsletter Editor; Karl Bachman, Membership Chair;





AGO Executive Board members with Chelsea Chen: (L-R) Karl Bachman, Ms. Chen, Melody Lindsay (harpist), Margaret Lloyd, Elizabeth Wong and Samuel Lam

CHELSEA CHEN IN CONCERT

An Evening of Good Pairings
Reviewed by Karl D. Bachman

On a very rainy Friday evening in June the faithful members of the Hawaii Chapter—AGO together with over three hundred organ music lovers in Hawaii ventured to Saint Andrew’s Cathedral to hear one of America’s rising stars in the galaxy of organ performance, Chelsea Chen. Fresh from a Fulbright year in Taiwan Ms. Chen braved the heat and humidity of Hawaii to give a concert of musical pairings at Saint Andrew’s. From a hand-held microphone she greeted the audience and commented on the works which she performed—all from memory.

The concert began and ended with paired tributes to Jehan Alain. The spirited opening Litanies was nicely balanced with the Duruflé “Prelude and Fugue on A-L-A-I-N.” During both of these she showed great command of the tonal resources of the instrument and her high level of musicianship as an organist. She also paired two works by Johann Sebastian Bach, the first being his setting of the Wolfgang Dachstein chorale melody, “An Wasserflüssen Babylon.” This melody is usually paired with the Paul Gerhardt’s text for the Good Friday hymn, “A Lamb Goes Uncomplaining Forth.” Whether or not she was aware, this is the 400th anniversary of the birth of Paul Gerhardt who wrote some of the most Christ-centered, comforting, and substantial chorale texts in history. Her sensitive interpretation caught not only the deeply emotional character of the original music, but also the high spirituality of Bach himself. The “Prelude and Fugue in G Major” fairly danced out of the chancel with amazing alacrity and youthful enthusiasm of this young organist.

The first half concluded with the “Final” from Louis Vierne’s “Sixth Symphony for Organ.” She introduced the performance with a story about how she first heard this work and was simply stunned by its bravura. The organist who performed it told her afterwards that if she could ever play that work she could play anything! Well, she certainly did! Yes, she got all of those notes in the pedal scales in F#.

Before the Vierne she offered a “Taiwanese Suite” which she herself had written. It was based on three Taiwanese melodies she heard in an orchestral arrangement and was written in honor of her father and her own Chinese ancestry. This was also somewhat of a prelude to her Fulbright year in Taiwan. Her goal during this past year was

to go to Taiwan and learn the original folk melodies of the Taiwanese people, to promote the organ in the performance life of Taiwanese culture, and to learn the Taiwanese language. With her talent and with this good beginning she will surely do much in her life for this cause. How nice it was to hear an organist play their own work and a work which was not only well-crafted and of good musical quality, but well performed.

Following a musical interval for harp tuning and financial support we were treated with our own rising star of the harp galaxy, Melody Lindsay, in a performance of the Grandjany “Aria in Classic Style.” A demanding work for both performers this concert showed the musical gifts of Ms. Lindsay as she made the harp sing like the angels themselves in what seemed completely effortless work on her part. It also gave us a look into another love of Chelsea Chen, the pairing of organ and other instruments in performance.

In honor of her teacher John Weaver Ms. Chen played his setting of “Built on a Rock,” the Ludvig Lindeman tune which is not as well known as it deserves to be. Her grasp of the registration and instrument itself caught the strength of this strong melody as well as the softness of its pairing with “Rock of Ages” in the mid-section.

Before the final work by Duruflé we were treated to an amazing display of technique as Ms. Chen dashed off one of Louis Vierne’s “Fantasy Pieces” *Naiades* [Water Nymphs]. In this, the second in her pair of Vierne works, her fingers fairly flew over the keys to the extent that one really did sense the pres-



Chelsea Chen at the console of St. Andrew’s Cathedral

ence of those nymphs in the cathedral itself.

What remained in the evening was a pairing for her own composition from the first half of the concert, and we were not disappointed. The encore was a second work composed by Chelsea. The way she explained it was that she and her brother spent hours playing the old "Super Mario Brothers" video game and when she finally got a degree in music he challenged her to do something with all the themes from the game itself. And so she did. In this original [or should we say semi-original] composition she took those themes and developed them in an amazing display of performance technique, originality of organ registration, compositional ability, and sheer enjoyment. All the fun of a video game room with the pleasure of an organ concert paired into one very enjoyable evening.



Joey Fala has studied the organ for four years with Katherine Crosier. He recently played his first church service ever at the Church of the Crossroads.

THE FIRST NOTE ON AN EMPTY SCORE

by Joey Fala

At the age of five, I had no idea that I could ever one day be able to play the organ; an instrument that fascinated me to a great extent. My interest in the organ was sparked after hearing one played as I attended Holy Nativity School as a pre-kindergartener. It wasn't long before I realized that my parents, teachers, and even music teacher knew little about the instrument which hid in an inconspicuous corner of the church sanctuary.

When I first began kindergarten at 'Iolani School, I got to hear the organ played (and see glimpses of it as my class filed in and out of the chapel) at the weekly K though 6 grade Chapel Services. It seemed amazing to me that a massive instrument of such magnitude with numerous knobs, key-

boards, pedals, with the capability to produce such majestic music was under the complete control of just one person!

In 2002, when I became a fifth grader, my English teacher, Ms. Cindy Scheinert and Chorus teacher, Mr. John Alexander, learned of my passion for the organ. By introducing me to the school organist, Mrs. Katherine Crosier, they placed the first note on an empty score, starting my journey to become an organist. Mrs. Crosier helped me apply for and receive the Donald L. "Don" Conover Organ Scholarship (formerly known as the American Guild of Organists, Hawaii Chapter scholarship), and by that summer, I had my first organ lesson. I have been receiving the organ scholarship and studying the organ with Mrs. Crosier for four years. The Morning Music Club also supported my dream as they granted me their Young Musician's Scholarship for two years. What was once a fascinating vision had turned into a realistic pursuit.

While music is a big part of my life, my parents declare that they both are quite non-musical. My father lightheartedly stated that after taking piano lessons as a child, his teacher recommended that his lessons be terminated on account that he couldn't keep a beat! Both of my parents have degrees in electrical engineering and work at a successful telecommunications testing equipment production company that my father had co-founded several years ago. Its wide range of customers include household names such as Sprint®, Motorola®, and Disney®. I have one younger brother who is 8 and plays the piano. Aside from playing the organ, I have been playing the piano since I was five. I studied with Mrs. Jill Fong, but stopped taking lessons several years after I took up the organ due to my school's demanding and time-consuming academic curriculum. However, I still enjoy playing the piano.

I have previously participated in swimming and tennis at school, however, I currently do not play any sports. While I don't care much for team sports, I enjoy leisure athletic activities such as bicycle riding and playing basketball with friends. I am also an apprentice lighting technician for my school's theatre department. I set up lights, program lighting consoles, and operate spotlights for theatrical productions at school, and at the Hawaii Theater Center. I am now almost 16, and am going into 10th grade. I enjoy 'Iolani's science courses and hope to pursue medical school when I graduate. Although I plan on having an occupation in the medical field, I desire to continue my interests in music, especially playing the organ in a church, and know that I will always keep music as a major cornerstone of my life.

Editor's note: This article was an insert for the bulletin at the Church of the Crossroads, on July 1st. Margaret Lloyd was organist at Holy Nativity when Joey was a pre-kindergartener.

2007-2008 Hawaii AGO Organ Scholars

New:

Dean Timmerman

Returning:

Devin Chu

Nathalie Jones

Christopher Lindsay

Holly Lindsay (Aloha Music Club)

Jordan McCreary

Adam Simon

Joshua Yuen-Schat



LEIPZIG BACH FESTIVAL

June 7-17, 2007

by Katherine Crosier

Bach in Leipzig

We had heard about the Leipzig Bach Festival for years but never thought we would be able to attend because it has always been held in May. When we found out the dates had been changed to June, we jumped at the chance to go to Germany, especially since this was a way to celebrate our 30th wedding anniversary. Over 50,000 concert tickets were sold for the 80 concerts held during the ten days of the Festival, which included some of the world's top instrumental and vocal ensembles. The whole city of Leipzig pays tribute to Bach, and you can see Bach displays in nearly all of the stores. Street musicians are on every corner playing what else, but Bach. We even heard the famous "Tocatta and Fugue in D minor" played on marimba! What was especially moving was to hear Bach's music played in the church in which it was composed, knowing that his mortal remains are buried in front of the altar at St. Thomas. We heard 15 Bach cantatas and the B-Minor Mass in one week! (Carl was in hog heaven!) Some of the groups we enjoyed were the Monteverdi Bach Choir (Sir John Eliot Gardner, conductor), Musica Fiata, York Bach



St. Thomas, Leipzig, where Bach worked for 27 years.

Choir, Knabenchor from Hannover, soprano Emma Kirkby, countertenor Robin Blaze, and Bach's own St. Thomas Choir. We were also fortunate to go to Nürnberg a week later to hear the early music group, King's Consort. The trip was truly a once-in-a-lifetime experience and we hope to share our slides at a future AGO meeting.

AGO DISCOVERS COLUMBUS: REGION V CONVENTION

June 25-28, 2007

by Karl D. Bachman

By coincidence there were two of us from Hawaii at this Columbus, Ohio event, Sam Lam and myself. I grew up in Columbus, so for me it was an opportunity to visit family and to see how the organ world has grown in Columbus since I was in High School. And it has grown in both quantity and quality of both new instruments and some very interesting restorations and renovations.

The week began on Monday evening with a brass fanfare in an atrium that was built to enclose the space between the state capitol and the original executive office building, yielding a large, high room with amazing acoustics. In addition to the obligatory Gabrieli the group included the opening Tocatta from Monteverdi's L'Orfeo. Following a welcome from the chair of the convention committee the convention moved several blocks south to Old Saint Mary's Church in historic German Village where Richard Webster conducted an evening of spectacular brass music and a hymn festival. The church is a high brick building from the mid 1800s with beautiful appointments which included gothic-style altar and carved reredos. There is a substantial two-manual 1902 Wm Schuelke, restored by J. W. Muller in 2001. No less than three 16' flues, including a double open diapason, and one 16' reed in the pedal. Together with a festival choir in the chancel the hymn singing was what everyone dreams of on a Sunday morning. In spite of its age the organ provided strong support for congregational singing.

Tuesday morning the day began early at Gray Chapel of Ohio Wesleyan University in Delaware [North of Columbus] where Huw Lewis, in white jacket and bow tie, gave a recital on the 1980 four-manual Klais organ. The organ has somewhat of a noisy mechanism, but that didn't seem to get in the way of the enjoyment of the music. In addition to a beautiful performance of the Bach Trio Sonata VI in G, Mr. Lewis played the Reubke Sonata on the 94th Psalm. This last work was an excuse to show how fast he could pull stops and hit pistons for nearly a half hour while not missing a note of the music. We learned afterward that he was painfully ill with a stomach virus and completed the day in a local hospital recovering. One could not tell from the performance. "The show must go on!"

The convention moved to nearby Asbury United Methodist where a brand new smaller three-manual Klais served for a concert by Steven Egler, organ and Frances Shelly, flute. Mr. Egler wore a long-sleeve black shirt and slacks with red bow tie. Ms. Shelly wore a black dress with multi-color scarf. In addition to works by Gerald Near, Charles-Marie Widor, Dan Locklair, and Moonyeen Albrecht, the couple presented the world-premier of a newly-commissioned work for flute and organ by Columbus, Ohio native Wilbur Held,



who—at a very spry 93 years of age—was present for the occasion. The work was That Lonesome Valley and it is quite demanding for both musicians, but well worth the effort.

There are two interesting features of this new organ. The console is positioned to the left of the chancel at a right angle to the wind chests, which are placed in an organ chamber directly behind the communion table so the pipes could speak directly down the main axis of the nave, though this is an Akron plan church and the main



The Beckerath organ at the First Congregational Church.

axis is not that long. This necessitated building a “tracker machine” in the basement of the church so that the action from the console would be transferred “around the corner” from the console to the wind chests. A second feature, unique to this instrument, is something which Herr Klais called “Le P’ing”. This is a mechanical device that simulates sunrise and sunset behind the façade pipes. Musically it is a mechanical playing of the melody “Le P’ing” found in the Methodist hymnal as “Rise to Greet the Sun.” The special character of this melody is that a member of Asbury UMC in Delaware, Ohio was a missionary to China. She returned to America with this melody and text and translated it into English. At Asbury Methodist church this is known as “Mildred’s Tune”, but to the rest of the world it is “Le P’ing” from the missionary work of Mildred A. and Bliss Wiant. A tracker organ can actually play this melody mechanically because the coupler action is electric and that enables it to be pre-programmed. I did get to see and hear this mechanism after the recital, but it was not used during the concert itself, much to the disappointment of hundreds of conventioners who did not get to hear it nor did they get to see the sunrise and sunset of the mechanism.

I attended a workshop that afternoon featuring music for organ and instrument. This workshop was conducted by the Egler-Shelly duo at historic Old Trinity Lutheran in downtown Columbus, home to a nice 1992 three-manual Berghaus organ.

In the late afternoon a “Liturgy of Music” was provided by the choristers, organs, ringers and musicians of the Columbus area at First Congregational Church where there is a 1972 large three-manual Beckerath in the gallery and a newly-restored very large four-manual W. W. Kimball 1931 in the chancel. Organists were Sara Seidel, G. Dene Barnard, and James Hildreth [classmate of mine from Cincinnati days]. One feature of the event was the five-octave set of Whitechapel handbells from 1955. Beautiful sound. Of note is that the Kimball organ had fallen into disrepair and was unplayable.

It was slated to be removed, but then it was discovered that in order to do so a wall would have to be removed from the nave of the church. Fortunately funds and vision became available to save the instrument. The Tuba Mirabilis alone justified the expense. In addition to some beautiful stained glass in the church there are two very large tapestries, one on a wall in each of the transepts. These are authentic medieval works of museum value. Following the concert the entire convention was given a sit-down dinner in the undercroft of the church. The next time you see him, ask Sam Lam how Karl takes care of his friends.

After dinner the convention moved to Broad Street Presbyterian, just down the road, for a recital by Mary Preston. Ms. Preston wore black slacks and a gold-embroidered black top as seen in her publicity photos. She played the organ very, very well, performing some old standards, as well as a newer work, Despair and Agony of Dachau by Paul J. Sifler (1911-2001). The organ is a combination of a large 1937 M.P. Möller instrument that the Schantz Organ Company substantially rebuilt and enlarged in 1986. Much of the instrument was brought out of chambers and placed into the room itself and a “Centennial Trumpet” was placed on the rear wall of the nave that rivals that of Saint John the Divine in New York City. The organ is amazingly versatile and the

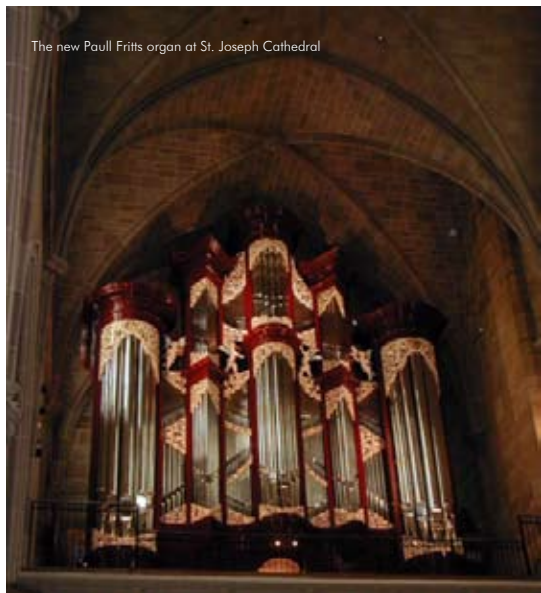


Mary Preston

regular church organist, James Hildreth, does a great job using it to its fullest potential a regular basis. I mean, how many instruments do you know that have a Keraulophon, Cor du Nuit, Flute Triangulaire, Chimes, Harp, and Celesta?

On Wednesday morning we were treated to a concert at Capital University [my alma mater] in Mees Hall where, after more than 175 years they finally have a performing instrument in the concert hall, a new four-manual organ by Schantz Organ Company of Orville, Ohio. The artist was the Quimby Regional Competition winner Kirk M. Rich, from the Evansville AGO Chapter, where he also won the 2007 competition. He played the Bach Prelude and Fugue in G Major, also the Bach “Schmücke dich, o liebe Seele.” He concluded with the Franck “Choral in a mi-

nor.” He is a very talented young artist, but I was disappointed that he did not use the mixtures in the Franck. The ending really needed more upper work than he used. The instrument has been featured in TAO [October 2006] where the pipe stenciling can be seen as the façade for the pedal chambers which speak directly into the room. More of the instrument is in chambers surrounding the stage area. The effect of this is that the pedal sometimes overpowered the other divisions. This might have been attributed to the fact that from the console on stage, one could not hear the pedal chambers as well. Registration probably requires a person in the room itself checking the balance. The real hit in his recital was the work by Thierry Escrich (b. 1965) entitled “Cinq versets sur le Victimae Paschali” (1991).



The new Paull Fritts organ at St. Joseph Cathedral

This was a rhythmic tour de force and Mr. Rich knows how to count!!

I attended a workshop by Mr. James David Christie on the works of “Buxtehude On and Off the Page”. I was hoping to receive some insight into performance practice, but the bulk of the discussion was on the difficulty of discovering a good Buxtehude edition, because we have no

autograph works. Mr. Christie could have been very helpful by giving an annotated bibliography of the available editions, but he didn’t. He served on the board of the new Broude edition, so was strong in supporting that work [\$ 215.00 for score and critical apparatus] but seemed to allow for the Beckmann, seventh edition [Breitkopf & Härtel] as a “safe” alternative. One interesting comment he made was that in the chorale preludes it doesn’t seem to make a difference what edition is used, it is only important in the free works.

Wednesday afternoon there was a recital on the 2006 Bedient organ at Saint Agatha Church given by Carole Terry. The organ and its Art Nouveau case are discussed in TAO, November 2006. The case is really quite beautiful and the pictures do not do it justice. Ms. Terry played works of French composers, because the organ follows the Cavaillé-Coll ideals in pipe design, but since she is an expert in the music of Brahms and was going to follow the recital with a workshop on that music, she changed her program to include the Brahms “Prelude and Fugue in g minor.” The worship space is a very large rectangular box, and for that reason was not particularly appealing to the eye, so the organ case was a welcome visual relief. Ms. Terry played very well.

The workshop on Brahms was very helpful. One of the difficulties in this music are the notations and phrasings which Brahms uses. A particularly helpful insight was that some of these phrasings may be added to the music by “Brahms the pianist” and should be interpreted accordingly, for example: in chorale #4, “Herzlich tut mich erfreuen,” the first full measure accompaniment figure shows one quarter note a tied and phrased to a second quarter note “a.” This

simply is not workable on an organ. The opinion is that the tie from the first quarter is a “pianistic tie” to indicate the first a of the group would decay in a piano performance. The Henle edition is her preferred edition. Ms. Terry distributed a very helpful handout on the organ works of Brahms.

The convention was treated to a very, very nice Choral Evensong at Saint Mark’s Episcopal Church, two-manual Casavant, 1987. Michael Murray was the organist. Yes the church is a 1960s A-frame and there are no two ways about it! The “prelude” was the “Troisième Symphonie pour Orgue, Op. 28,” Louis Vierne. The postlude was the Final movement. In a relatively “small” congregation in the suburbs of Columbus the music was of the highest order. An excellent parish choir treated us to some very nice anthems, including a Mendelssohn Psalm setting (Psalm 91) and a “Mag and Nunc” by Bryan Kelly (b. 1934).

Wednesday evening was the “new instrument” eagerly-anticipated high point of the week. A new 100 rank Paul Fritts organ at Saint Joseph Cathedral received its AGO debut. Craig Cramer was scheduled, but his eye surgery prevented him from appearing. A good lead time of this information made it possible for David Higgs to do a reprise of a recital he had given on this instrument earlier this Spring.



David Higgs

At the intermission the AGO gave recognition to Dorothy Riley, assistant organist at the cathedral, and for year and years, the organ department chairman at University Music House [now closed, but originally begun by John Ness Beck]. With her own unflagging zeal she selected the best of the new organ and choral music each year and conducted a workshop where noted organists and choral clinicians would help the musicians of Ohio discover the latest and the best. She knew every piece of organ music in print. You could call from anywhere in the planet and ask her about a piece and she could give you an informed answer. These people are rare gifts in life. But I digress.

The cathedral has a beautiful resonance, even when filled to capacity. Since the innovations of the Second Vatican Council,

the baldacchino and high altar were brought forward so roughly one-third of the seating is now gone. For this concert the convention was given center seating and the community was seated in the side aisle pews. Overflow was on the floor and leaning against the walls. Mr. Higgs, also known for inaugurating the Meyerson Symphony Center organ of Dallas and the Saint Ignatius Loyola organ of New York city did an amazing job at the new Fritts. This instrument is what an organist dreams of when an organist dreams of pipe organs and their sound in a church. He performed the “tried and true” as in the Bach “g minor Fantasia and Fugue.” But he also treated us to some amazing registrations and reed sounds as he did in the “Bolero de Concert” by Louis-James-Alfred Lefèbre-Wely (1817-1869). He closed with the Duruflé “Suite pour Orgue,” Opus 5. My brother and his wife attended this concert. They are not musicians. My brother’s comment afterwards about the instrument, “Karl, this organ produced sound in a way that you actually felt the volume and the mass of the sound.” And so much more.

Thursday morning I attended a “new organ music” workshop and read-through by Robert Hobby. Some nice new things out there! The afternoon was spent at Trinity Episcopal Church for a special recognition of the life and contributions of Dr. Wilbur Held, formerly professor of organ at The Ohio State University and organist at Trinity Episcopal, Capitol Square, Columbus, Ohio.

Thursday evening, following the second dinner served at First Congregational Church during the convention week, the convention closed with a spectacular concert of “dueling organs”. Mr. James David Christie [gallery Beckerath organ] was joined by Ms. Jane Parker-Smith [chancel Kimball organ]. Mr. Christie was in evening concert attire and Ms. Smith wore a black slacks-and-top combination that was covered with a stunning

gold-embroidered caftan which really accented her red hair under the chancel lights, but which also hid her feet because of its length. In Mr. Christie’s program he performed an anonymous 17th century Spanish *Batalla famosa*. Though these pieces

are in the literature in many obscure locations they are rarely heard in performance. The Spanish reeds of the Beckerath at First Congregational were ideal for this work. Another interesting work was “Six Variations sur un psaume Huguenot, op. 1” by Andre Isoir (b. 1935). This work was unusual in that it required an “echo” organ, which the church had in a chapel down the hall from the north transept, where Mr. Timothy Smith played the “echo” sections on a seven-rank Reuter, renovated by J. W. Muller in 2006. The Reuter began as the choir division of a studio organ at Indiana University.

Ms. Parker-Smith played some Liszt and others, but concluded her portion with the “Finale” from Charles-Marie Widor Symphonie No. 7 in a minor, Opus 42. Both of these artists are outstanding performers and this final evening was no exception.

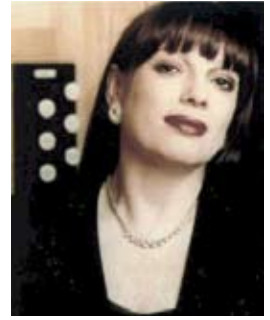
Following intermission they performed “Esquisses Gothique No. 3 pour 2 orgues” by Jean Langlais (1907-1991). This is a work that obviously is limited in its performance possibilities by the fact that it requires two instruments. The Kimball and Beckerath performers were in contact with each other via miniature closed-circuit monitors. This piece was a tour de force for the organs and the Kimball certainly held its own against the resources of the Beckerath. When you think things couldn’t get more complicated, they did!

The evening concluded with both organs, a festival male chorus and brass ensemble joined by the “audience” in a performance of Jean Langlais’ *Missa Salve Regina*. The printed program had music for portions of the mass printed for the audience and at the conductor’s cue the audience sang on pitch, at tempo, and without dragging! It was a great experience and superb way to end a convention.

But it wasn’t over. One half hour later at Central Presbyterian Church the men of the choirs of Saint Joseph Cathedral and First Congregational Church, under the direction of Paul Thornock sang *Compline* in an un air-conditioned room with no open windows and approximately two hundred candles burning for “atmosphere”. Not everyone attended. In fact only about one third of the convention made the effort. It was late and it was hot! In Columbus these two choirs take turns on the first and third Sundays of the month singing this service in their respective churches, just a few blocks from each other on Broad Street, the main East-West thoroughfare of Columbus, Ohio. This tradition made its way to Columbus through the person of Paul Thornock, Director of Music at Saint Joseph Cathedral, the person who recommended the purchase of a Paul Fritts organ, graduate of University of Puget Sound, and one who knows Peter Hallock and the *Compline* tradition of Saint Marks, Seattle. In fact, one of the works sung was “Thanks be to God” by Peter Hallock.

Two big impressions: the amazingly high-caliber of the musical presentations and the perfect timing of the convention events. You could set your watch by the concert times. The Columbus Chapter of the AGO was praised time and again throughout the week for their work in logistics and it was much deserved. The phrase repeatedly heard was, “This could be a national convention, it is so well put together.” This was the first AGO convention I have attended. I was impressed!

Reviewed by Karl D. Bachman, Honolulu, Hawaii



Jane Parker-Smith



James David Christie

COME TO TUCSON, JANUARY 20-24, 2008

... and enjoy the AGO Region IX Mid-Winter Conclave!

- ◆ Discover new organ and choral music.
- ◆ Explore ways to re-energize church music.
- ◆ Reconnect with friends and colleagues.
- ◆ Enjoy music and hospitality with a southwestern flair.
- ◆ Come away renewed and refreshed!



The conclave will include great organ music from such superb artists as Paul Jacobs, Pamela Decker, Richard Elliott, and Kimberly Marshall; an inspiring hymn festival led by Michael Burkhardt; an intimate recital by Millennia Too! with organist Alison Luedecke and oboist Susan Barrett; and wonderful choral music from the Arizona Choir, the Phoenix Bach Choir, and the Tucson Arizona Boys Chorus. Renowned Theater organist Ron Rhode will enliven a silent movie, and mariachi singers will bring festivity to a picnic lunch. In addition, conclave attendees may choose from a splendid array of 16 workshops.

The saguaro cactus pipes that surround beautiful Tucson echo the conclave theme of Pipes in the Desert. Please visit the conclave web site at www.agoixaz.com and read all about it, then print the registration form and send it in! Special registration rates are available until November 15, discounted hotel rates until December 20.

ORGAN SUBSTITUTES

are in scarce supply! If you would like to put your name "out there" as being available, please call Kathy Crosier (newsletter editor) right away so we can publish a list of names next month.

MEMBERSHIP DUES REMINDER

We plan to publish a new membership roster by September 1st so if you haven't paid your dues, we can't list you! Dues are immediately payable and may be sent to our mailing address:

P. O. Box 161046
Honolulu, HI 96816-0923

NEW ORGAN DEDICATION

Sunday, August 5, 4:00 PM
Olive United Methodist Church
108 California Avenue, Wahiawa
Organist: Young Pak

One of Hawaii AGO's newest members, Young graduated summa cum laude with an MA in music from Hunter College, New York City, and studied organ with Dr. Walter Hulse of Manhattan School of Music. She now serves as music director and organist at Logos Korean Church and handbell choir director at Harris United Methodist Church. Young also represents Schulmerich Bells and Carillons in Hawaii. Her program on August 5th will include works by Jeremiah Clarke, Johann Krebs, J. S. Bach, Mendelssohn, Johannes Matthias Michel, Dan Locklair and Michael Burkhardt.

YOUR HAWAII AGO CONTACTS

Mailing Address:

P. O. Box 161046
Honolulu, HI 96816-0923

Margaret Lloyd, Dean
Phone 261-5442, cell 375-7320
Email: margaret@lloyd7.com

Paul Bornand, Sub-Dean
Phone 536-6152 Email: john12paul@yahoo.com

Leslie Segundo, Recording Secretary
Phone 728-8886
Email: segundol001@hawaii.rr.com

Samuel Lam, Treasurer
Phone 737-7144, cell 779-4723 Email: samhi@juno.com.

Karl Bachman, Membership Chair
Phone 550-2632, cell 721-3468 Email: bachman@hawaii.rr.com

Holly Lindsay, Publicity Coordinator
Phone 734-8117 Email: hollylindsay@hawaii.rr.com

Elizabeth Wong, Scholarship Chair
Phone 734-4571 Email: ew_ago_hawaii@hawaiichapter@yahoo.com

Henry "Bud" Klein, Member at Large
Phone 222-1741, Email: budklein@aol.com

Katherine Crosier, Newsletter Editor
Phone 550-4717, cell 221-9608 Email: crosier3@hawaii.rr.com



NAME THE NEWSLETTER!

At one time in the Hawaii Chapter AGO history, the newsletter was called *Mixtures*, and we can certainly go back to using that. But Dean Margaret Lloyd suggested that we might hold a contest to find out what YOU want to call it.

Here are some ideas to get you started . . .

In the Wind The Organ Stop
The Cipher The Organ Grinder
Pipings Ranks upon Ranks