

Hawaii Chapter American Guild of Organists

UPCOMING AGO EVENT

Monday, November 26, 6:00 PM
Clergy Appreciation Dinner

Central Union Church
Makai Side of Parish Hall
1660 South Beretania Street
Honolulu, HI 96826

Featured Speakers:

John Renke

Director of Music
St. Andrew's Cathedral

The Rev. Neal MacPherson

Pastor, Church of the Crossroads

These two gentlemen will have a dialogue with opportunities for questions and answers.

This is an opportunity to say 'thank you' to the clergypersons with whom you work and to share a meal. Here's how it works: You, as the church musician, pay for your own meal as well as that of your clergyperson (and spouse) at \$15 per person. We will enjoy a delicious Italian meal by the Central Union catering team, including a pasta bar with three kinds of sauces: marinara [vegetarian], meat and clam; salad, bread, punch and dessert.

If you are not currently working in a church, that's OK. Invite someone to whom you wish to express your appreciation, a choir director perhaps, or your Worship and Music chair, etc.

RSVP no later than **Monday, Nov. 19th** by email to Margaret Lloyd at margaret@lloyd7.com. You can send checks in advance made payable to AGO Hawaii Chapter, P. O. Box 161046, Honolulu, HI 96816-0923.

DEAN'S COLUMN

Fall is traditionally a season of bounty, and although it may not feel like Fall quite yet here in Hawaii, we have been experiencing a musical bounty. On October 20/21, Connie Uejio, Principal Harpist of the Honolulu Symphony since 1981 (and one of our own), graced a very appreciative audience of AGO members (and others, of course) with a performance of Mozart's *Concerto for Flute and Harp* at Chaminade University's Mamiya Theatre. The weekend of October 26/27, we were offered a truly unique performance, "Harpsichord 1-2-3-4", at the Lutheran Church of Honolulu. My profound thanks to Carl Crozier, the mastermind and harpsichordist behind it all, for this event. An absolutely delightful concert review by Karl Bachman is included in this newsletter, and just reading it is like being there all over again! Just a few days later, on October 31st, a number of us gathered at the Hawaii Theatre for a "spooktacular" evening compliments of a showing of *Nosferatu* and the genius of theatre organist extraordinaire John McCreary who entertained the audience with snatches of literature and percussive sound effects evoking chuckles from many. Who needs fall colors given this palette of musical offerings?

Our next chapter happening is in keeping with the theme of thanksgiving and will be held at Central Union Church on Monday, November 26th. It seems especially appropriate to have the Clergy Appreciation Dinner during this season of gratitude. If you have not yet invited your clergy person/s to join you for this evening, please do so soon. A sample invitation is included in this newsletter for your convenience, and all other information is printed in the sidebar. Thank you in advance for remembering to RSVP!

For those interested in venturing a little farther away, the next Region IX Mid-Winter Conclave will be held in Tucson on January 20-24, 2008. Visit the website at www.agoixaz.com for up-to-date information, and if you are interested in attending, please note that the early registration fee applies for applications postmarked no later than November 15, 2007.

The holiday season is approaching rapidly, and I would invite those of you who have special services and performances for the Advent/Christmas/Epiphany season to submit pertinent information to our newsletter editor at your earliest convenience. Thank you, Kathy, for your willingness to publish this as our December newsletter!

Happy Thanksgiving!

Margaret Lloyd, Dean



NEW HONOLULU SYMPHONY MAESTRO LOVES THE ORGAN

by Katherine Crosier

"Organs are my passion." So proclaimed Andreas Delfs, the new Honolulu Symphony conductor.

Carl and I were privileged on Saturday, November 3rd, to take Andreas Delfs on a personalized "organ crawl." Several months ago, AGO member **Mark Wong** had asked me whether I would be willing to set up a tour of Honolulu's most notable organs for Maestro Delfs, whose first musical instrument was the piano, and later the organ. He told us that he could have become an organ builder instead of a conductor, except that the firm who once employed him as an apprentice, set the condition that if he wanted to take over the company, he'd have to marry the boss' daughter!

Because of wedding schedules at three of the major churches, we started out visiting the Beckerath organ at the Lutheran Church of Honolulu. I played three pieces, the big Kyrie from Bach's *Clavierübung*, Part III, "Tierce en taille" from François Couperin's "Mass for the Parishes," and Max Reger's "Benedictus." Delfs commented that the sound of the organ "sounded like home," as he grew up in North Germany. He also said that "Beckerath put a lot of love into this organ," which is something we frequently say to visitors but this was a first to have a visitor say to us to describe the instrument's lyricism.

We next went to St. Andrew's Cathedral, where John Renke met us to demonstrate the very colorful French sounds of the Aeolian-Skinner. Although he didn't play specific pieces, he gave us a wide sampling of the sounds possible on this instrument, the largest pipe organ in Hawaii. Delfs was also impressed with the size of the building and the beautiful stained glass.

We criss-crossed town to have a picnic at Central Union Church where Carl Crosier had fixed us a delicious lunch of cold curried chicken, accompanied by a fruit medley of raspberries, papaya, Asian pear, and grapes; a small green salad, garnished with a large scallop and shrimp; plus a freshly-baked baguette. Delfs said that it was nicer than a restaurant meal!

Following lunch, we went into the sanctuary of Central Union Church where Nyle Hallman gave Delfs a copy of the organ rededication program and Fred Swann's CD. She had put together a very succinct program (a page of this and a page of that), carefully designed to showcase the various colors of the Aeolian-Skinner organ, all in related keys so that one piece flowed into the next. (*"Brilliant, Nyle!"*)

We ended our tour at Kawaiaha'o Church, where Buddy Naluai improvised on the hymn tune, "Lobe den Herrn," beginning with the theme contrapuntally, and ending with full organ.

I was most impressed with Maestro Delfs' graciousness and interest in the local church's music program. At each location, he asked to be informed about special programs so that on his free days, he might have the opportunity to experience music in the Honolulu churches. Who knows, maybe you'll see him one day in YOUR congregation.



Along the way, we talked about life-changing pieces. His was Bach's "St. Matthew Passion," and he said that his first hearing of it, when he was a small boy, was one of the reasons he is a musician today. We were able to share our experience of the St. Matthew Passion here in Honolulu in the year 2000.

Honolulu is indeed fortunate that a person of Maestro Delfs' stature and knowledge of organ and choral music is now the conductor of the Symphony. He has dreams of widening the symphony audience, perhaps finding it a permanent home of its own, and increasing the organization's endowment, all of which he accomplished in Milwaukee. "I like to fix things," he says. "The greatest assets of this orchestra are its players and their commitment to making this orchestra work."

HAWAII AGO MEMBER NEWS

John McCreary was honored with the 2007 Crescendo Award by the Hawaii Vocal Arts Ensemble for his outstanding leadership and contribution to the arts community of Hawaii. A dinner was held at the Oahu Country Club on November 3rd. AGO members in attendance included **Carl and Kathy Crosier, Gloria Faltstrom, Buddy Naluai, Beebe Freitas, and John Renke.** . . . **John McCreary** outdid himself in accompanying the silent film classic, "Nosferatu," on Halloween night at the historic Hawaii Theatre. Dressed in a black cape, he creatively wove together themes from Wagner's "Tristan and Isolde," and Franck's, "Pièce Héroïque," to depict various characters in the film. One of the most humorous moments of the night was when he used the cymbal crash at the moment coffins were thrown into the ocean . . . **Connie Uejio**, who is Principal Harpist of the Honolulu Symphony (as well as an organist), was one of the featured soloists at the

HAWAII AGO MEMBER NEWS, continued

Symphony's Oct. 21-22 program of Mozart's "Flute and Harp concerto" . . . **John Renke** presents free organ recitals every Wednesday at noon, St. Andrew's Cathedral. The November 4th Evensong had to be rescheduled to November 11th because of a power outage and driving rain at the Cathedral. . . **Ina Young**, organist of the First Chinese Church of Christ, is expecting her first child in mid-November. . . **Young Pak** played an organ recital at the Korean Christian Church on November 4th.



Carl Crosier takes a bow after playing Bach's Concerto in A major.

HARPSICHORDS 1-2-3-4, VIOLINS 3-4

Concert Review by Karl D. Bachman

The final Friday and Saturday evenings of October brought a once-in-a-lifetime event to our state as the Lutheran Church of Honolulu, under the direction of Cantor Carl Crosier, gathered some of the finest string players and keyboard artists on Oahu for a night of dueling musicians, without the nightmare of four businessmen seeking one last adventure in a Georgia backwater gorge and being harassed by the local "ne'er do wells". No dueling banjos here, but four outstanding violinists and five gifted harpsichordists with members of the Bach Chamber Orchestra providing the perfect foil to the solos as they presented rarely heard Baroque concerto masterworks as part of this season's *Abendmusiken Concerts*.

A great musicological aspect of these concerts is that the audience got to experience an early chapter in the development of the modern solo concerto. As the program notes indicated the works heard were more than likely transcriptions of earlier works, perhaps even works of other composers, that were strongly influenced by the popularity of the Italian concerto form: three movements, generally fast-slow-fast, that would feature the whole orchestra or tutti with textural relief provided by a smaller consort, duet, or soloist as the concertino. Though the Bolognese origins under Corelli and Torelli may

have used two keyboards for the continuo: one each for the *tutti* and the *concertino*, Vivaldi and Bach trimmed these down to one. Cantor Crosier did the honors for the evening, and in keeping with his practice at the Lutheran Church of Honolulu, a double bass (Mike Gorman) was used to give added emphasis to the harmonic movement of the bass line.

Beginning with the Bach "Concerto in A Major" for harpsichord, strings, and continuo, the cascading arpeggios of the opening movement only served as the *amuse-bouche* to whet the appetite for the main fare that would follow. It didn't take long. The Vivaldi "Concerto in b minor" for four violins, strings, and continuo gave the first sampling of virtuosity from the featured violins of the evening: Darel Stark, Ignace Jang, Wu Hung, and Judy Barrett. Together and individually they served a course of hot and spicy from their instruments that rivaled anything from Emeril Lagasse even with the extra "Baam!"

Grant Mack joined forces for the Bach "Concerto in C Major" as a second harpsichord was placed into service. I don't know how he does it, but he sits at the keyboard motionless and expressionless and the music simply flies from the ends of his fingers. With the addition of the second harpsichord we could compare the sounds from two different instruments. Fortunately the program notes offered detailed backgrounds on all the soloists and harpsichords which afforded the listener an added dimension of appreciation.

Then there was an intermission. It is of the nature of harpsichords that if you look at one sideways it goes out of tune.



Flemish double harpsichord constructed by Mark Russell.

HARPSICHORDS, continued



But the organizers thought of this ahead of time and the audience was treated to a lavish array of refreshments in the courtyard as the room was cleared and the instruments “touched up” for the second half. I understand that on Saturday evening the temperature of the room was actually lowered a few degrees and the lights were not raised to the full during the performance with the result that tuning was less of an issue.

The second half continued on the path of “mo’ bettah, mo’ bettah” as a third harpsichord was added for the Bach “Concerto in d minor” and Evelyn Zuckerman joined the ensemble to display her supreme sensitivity and musicianship in the execution of cadenzas with just the right amount of rubato when necessary to bring out the beauty of the musical lines. In the Bach “Concerto in D major” for three violins Darel Stark, Ignace Jang, and Emma Philips took their places to reveal that Vivaldi was not the only Baroque composer who could master hot and spicy in performance. This was truly a contest of “dueling violins” and the miracle is that no one broke a string or lost a bow in the contest. “Yum, yum! You should have been there!”

Finally the fourth harpsichord was added and Evelyn Lance and Mark Russell sat at the keyboards for the Bach “Concerto in a minor” while Cantor Crosier took to the podium to conduct. The moment had arrived and no one was disappointed. The music and the musicianship were superb. The room was awash with the delicate beauty of four harpsichords strained to their limits in performance. Throughout the evening the orchestra was always balanced with the soloists, from the *piano* to the *forte* of the ensemble revelling not only the possibili-

ties of the harpsichord in ensemble, but also the sensitivity and good musicianship of so fine an orchestra.

Great art is measured in different ways. For some greatness is the person who tries a completely new and exciting idea, such as Monteverdi and the basso continuo which would propel his music from the high Renaissance into the Baroque and all the compositional possibilities he would explore in his last four books of Madrigals. For others, like Johann Sebastian Bach, greatness would be to take what went before and push it to the outer limits as he did in this final concerto of the evening. Following Bach it would take new forms and new technology before music would again use the word “great”.

What a rare treat it was to experience something so delightful here in Hawaii where we don’t always have the instruments available, but where we have such outstanding musicians ready and willing, so that when the opportunity presents itself, we can take advantage and enjoy the best of the best. Our deepest thanks and appreciation to all the performers and especially to the Lutheran Church of Honolulu and Cantor Carl Crosier as they continue to find new and exciting ways to share the best of the Baroque and beyond in our community.



Hawaii AGO Member Rick Mazurowski with his organ student, Devin Chu

AGO SCHOLARSHIP STUDENT DEVIN CHU

(From the *Hawaii Tribune-Herald*, October 24, 2007 edition)

Hilo High School sophomore Devin Chu will perform on the Palace Theatre’s giant pipe organ for the special Halloween show on Friday, Nov. 2.

Chu will play the “Prelude and Fugue in G Minor” by Johann Sebastian Bach preceding the screening of the 1922 silent horror movie “Nosferatu.”

“All of us at the Palace are excited to present Devin in this show,” said Palace Theatre organist Bob Alder, who will accompany the screening of *Nosferatu*. “It is a wonderful opportunity to showcase a talented young musician.”

DEVIN CHU, continued

Chu, the son of Newton and Roberta Chu, has been studying organ for two years with Rick Mazurowski under a scholarship awarded by the Hawaii chapter of the American Guild of Organists.

He has previously performed for the dedication of the new organ at Church of the Holy Cross, studies piano with Kayleen Yuda and plays trombone in his school band.

“Devin is a perfect representative of a new generation of gifted musicians,” said Palace Board President Cheryl “Quack” Moore. “Young artists like Devin ensure a bright new future for the performing arts, and we are especially pleased to have him here at the Palace playing the historic pipe organ.” Moore, a graduate of Juilliard School, was musical director for NBC’s “Saturday Night Live” for 25 years.

ORGAN DEDICATION CONCERTS

St John Lutheran Church will present Dwight Beacham in a pair of Organ Dedication Concerts on Sunday Dec 2nd at 8AM and 10:30AM. St John is located at 1004 Kailua Rd in Kailua.

The new Allen organ is a three manual powerhouse with 38 stops and 152 voices, and includes a Vista MIDI unit with additional effects and even synthesizer voices. The organ was installed by Tommy Stark of Church Organs Hawaii, and technician Bob Alder. It is capable of everything from whisper soft ethereal sounds to thunderous choruses. The program will feature an Advent theme of beautiful organ solos and chorales.

Dwight Beacham has been playing organ programs for over forty years. He has given concerts all over the United States and in England. He has six organ recordings to his credit including a CD of piano and organ duets arranged by Fred Bock with Dwight playing the organ and Fred Bock on the piano.¹ Great and Glorious Hymns of Praise.² This past April he played the accompaniment to the silent movie³ King of Kings² in Hilo on the pipe organ at the Palace Theatre.

Originally from Southern California, Dwight’s formal organ studies were with organist Lloyd del Castillo and continued on to receive his degree in Music from Chapman University in Orange, California. Starting at the young age of fourteen Dwight has been a church organist throughout his life.

Most of Dwight’s contributions to the organ world have been “behind the scenes.” He has been employed by the Allen Organ Company since 1975. As Vice President of Product Development/Engineering he was able to create projects like the Cavaille-Coll replica instrument that was recorded by Paris organist Naji Hakim. More recently he works for Allen Organ via computer from his home in Hononkaa having recently completed a digital replica of an Arp Schnitger organ originally built in 1693.

Dwight and his wife now reside on the Big Island.

PIPES IN THE DESERT



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JANUARY 20-24 2008

For further information, please contact
St. John Lutheran Church at 261-5787.

DECEMBER NEWSLETTER

Even though there will be no AGO meeting in December, members are invited to submit information about their Christmas programs. We will publish a list of musical happenings in the organ and choral world in Hawaii. Please submit your items no later than November 27th to Kathy Crosier at crosier3@hawaii.rr.com.

POSITIONS AVAILABLE

A number of positions for organist and/or pianist are available at military chapels. Please contact Ms. Mendoza at 438-6535, ext. 182

VITAL ORGANIST

Paul Jacobs can shake the rafters—and your soul.
(from “New York” Magazine, October 14, 2007)

By Justin Davidson

If you happen to be walking down West 46th Street between Sixth and Seventh Avenues, and you catch incense mingling with the scents of scorched street-cart lamb and exhaust, you might follow your nose into the Church of Saint Mary the Virgin, a startlingly huge neo-Gothic pile. On the morning I visited, what sunlight made it past the thicket of Times Square skyscrapers flowed through the stained-glass rose window, mixing indigos and reds with the iridescent chords of the organ. Paul Jacobs, a cherubic virtuoso seated beneath the forest of pipes, was practicing the music of Olivier Messiaen, who imagined heavenly choirs not as quartets of simpering putti but as great flights of seraphim, blaring their rich, dark fanfares. Masses of sound swirled and beat against the vaults. Brassy harmonics ricocheted around the nave, traveled down the columns, along the floor, and up through my feet. This is music that was meant to reach the spirit by coursing through the flesh.

Jacobs, who claims to be 30 but must surely still get asked for I.D. at bars, does not at first appear capable of making this ecstatic noise. He talks in slightly formal circumlocutions. He dresses like a reverend of his own private order, in a solid-color collarless shirt (imperial purple, when we last met), pants from a black suit, and shiny black shoes, which he changes to soft-soled organ shoes for work. But he has zeal, technique, and fathomless stamina. No sooner did he graduate from the Curtis Institute of Music than he performed an eighteen-hour marathon of Bach’s complete organ works. From memory. Then, a few years later, he did the same for the measly nine hours Messiaen wrote for the instrument.

Jacobs undertakes these iron-man feats partly to overcome the instrument’s reputation for sanctimonious fustiness. An organ concert in a church barely makes it onto the radar of many music aficionados, which only shows how compartmentalized taste has become. (Though Jacobs allows that many organ recitals are, in fact, bad.) St. Mary’s Aeolian-Skinner is one of many great organs in New York, but both of our major concert halls—Carnegie and Avery Fisher—lack one. Jacobs is fond of pointing out that until the industrial revolution, the pipe organ was humanity’s loudest and most intricate invention. Even that claim, though, makes it seem like a relic of a more primitive age. It’s nothing of the kind, not when it’s played the way he does.

The concert, a few days later, was a comparatively lightweight affair, a performance of Messiaen’s last work for organ, *Livre du Saint Sacrement*, from 1984. The church was nearly full. With little to watch, a few people stared up at the vaults, as if to see whether the roar caused any tremors. One man wept. Another bobbed with closed eyes and a placid grin. A woman stretched out in an empty pew.

In the abstract, I’ve always had trouble with Messiaen—too doggedly Catholic, too overweeningly mystical, too obsessed with notating birdcalls. And yet, that weirdly luminous clangor of his always winds up stirring me. This time, it happened again. Jacobs’s playing amplified the score’s expressive range—the joyful murmurs of prayer; the awe in the section called “The Source of Life,” where high, fluting phrases coalesced above a sea of lapping tremolos. No twentieth-century composer described the life of the soul more vividly. When the resurrected Christ appeared to Mary Magdalene, the movement began with the mumblings of the mortal, broken by an explosive crescendo. Resurrection became a violent event, a great tearing free from natural law.

The evening culminated with the magnificently unhinged “Alleluia,” a teeming upward rush of notes spilling into a great, thick chord that Jacobs struck with the force of a pile driver, beating again and again until it broke onto one last column-rattling low tone. The audience had been asked not to applaud at the end, and so, when it was all over and the stones had stopped their trembling, everyone rose in silence and shuffled out into the profane electric night.

Editor’s Note: Mark your calendars now for Paul Jacobs’ concert at Central Union Church on June 13, 2008 at 7:00 PM.



Paul Jacob at the console of St. Ignatius Loyola, New York City (Photo: Stefan Cohen/courtesy of Shuman Associates)

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ON THE LIGHTER SIDE

How many organists does it take to change a light bulb?

Two. One to do it, and another one to make a really dumb remark about how much quicker and easier it would be to change, if it had pistons!

What sport utility vehicle is most likely to appeal to a classically-trained organist?

A Geo Tracker.

Then there was the organist who had a set of expression shutters installed on his bathroom. Unfortunately, he was hardly the first organist to have a swelled head.

Why did the young woman show up for her first organ lesson wearing bright yellow, tight-fitting calf-length pants?

Because they were Pedal Pushers.

What did the organ teacher say to the organ student who was trying to play *Dieu Parmi Nous* instead of his lesson plans?

Stop Messiaen around!

Why is a person who plays a pipe organ like a baby?"

"Because she plays with her feet!"

What is the difference between an organist and a terrorist?

You can negotiate with a terrorist.

Fugue: There is an old saying that fugues are the type of music in which the voices come in one by one while the audience goes out one by one, but there is no statistical evidence to support this; audiences have been known to leave in droves.

About harpsichordists (gambists, and harpists, too): They take up half the time tuning their instruments and the other half, playing out of tune.

John McCreary always says that the reason he switched from the piano to the organ is that the piano only has one stop.

Q: How many choir directors does it take to change a light bulb?

A: Nobody knows. Nobody ever watches the choir director.

AGO NATIONAL

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UPCOMING HAWAII CHAPTER AGO PROGRAM YEAR 2007-2008

November 26, Clergy Appreciation Dinner at Central Union Church, 6 p.m.

December, No meeting (Christmas)

January 26, 2008. "Organ Crawl, Part I" to Iolani School's "Virtual Organ," a Macintosh computer running Hauptwerk virtual pipe organ software, with two manuals and pedal. The crawl will also travel to St. Mark's Episcopal for a look at its Walker digital organ.

February 2008. "Organ Crawl, Part II" to Central Union Church and the Lutheran Church of Honolulu.

March 2008, No meeting (Easter)

April 26, 2008. "The Young Organist," featuring AGO scholarship students and other young organists at the Lutheran Church of Honolulu.

May 2008. Annual Dinner Meeting, election of officers.

June 13, 2008. Paul Jacobs Concert at Central Union Church

**An Invitation from the
American Guild of Organists**



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