



American Guild of Organists

Cleveland Chapter

October 2007

FROM THE DEAN

BALM FOR OUR SOULS!

Have you sent in your Scholarship committee contribution yet? I hope you have because many students are counting on your support. Try to set a small amount aside (although a larger amount would be great) and send it to Juanita Schubert, our Treasurer. This is the last time I will pester you for a contribution but I, of all people, realize that we must be reminded because sometimes our best intentions fall by the wayside.

As we embark further on our fall journey, I must stop for a respite to share with you my absolute enjoyment and admiration for one of our chapter members. She is a gracious, kind and talented woman who makes all of us smile. She teaches some of us. She helps the chapter in various positions (Scholarship Committee, for one) and takes her duties seriously. She plays wonderfully and improvises magnificently. Can you fathom who this is – Gratian Nugent, of course!

Every month we read her missives and I, for one, delight in them. She has an elegant turn of phrase and her message lands directly in my heart. This kind lady has taken on the task of communicating with us every month and I do thank her. Please thank her too and add a kind word when you see her. She is an example of what a great AGO member should be and we all strive to reach a modicum of excellence in her shadow. Thank you Gratian!

Grace and Peace,
Michon (Missy) Koch
Dean

Next Executive Committee Meeting:

Monday, October 15, 2007 at 7:30 p.m.
Olmsted Community Church
7852 Main Street
Olmsted Falls, Ohio 44138
440-235-3326
Diane Cieslak, hostess

A REMINDER

I have taken this opportunity to remind our members of a situation that has arisen. To begin, let us refresh our minds with reference to an article “National Council Approves Changes to Code of Ethics and Code of Professional Standards” by W. James Owen which appeared in the Aug., 2007 issues of TAO, page 64. I’ll quote to refresh your memory.

“The code of professional standards. These rules are advisory. In order to discourage members from using the AGO as a tool for certain financial and political advantage, a new rule (v.) was added. Members now may use AGO membership information for biographical purposes, such as listing AGO certification and total years of membership, however they are discouraged from using AGO affiliation or membership information, for example, in a commercial advertisement or by carrying an AGO banner in a political parade.

{Respect for Colleagues, new rule} v. Members do not use AGO affiliation or membership information publicly (except for biographical purposes) to endorse, for commercial advantage, the financial and business goals or the products and services of others, or to further any political goals.”

In other words, we may not use our AGO affiliation for commercial advantage, i.e., to charge a higher stipend for our playing. We MAY tender the AGO salary guidelines and suggest that the employing institution adhere to them.

Soli deo Gloria,

Michon Koch
Dean

Next Chapter Meeting:

Wednesday, October 17 at 7:30 p.m.
Cathedral of St. John the Evangelist
1007 Superior Avenue
Cleveland, Ohio 44114
The Choir of Winchester Cathedral (England)
Andrew Lumsden, Director of Music
Sarah Baldock, Organist

OCTOBER MEETING

WEDNESDAY, OCT 17 at 7:30 pm

Our October meeting will be held at the CATHEDRAL OF ST JOHN THE EVANGELIST, 1007 Superior Avenue, Cleveland, OH 44114, on Wednesday, Oct 17 as we co-sponsor The Choir of Winchester Cathedral (England), Andrew Lumsden, Director of Music; Sarah Baldock, Organist.

The choir is recognized as one of Britain's leading cathedral choirs. Winchester Cathedral (England) has its origins in the 7th century, and records from the 15th century mention an organist who played daily Mass in the Lady Chapel and taught boys singing. The present Choir comprises sixteen to twenty choristers and twelve lay clerks. The choristers are educated at The Pilgrims' School, where they all learn at least one instrument and the majority of them win music scholarships to their next school. The lay clerks are all experienced musicians, many of whom work in the fields of composing, conducting, arts administration and teaching.

In addition to singing daily services, the choir has a wider ministry, including regular broadcasts on BBC Radio, international touring, an extensive discography of a wide range of music, as well as concerts locally and internationally.

They will be performing choral works by: Philips, Ramsey, Byrd, Hadley, Parry, Elgar, Tippett, Finzi and organ works by Bach & Langlais.

The Los Angeles Times "the splendid cathedral ensemble-its men and boys solid in vocal achievement, firm in balance, tone and dynamic resource, radiant in expression....."

The concert is FREE and open to the public. A Good-will Offering will be taken. There is free secure parking in the Cathedral Garage (Rockwell & E 9th St. SE).

Information: Greg Heislman, 216-771-6666 x5510
gheislman@dioceseofcleveland.org

FROM THE AKRON DEAN

Dear Ago Friends,

□
I just heard that our colleague Mary Hetzel was involved in a very serious car accident this past Friday. □ Her car was hit broadside on the driver's side. □ Mary is in critical condition in the intensive care section at City Hospital. □ She suffered a broken leg (in two places), three broken ribs, a broken arm, facial lacerations and a blow to the head. □ Mary was in surgery for eight hours.

□
Please pray for her recovery. □ I am sorry to bring you this news but let us trust that the power of prayer will pull her through. □ Thanks.

□
Karl Harsney

FULL-TUITION SCHOLARSHIP ANNOUNCEMENT

The Carson-Newman College Department of Music **FULL-TUITION SCHOLARSHIP COMPETITION** is open to any High School senior that will major in music at Carson-Newman College.

One FULL-TUITION award is just for **organ** majors. □ Other awards are for piano, voice, and band.

Additional scholarships will also be given to those who don't win.

Quick FACTS about Organ at Carson-Newman:

- 7 organ majors from 4 states; currently 9 in organ studio (includes 2 non-majors)
- C-N AGO concerts each semester; Halloween Silent Film and Spring Concert (this year will be focused on duos, including music for *two* organs)
- Winner of the inaugural National AGO Chapter Growth Award.
- Ball Institute for Church Music: guests have included Don Neuen, Weston Noble, Jean Berger, Don Hustad, Marva Dawn, and many more
- Many degree options
- Opportunities to study organ in Europe during May-term (three organ students did this in May, 2007)

For more information, please contact Dr. Ryan Garber at rgarber@cn.edu

An online audition form is available at www.cn.edu/music/audition.cfm

ALLELUIA CORNER

“The pedal is an essential part of the organ; by this alone, it is exalted above all other instruments, for its magnificence and grandeur depend on it.” – Johann Nikolaus Forkel

We all take for granted that most organs were born with pedalboards; but how, when, why and where did such invention take place? (In other words, who’s to blame for that idea!?)

Forkel’s quotation concerning the importance of organ pedals continues a line of thinking dating back to The Buxheim Organ Book, an extensive source of early keyboard music written about 1470. There were several interesting types of pedals constructed such as short sticks protruding from the lower case-front, or small rectangular frames with short, straight keys. Other specimens included various styles such as small rectangular frames, or round studs or shallow rectangular boxes. In Adam Ileborgh’s double pedal tablatures, dated 1448, the pedals had independent bass parts showing a high development of pedal playing. In one three-part score, the tenor and contra tenor were heard in the pedals, evidence that the use of double pedal was known in Germany as early as the fifteenth century.

Scheidt, in his epoch-making *Tablatura Nova* of 1624, changed from the traditional German tablature to the Italian keyboard style, *partitura*, which reserved a separate staff for each voice, freeing the musician’s eye to distinguish and assimilate the bass line. This transference of vocal polyphony to the organ enabled chorale harmonization for accompanying congregational singing to bloom into the beautiful, simple (?) chorale preludes of Buxtehude and Bach. The music of these musicians far surpassed the fruitless virtuosity of the Italian and French composers.

Other factors in the growing use of organ pedals was due to the positive attitude of musicians happily using three or four body appendages to play an instrument. In Germany this idea took root early, permeating not only the craft of organ builders but also of composers. This enriched the Baroque era with organ music daring in its exploration of range and tonal colors. The organ’s lineage of choral sound, plus figured bass, allowed composers to give gravity to the lower range of music. The pedal keyboard became an important factor in reinforcing the bass line of polyphony, augmenting the traditional custom of pedals playing the *cantus firmus* in the tenor or alto range while the fingers did the walking in the lower

registers.

The French organs were very limited for this task, their further development having to wait for the genius of Aristide Cavaille-Coll to build the magnificent pedal organ designed for St. Dennis in 1833. Interestingly, the British organs were very ‘immature’ during the Baroque period, much to the dismay of English historian, Charles Pearce, vice president of the Royal College of Organists, London. He noted that installing organ pedals in England took four centuries to be adopted, the first in 1772 in German Lutheran Chapel in London, and that by a German organ builder, Snetzler.

In Italy and Spain, organ builders remained bound to manuals, developing the flutes and the firey, sometimes horizontal, reeds. Solo stops and pedals were used only as exceptions. Historic Spanish organs had no pedal boards, but usually had a few pedal “mushrooms” on which simple, dominant-tonic bass were played. The Italian organs had a lighter, more transparent tone, suited to the skittering scales and clear harmonic progressions of Gabrieli’s music. All this was in contrast to the German-made organ with its lavish array of tone colors available on both manuals and pedalboards, befitting the intricate music of Arnolt Schlick. In a recently discovered Trent manuscript Schlick wrote a 10-part organ work of which he wrote: *“I have succeeded in setting the chant Ascendo ad Patrem for ten voices which one may play on the organ, four parts on the pedal and six on the manual, as I can illustrate for the eyes and ears of the audience.”* (Wow.) [To be continued.]

May your music be rich and colorful, a kaleidoscopic gift of the coming fall harvest.

Gratian M. Nugent

PLEASE NOTE: Please send all job postings to: **Gerry Mass**, (440)884-4904, **Fax:** (440)-884-1661. **e-mail:** gerry@gerardskeyboards.com.

POSITIONS AVAILABLE:

CHOIR DIRECTOR: Delaware Ave. United Methodist Church, Lorain, Ohio. Direct adult choir (currently seven voices). Bell Choir position also available. □ We have an organist/accompanist already on staff. □ Salary: □ \$270. per month. □ Interested persons should contact George Heatherly at (home) 440-288-2343 or (church) 440-288-3239 or via e-mail: gheath@centurytel.net

REMINDER: The deadline for submitting articles to the newsletter is **midnight on the 15th** of every month. All articles should be sent to: newsletter@agocleveland.org.

CONCERTS: For complete listings, see our website: www.agocleveland.org. All concerts are free unless otherwise noted.

“Wednesdays: Music Near the Market at Trinity Evangelical Lutheran Church, West 30th St. at Lorain Avenue, Cleveland. CONTACT: Florence Mustric: 216.321.1393. Featuring the world-famous von Beckerath organ. **FREE** concerts **AT NOON** on Wednesdays.

October 3 & 10: *Florence Mustric* performs “**Light and dark,**” music by Maurice Duruflé, Sofia Gubaidulina, and J.S. Bach.

October 17 & 24: *Robert Myers* performs “**Starting with Sweelinck.**” The program includes the Toccata in D, the variations on “Mein junges Leben hat ein End,” and the Fantasia chromatica.”

October 31: *Jeffrey Wood* performs “17th-Century Luebeck,” music by Franz Tunder, Nikolaus Bruhns, and Dieterich Buxtehude.

Friday, October 5 at 8:00 p.m.: Holy Trinity Lutheran Church, 50 North Prospect Street, Akron, Ohio. *Erik Wm. Suter, organist,* in recital, performing works by Bach, Bolcom, Buxtehude, Durufle, Eben, Mozart and Wood. Free will offering. Parking located adjacent to the church.

Sunday, October 7 at 3:30 p.m.: St. Paul’s Episcopal Church, 2747 Fairmount Blvd., Cleveland Hts. *Karel Paukert* in concert, organ and harpsichord. Freewill offering. Works by Italian composers and Johann Sebastian Bach followed by Choral Evenson at 5:00 p.m. *Senior Choir* directed by *Dr. Steven Plank*

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Sunday, October 14 at 3:00 p.m.:□ Euclid Avenue Congregational Church, Euclid Avenue at East 96th Street, Cleveland, Ohio, near the Cleveland Clinic.□ *Timothy Robson,* organist. Free will offering.□ Program includes works by Gaspard Corrette, Charles Tournemire, Bela Bartok, Samuel Barber and Philip Glass.□ For information, contact the church office at 216-791-5200 weekdays during business hours, or check the web site:□ acc-ucc.org.

Sunday, October 14 at 4:00 p.m.: St. James Shurch, 17514 Detroit Ave., Lakewood. *Dedication Recital* of the new Johannus Organ in St. James Church, 17514 Detroit Ave., Lakewood, OH□44107.□ *J. David Hart,* M.A., F.A.G.O., guest organist.□ Come and experience the magnificent architecture, resonance, and new organ of this□historic church.□

Free admission.□

□

Sunday, October 14th at 7:30 p.m.: Rocky River Presbyterian Church, 21750 Detroit Road, Rocky River, Ohio, 440-333-4888. *CityMusic Cleveland* will be presenting a concert of classical music as a part of the Artist Concert Series at Rocky River Presbyterian Church. Refreshments will be served. The concert is free of charge; parking is available.□ If there are questions, please contact□the church office:

Sunday,□October 21□at 7:00 p.m.: Bethany English Lutheran Church, 15460 Triskett Road, West Park, Cleveland, Ohio. *Christopher Ellicott,* classical guitarist in concert with *Christopher Toth,* keyboard.□Freewill offering.

Sunday, Oct. 21st□at 7:00 p.m.: Forest Hill Church, 3031 Monticello Blvd. at Lee in Cleveland Hts. This concert will feature three excellent choirs, one a church choir (*Forest Hill Chancel Choir; Anne Wilson, director*) one a school choir (*Heights High A Cappella Choir; Craig McGaughey, director*) and one a community choir (*Catch the Spirit!; Mr. McGaughey, director*). Each choir will sing three songs on their own, and then the grand finale will combine all the choirs in music by Beethoven, Copland, and Halley.□A free-will offering will be taken to benefit Habitat for Humanity. Info: □Anne Wilson 216-371-9508 (home) or 216-321-2660 (church)

Sunday, October 21 at 7:45 p.m.: Baldwin-Wallace College, Lindsay-Crossman Chapel, 56 Seminary Street, Berea, Ohio. *Music Under the Spire: A New Voice. Chiawen Wu,* a native of Taiwan. Music by Buxtehude, Bach, Franck, Vierne and Martinson.

Sunday, October 28 at 3:00 p.m.: Church of the Saviour, 2537 Lee Road, Cleveland Hits, Ohio, 216-321-8880. *ECHOWOOD. Virginia Steiger, flute and Timothy Strelau, percussion,* play an imaginative program of classical and global music. Free-will offering. Parking available. Handicapped accessible.

Sunday, October 28 at 4:00 p.m.: Church of the Ascension, 13216 Detroit Avenue, Lakewood, Ohio. 216-521-8727. The *Baldwin-Wallace College Alumni Brass Collective* will perform in concert. Members are: *Jim Wonnacott, trumpet; Peter Hoekje, trumpet; Linda Gardner, horn; David Betts, trombone; and Randy Border. tuba.* Music by Hassler, Purcell, Holst, Henderson, Fillmore and others. Free-will offering. Parking available. Handicapped accessible.



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October 2007

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