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MESSAGE FROM YOUR DEAN

Spring is on the way bringing more AGO events during Lent and after Easter. The Chapter is grateful to the Episcopal Church of the Resurrection for hosting the AGO **Lenten Recital series**. It's pure pleasure to hear the beautiful Brombaugh instrument, as various artists perform with each organist painting a personal tonal picture with the registrations they set. March brings three more recitals.

Note on your calendar the organ concert to be given by **William Porter** from Rochester, New York, at Central Lutheran Church, Friday, April 8 at 7:30 pm. This is a chance to hear a fine program played on another stunning instrument created by treasured Eugene organ builder, John Brombaugh.

Adding international flavor will be Belgian organist and composer, **Willem Ceuleers**, who will present an organ recital in Beall Hall on April 14 at 8:00 pm. Enjoy yet another live organ concert on a fine instrument

April also highlights the 3 **New Organist classes** supporting educational outreach goals. We're fortunate to hold the classes at Beall Hall, First Church of Christ Scientist, Eugene, and First United Methodist Church, Eugene. Attending the first class on April 9th will be members of the Eureka, CA AGO Chapter and members of the public as advertised by the U of O. Following this class will be a recital given by **Dr. Barbara Baird** in Beall Hall.

The Eugene AGO program year ends with the *Organists of Korea in Concert* Friday, May 20, at 7:30 pm, First United Methodist Church, Eugene. **Professor Yun Yang-Hee**, former resident organist at the Sejong Center for Performing Arts in Seoul, Korea, and two of her former organ students will give a joint concert. Yun Yang-Hee has given concerts in 18 countries and at the Sejong Center where she has performed on the largest pipe organ in Asia: 8000 pipes, two consoles and 6 manuals built by the German builder Karl Schuke.

Let's continue using the gift of imagination, as we work together and build on the history of our chapter. Times change urging us to keep in tune and look beyond Eugene to the many opportunities and ideas that the world holds.

Jane Knobel
Dean



LENTEN ORGAN SERIES

A series of Lenten Organ Recitals will be presented Saturdays during Lent beginning on February 13 and continuing for an additional 5 Saturday afternoons. The recitals will be held from 4:30 to 5 pm.

This series is jointly sponsored by The Eugene Chapter of AGO and the Episcopal Church of the Resurrection at 3925 Hilyard Street in Eugene. The church's Brombaugh pipe organ will be featured in this series.

Remaining in this series include:

Mar. 5: Sara Massie, (Good Samaritan Episcopal Church, Corvallis and **Richard Guy**, (First Church of Christ, Scientist, Eugene).

Mar. 12: Dan Rinnan (Central Presbyterian Church, Eugene).

Mar. 19: Alex Bean (Emmaus Lutheran Church, Eugene).

This series is Free, and open to the public.

LENTEN RECITALS: FIRST 3

The Lenten Recital Series at Episcopal Church of the Resurrection began on February 13th. Jackson Borges came to play for us all the way from Delaware! He had given a recital in Portland just before our first Lenten Recital and was eager to give a concert in Eugene. Mr. Borges has studied improvisation with Bruce Neswick, who lectured to our chapter last year.

Mr. Borges spoke to the audience before he played. I loved that. He talked a bit about each of the four pieces he would perform. The first was by Louis Marchand, who lived in the 1600's. Marchand was said to have a violent temperament, so I was listening to the Grand Dialogue in C with that in mind. There were also pieces by Vincent Lubeck and Franz Josef Haydn. I had forgotten from my college Music History class, and was interested to re-learn that

LENTEN RECITALS: FIRST 3

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Haydn was a teacher of Mozart! Jackson closed his program with Bach's *Wir glauben all' an einen Gott, Schopfer, BWV 680*. -kjlw

The second Lenten Recital was given by Dr. Julia Brown. Preceding her recital, Julia gave a fascinating lecture on the interpretation of Buxtehude's music. She explained how his first notation was in a tablature format with only the top line of music written down, which left the organist to fill in the appropriate lower parts. Beginning in 1876 through to 1998, musicologists and scholars in Europe and America published many revised editions of his music with critical interpretive notes. Throughout the years there were many variations of interpreting the original compositions that have given organists an understood freedom. Showcasing the very best sounds of the Brombaugh instrument, Julia played a program of Johann Pachelbel, Wilhelm Friedemann Bach, Johann Gottfried Muthel and Dietrich Buxtehude. -jk

Dr. Barbara Baird was our third organist at the Brombaugh organ. She played an all-Bach program, which included two transcriptions originally composed for other instruments. These two pieces are some of the best-loved of Bach's compositions: *Siciliano*, from the Sonata for Flute and Klavier, BWV 1031; and the *Sinfonia* from the Cantata, BWV 147. It was wonderful to hear them again. Barbara also performed selections especially suitable for Lent: *Wenn wir in hochsten Noten sein* (When we are in utmost need) and two settings of *Wer nur den lieben Gott last walten* (If you will only let God guide you). She ended her program with the great *Passacaglia and Fugue in C minor*. -kjlw

WITH HEART AND VOICE

With Heart and Voice is a radio program that spans the full range of Western classical music from the Gothic period through the 21st Century. There are occasional surprises from the non-western tradition. The program is hosted by Peter DuBois, an active organist who teaches at the Eastman School of Music. This program originates from Rochester, New York, and is broadcast Sundays, 11 am and 7 pm on KWAX-FM.



The Organ Loft is a radio program about choral and organ music, particularly music of the Pacific Northwest. The program is hosted by Roger

Sherman, the Associate Organist of St. Mark's Cathedral in Seattle. The Organ Loft features music of Pacific Northwest choirs, organs, composers and organ builders. The programming is half organ, and half choral music.

This program is underwritten and sponsored by your Eugene AGO Chapter on KWAX-FM and the University of Oregon radio network (webcast: KWAX-FM Homepage) on Sundays at 8 AM and 6 PM.

Eugene, 91.1 KWAX-FM Redmond, 88.5 KWRX-FM
Florence, 91.5 KWVZ-FM Canyonville, 92.3 KWRZ-FM

and on these translators:

Bend 98.9 Cottage Grove 101.9 Salem 92.9
Newport 91.3 Reedsport 90.9 Roseburg 105.3
Sunriver 90.9 Sutherlin-Oakland 107.1

NEW ORGANIST CLASSES

The Eugene Chapter of the American Guild of Organists is pleased to announce newly formed classes for **pianists and organists** including all levels of experience and training. Led by two experienced concert organists/teachers, these 3 Saturday afternoon classes are an opportunity to learn or refresh skills in organ technique for church service playing, including a wide range of information that can bring new energy and enthusiasm for church music.

The skills needed for playing the organ are quite different than those of piano. To know basic organ skills can open up a whole new experience of creating a rich orchestral sound and can enhance the worship experience of a congregation. Former participants in these classes, including those with graduate degrees, have been enthusiastic about what they've learned in the New Organist classes: real world techniques that can put to use immediately.

Dr. Barbara Baird and Dr. Julia Brown will teach three *New Organist Classes*, tailoring the curriculum to the level of each of the participants and helping each attain and improve organ skills such as hymn playing, choral accompanying, and organ registration. The three different venues will offer participants a variety of instruments to play and experience.

April 9 – 1-4 pm **Ahrend organ in University of Oregon, Beall Hall** (followed by a concert by Dr. Baird 4:30-5:30pm)

April 23 – 1-4 pm **Möller organ at Christian Science Church, Eugene**, corner of Pearl and 14th Streets.

May 7 – 1-4 pm **Hochhalter organ at First United Methodist Church, Eugene**.

Please help your AGO chapter advertise these comprehensive, enjoyable and helpful classes. Invite your friends or someone in your church who might have piano skills. Any organist or pianist who's playing in a church will find these classes of value. The instructors compassionately address any skill level.

Fees: 3 Classes: \$30 AGO members, \$60 non members;
Per Class: \$15 AGO members, \$25 non members.

Interested participants may contact:

Barbara Baird, bbaird@uoregon.edu
Julia Brown, juliafumc@gmail.com
Karen Williamson, karen.williamson232@gmail.com
Jane Knobel, janeknobel@gmail.com

PIPE DREAMS ON KWAX-FM

Michael Barone, host of Pipe Dreams, can now be heard on KWAX on Sunday mornings from 9 to 11 a.m., right after The Organ Loft. **The program can also be heard anytime streaming on the world-wide web.** More details at:

www.pipedreams.publicradio.org

AGO EUGENE CHAPTER

2015-2016 Schedule

- Saturday, March 5 - 4:30 p.m.
Lenten Organ Meditations on the Brombaugh
Sarah Massie & Richard Guy, Organists
Episcopal Church of the Resurrection - Eugene
- Saturday, March 12 - 4:30 p.m.
Lenten Organ Meditations on the Brombaugh
Dan Rinnan, Organist
Episcopal Church of the Resurrection - Eugene
- Saturday, March 19 - 4:30 p.m.
Lenten Organ Meditations on the Brombaugh
Alexander Bean, Organist
Episcopal Church of the Resurrection - Eugene
- Saturday, April 9 - 1 to 4 p.m.
New Organist Class #1, Barbara Baird & Julia
Brown in Beall Hall - U of O School of Music
- Saturday, April 9 - 4:30 p.m.
Barbara Baird in Concert on the Ahrend organ
Beall Hall - U of O School of Music - Eugene
- Saturday, April 23 - 1 to 4 p.m.
New Organist Class #2, Barbara Baird & Julia
Brown, Christian Science Church, Eugene
- Saturday, May 7 - 1 to 4 p.m.
New Organist Class #3, Barbara Baird & Julia
Brown, First United Methodist Church, Eugene
- Friday, May 20 - 7:30 p.m.
Organists of Korea in concert
First United Methodist Church - Eugene
- Sunday, June 5 - 5 p.m.
End of the year Dinner / Meeting / Election
Jane Knobel's home - Eugene

USED ORGAN MUSIC DONATIONS

If you have organ music you are no longer using, please consider donating it to our Music Recycling Program. Contact Jane Knobel: janeknobel@gmail.com.

NEXT NEWSLETTER DEADLINE

Announcements, articles or any news of interest to chapter members should be sent to rickspro@value.net. The deadline for the next newsletter is March 27.

UPCOMING CONCERTS

- Sunday, March 6 – 2:10 pm
“**Musical Insights**” talk by UO musicologist and AGO member, **Lindsey Rodgers**. This a free pre-concert offering. Room 163 of the Frohnmayer Building
- Sunday, March 6 – 3 pm
St. Lawrence String Quartet / ChamberMusic @ Beall. Reserved-seating tickets are available in advance from the Hult Center (541) 682-5000 or the UO Ticket Office (541) 346-4363. Beall Hall
- Sunday, March 6 – 4 pm
Vocalist **Evyne Hollens** and pianist **Nathan Alef** in concert. Suggested donation: \$10. First United Methodist Church
- Friday, March 11 – 7:30 pm
UO Choral Ensembles Concert. Tickets are available from the UO Ticket Office, (541) 346-4363. Beall Hall
- Wednesday, March 16 – 10 am
Master class: Andre Watts, Piano. Free. Beall Hall
- Thursday, March 17 – 8 pm
Eugene Symphony: Andre Watts plays Beethoven's “Emperor” Concerto. Call Hult Center for tickets, (541) 682-5000. Hult Center
- Saturday, April 2 – 7:30 pm
Marin Alsop with the **Eugene Symphony** in SymFest, a celebration of Eugene's best food, beverages, art and more. Call Hult Center for tickets, (541) 682-5000. Hult Center
- Friday, April 8 – 7:30 pm
Eugene Concert Choir performs the world premiere of Joan Szymko's “Shadows & Light” in the Remembrances Concert. Ticket information at (541) 682-5000. Beall Hall
- Thursday, April 14 – 8 pm
Willem Ceuleers, Belgian organist and composer in recital. Call UO Ticket Office for more information, (541) 346-4363. Beall Hall
- Events Calendar** - Please send us information on your concerts so we can include in our newsletters. We love to support each other's concerts by helping to get the news out and by being at your programs. Let us know!

FREE PRACTICE ORGAN



Chapter member Richard Guy is offering his two-manual Allen organ for FREE to any Eugene Chapter member. Richard is the second owner of the instrument which is in fine working condition. The deal includes delivery to the recipient's local address. Contact Richard for a stop list, and to arrange for visit to see the instrument. It has loudspeakers built-in to the organ console.

Music in the Temple of Solomon

During the reigns of David and his son, Solomon, when music assumed a position of high artistry and importance in Hebrew life, the Levites worked under intense rehearsal schedules with rigorous discipline. They even had practice rooms as noted in 1 Chronicles. In the Levi tribe, the positions of musicians and priests were made hereditary titles allowing only Levite families to perform priestly and musical activities. Some Levite families may have been poor, but this did not prevent them from entering musical training.

Although the Levite positions in the Temple were hereditary, the training for temple music went beyond family preparation. Levitical boys began training from an early age serving a five- year concentrated apprenticeship according to late rabbinic sources. Early evidence suggests that a Levite was 30 years of age when entering the Temple; this age fluctuated possibly because of an increased need for more Levites in Temple service. They were admitted into the temple choir, leaving at age 50 when their voices began to waver (Numbers 4:3). Groups of 12 in rotation were always present to participate in temple music.

In Chronicles 25:7, the Chronicler mentions that 288 musicians were selected for Temple worship. While this could be a number of his imagination, it should not be doubted historically during the post-exilic periods when the Hebrew culture was one accustomed to existing in large groups. The Chronicler also states that priests were divided into 24 sections by “casting lots” determining the time of their service. The same method was used for the musicians in 1 Chronicles 25: 9-31. Each section of priests and musicians spent a week in the Temple twice a year. Dividing the musicians into 24 sections is evidence supporting the selection of 288 musicians. This number would not be appropriate to place in pre-exilic times, but it does support the idea that musicians of the First Temple served in groups rather than as separate precentors. Most likely the number of musicians in the Second Temple was even larger.

Possibly, there were 12 musicians to assist the ritual of sacrifice, a statement made in the Mishnah and by other authors, but in reference to the minimum number of temple instrumentalists. Other authors have suggested that there were 12 singers as well. Temple musicians performed in groups and there seems to have been a balance between instruments and voices, although there could have been as many as 36 instruments. Abraham Idelsohn says that 12 was the minimum number of instruments required and would have included two lyres (nebel), a minimum of nine harps (kinnor), and one cymbal. Two flutes (hakil) would have been added on 12 festival days of the liturgical year. Most of the instruments were strings used for accompaniment. A rich musical structure supported the worship patterns of the Temple.

When Solomon’s Temple was established, the music used for worship was performed, as David had proposed, with large vocal and instrumental groups performing in temple ceremonies. While it is difficult to know the exact nature of temple musical activities, it is almost certain that the Levites sang an unaccompanied psalm each day. It was sung in three sections. At the close of each, the priests gave three blasts from silver trumpets and the people bowed down to worship. It is assumed that no women singers performed in the Temple, but references

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Julia Brown Performs at Stanford



The day of her June 24th recital at Memorial Church, Stanford University, Julia wrote on Facebook, “So thrilled and humbled to be playing the mighty Fisk dual-temperament organ at Stanford again. Beautiful for the eyes, for the ears, and for the fingers – and that translates to goodness for the heart and soul. So happy to have Gabriela Petty as my assistant.”

The recital was sponsored by the Department of Music, Office for Religious Life. Congratulations, Julia, for another thrilling performance

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in the Old Testament tell of times they sang for events outside of the temple services. Also, they may have been a part of the earlier Temple and ancient monarchy. Hanoch Avery has reported the presence of small male choirs with descants sung by boys.

Following the interests of his father, Solomon enjoyed music and poetry and may have been the author of some Psalms. Most likely under his leadership, the Temple services became more elaborate than David would have imagined in 2 Chronicles 8:14. Solomon is remembered for establishing music traditions that were to continue in Hebrew life. 2 Chronicles 13:12, 20:19-21 explains how singers and trumpeters were a part of life even in the winning of battles. Music in the Temple had become a means of worshipping God.

An excerpt from the Master’s Thesis of Jane Knobel:
The Construction of a Curricular Guide to
the Historical Investigations of Sacred Music