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### Eugene Chapter Website

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## LETTER FROM YOUR DEAN

Dear colleagues and friends,

I love happy coincidences. As I write this, I'm packing to leave for a reunion with my three older sisters in Kentucky. My oldest sister asked me if I might like to play the organ again at the church where her daughter was married many years ago. I had played the postlude for that wedding. Back then, the console was at the back, in the choir loft. But now, my sister said, they have a new console which is at the front of the church. As I thought about her suggestion, it seemed like a fun idea to listen to the different acoustics with the console in front. I pictured a small group of us gathered for a Hymn Sing.

One of my favorite columns in our TAO magazine is "From the Chaplain." The Chaplain is Don E. Saliers, who wrote about his summers in a small Vermont church built as a meetinghouse in 1833 (October 2016, page 10). Saliers begins by saying that every summer there, he leads a Hymn Sing. Coincidence?

Next, Saliers broadens his focus to the recent AGO Convention in Houston. He makes a bold statement: that the convention experience revealed "the disarming embodied holiness of making music together."

Yes, that's what we organists and choir directors do. We reveal, through our physical selves and instruments, that which is formless and sacred. Another article in this month's TAO also struck a chord with me. AGO Executive Director James Thomashower wrote an "Update on the Federal Trade Commission's Investigation of the AGO" October 2016, page 6). They sent an inquiry letter questioning our Code of Ethics that prohibit members from seeking employment in a position held by another member, and the AGO's practice of publishing salary guidelines. I applaud the author's upbeat manner of dealing with the issue. He concludes that we have an opportunity to "help clergy better understand the work of organists." An ongoing challenge.

In this issue of *Pipe Speak*, be sure to find our Chapter's calendar for the year ahead. I encourage you to mark dates on your calendar NOW, so you will remember to come when each month's event rolls around. Will I see you at PipeScreams?

Karen Williamson, Dean

P.S. I'll let you know how the Hymn Sing goes.



## PIPESCREAMS

Ice cream, youse cream ... we all scream for PipeScreams!

You may have noticed by now that it's October. Perhaps it's the falling rain, the autumn leaves drifting by your window, or the pumpkins in their patches, but it's that time of year again to sign up to participate in Pipe Screams!

Our annual fundraiser will be held this year at First United Methodist, 14th and Olive, Eugene. On Friday, Oct. 28, at 7:00 PM, the ghosts and goblins will gather to hear the sounds of the great Hochhalter organ, which boasts some new sounds, in case you haven't heard it since the recent additions last Spring.

NOW is the time to choose the spooky or silly organ music which you would like to prepare and perform in this evening of fun and surprises. Please let either or both Julia Brown (juliafumc@gmail.com) or Barbara Baird (bbaird@uoregon.edu) know NOW whether or not you would like to play in the program. You'll have until Oct. 12 to submit the title, composer, and duration of your piece.

I'm a Screamer, Julia's a Screamer, wouldn't you like to be a Screamer, too?!?!?!

Looking forward to hearing from YOU!!!

-bb

## Orgelkids PREVIEW ??

The builders are telling us that there is a strong possibility that the Orgelkids pipe organ kit, while not necessarily finished, may be on display in the lobby of FUMC prior to PipeScreams. Here's your chance for a sneak peak at this remarkable little pipe organ.

# 40TH ANNIVERSARY CONCERT

Dr. Andrew ElRay Stewart-Cook was joined by six friends on Sunday, September 11 to celebrate the 40<sup>th</sup> anniversary of the installation of the Brombaugh organ at Central Lutheran Church. The program began with *Largo* from J. S. Bach's **Concerto for Two Violins**, BWV 1013. Pilar Bradshaw and Lisa McWhorter gave rich, sonorous performances of this famous duet.

Gounod's *O Divine Redeemer* was performed by mezzo soprano, Janelle McCoy, cellist David Straka, and harpist, Martha Griffith. The graceful harp arpeggios and luxurious cello lines complemented McCoy's lyrics.

Straka then performed the well-known melody of *The Swan* from **Carnival of the Animals** by Saint-Saëns on cello while the rolling water-like arpeggios were played on the harp by Griffith. Next, the harp was featured by Griffith in Marcel Grandjany's **Aria in Classic Style for Harp and Organ**. Bradshaw and Griffith then joined together for an enchanting performance of *Meditation* from Massenet's **Thais**.

Tenor Brennen Guillory sang Giacomo Puccini's *Nessun dorma* from the opera **Turandot**. Guillory's full and glorious voice soared to the rafters in this wonderfully acoustic venue.

Dr. Stewart-Cook provided solid accompaniments for all of the instrumentalists and vocalists, and performed two solo works for organ. Bach's transcription of Antonio Vivaldi's **Concerto in D Minor**, BWV 596, and **Toccata** from **Twelve Pieces** by Théodore Dubois rounded out the delightful, varied program.

-glg

## 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.

## ONCARD MEMBERSHIP

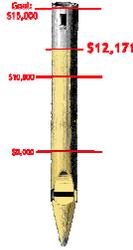
To join AGO / or pay dues: go to [www.agohq.org/oncard](http://www.agohq.org/oncard) See membership top left. Invite friends and colleagues to join as members of the guild, or as Friends which is only \$37.00

## DID YOU KNOW . . .

You can print out the PipeScreams poster on page 5 of the newsletter ... there are many places to post it (besides the front of your refrigerator): churches, schools, libraries, and other places where music lovers congregate.

Your support counts in PipeScreams, whether you chose to play or you share this experience with your family, friends and neighbors. This is our biggest fund-raiser of the year, and probably the most fun you'll see on the organ bench all year.

# Orgelkids UPDATE



In the September PipeSpeak newsletter, we reported our progress towards our fundraising goal of \$15,000 to start up Orgelkids USA to bring the King of Instruments to children. **The big news this month is that San Francisco AGO awarded Orgelkids USA a grant of \$3,000!** After leaving \$1,000 with Eugene AGO in support of their Orgelkids related programming, the SF-AGO grant brings Orgelkids USA's tally to over \$12,000 raised.

Orgelkids USA has been making great strides towards bringing the King of Instruments to children. Orgelkids is a traveling, **reusable kit that empowers children to build a working, two-octave, two-rank, mechanical-action pipe organ** in under an hour. The program was developed in the Netherlands, and Orgelkids USA is developing the program in the States.

**Orgelkids USA is now a participating Cultural Nonprofit with the Oregon Cultural Trust.** This means that when you donate to Orgelkids USA and then donate a matching amount to the Oregon Cultural Trust (OCT), the amount you donated to OCT will come back to you when you claim your cultural tax credit.

**Orgelkids USA is working with various partners to apply to both the Benton County Cultural Coalition & Lane County Cultural Coalition for grants to bring Orgelkids to children in Title I schools.** Title I schools serve underprivileged neighborhoods with at least 40% of children qualifying for free meals. The grants will not only bring Orgelkids into their classroom for them to build but will also fund field trips to visit the pipe organs in their communities for their very own mini-concert and encounter with the King of Instruments. Keep your fingers crossed that our grant applications are successful!

**Construction on one kit is in progress**, but it will be *crucial* to have two kits for school encounters, given what class sizes are these days! If you haven't already supported this effort to bring the wonder of pipe organs to the next generation, it's not too late for you to help. We need to raise about \$3,000 more to finish building these two organ kits. If you would like to support this innovative program, you can make a tax-deductible donation on our website or write a check made out to "Orgelkids USA" and mail it to: Orgelkids USA, 3280 NW Hayes St., Corvallis OR 97330. -es



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 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:

		Corvallis 92.9
Bend 98.9	Cottage Grove 101.9	Salem 92.9
Newport 91.3	Reedsport 90.9	Roseburg 97.9
Sunriver 90.9	Sutherlin-Oakland 107.1	Glide 105.3

# AGO EUGENE CHAPTER

## 2016-2017 Schedule

- Friday, October 28 - 7 p.m.  
"PipeScreams" - Chapter Member recital and  
Fundraiser for *The Organ Loft* broadcasts  
First United Methodist Church - Eugene
- Sunday, November 13 - 3 p.m.  
Malcolm Frager Recital  
Followed by demonstration of organ by ElRay  
Central Lutheran Church - Eugene
- Friday, December 9 - 16 - 23 - Noon  
Advent Organ Meditations  
First United Methodist Church  
1376 Olive Street - Eugene
- Sunday, January 22 - 4 p.m.  
"King of Instruments" Concert  
Introduction to the workings of the pipe organ.  
Concert presentation by AGO members.  
Mormon Church on 3550 West 18th - Eugene
- Saturday, February 25 - 1:00 p.m.  
Program: Presentation of Original Hymn  
Texts written by Robert Cullinan.  
United Lutheran Church, Eugene
- Saturday, March 4 - 11 - 18 - 25 - 2 p.m.  
Lenten Organ Meditations on the Brombaugh  
Presented by Chapter Members & Guests  
Episcopal Church of the Resurrection  
3925 Hilyard Street - Eugene
- April - to be announced  
Handbells program, location t. b. a.
- May - to be announced
- June - to be announced  
End of the year Meeting / Potluck / Election  
Time and details t. b. a.

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### PIPE DREAMS NOW ON KWAX-FM

Michael Barone, host of Pipe Dreams is heard on KWAX-FM on Sunday mornings at 10 a.m. and at 8 pm. The program can also be heard anytime streaming on the world-wide web. More details at: [www.pipedreams.publicradio.org](http://www.pipedreams.publicradio.org).

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### NEXT NEWSLETTER DEADLINE

Announcements, articles or any news of interest to chapter members should be sent to [rickspro@value.net](mailto:rickspro@value.net). The deadline for the next newsletter is October 28.

# UPCOMING CONCERTS

- Monday, October 3 – 7:30 pm  
**Oregon Brass Quintet.** Tickets are available at the door or in advance from the UO Ticket Office. Beall Hall
- Tuesday, October 4 – 7:30 pm  
**The unconventional musical duo Velocity Squared** will perform. General admission is \$10, \$8 for students and seniors. Tickets at the door or in advance from UO Ticket Office. Beall Hall
- Sunday, October 16 – 3 pm  
**Cascadia Concert Opera** presents an afternoon of operatic excerpts. Suggest \$10 donation and a contribution of non-perishable foods for the local food bank. First United Methodist Church
- Tuesday, Wednesday & Thursday; October 18, 19 and 20 – 7:30 pm  
**Recitals, part of Liszt Week 2016.** Concerts will start with a brief lecture offered by graduate students in musicology, and continue with performances by undergraduate and graduate students. Images depicting the works of art that inspired most of these piano pieces will be projected throughout the recital. Free Admission. Beall Hall
- Thursday, October 20 – 8 pm  
**Eugene Symphony** performs Mahler's 6<sup>th</sup> Symphony. Ticket information at Hult Center Ticket Office, 541-682-5000. Hult Center
- Saturday, October 22 – 7:30 pm  
**Recital by Alexandre Dossin** playing the Sonata in B minor and other works by Liszt. Tickets available at the door: \$10 general admission, \$8 students and seniors. Beall Hall
- Sunday, October 23 – 7:30 pm  
**Oregon Camerata concert.** Tickets available at the door: \$7 general admission, \$5 students and seniors. Beall Hall
- Thursday, October 27 -- 7:30 pm  
**OcTUBAfest .** Tickets are available at the door or in advance from the UO Ticket Office, 541-346-4363: \$7 general admission, \$5 students and seniors. Beall Hall
- Thursday, October 27 – 7:30 pm  
**Music Gala Concert at Lane Community College.** Ragazzino Performance Hall, Building 6
- Sunday, October 30 – 3 pm  
**FUMC Choir and Linda Oxley, conductor,** lead a contemplative service of music and prayer for All Saints. Julia Brown will play an organ concert following the Evensong, celebrating and featuring the new pipes installed this summer. Suggested \$10 donation and a contribution of food for the local food bank. First United Methodist Church
- Sunday, October 30 – 6:30 pm  
**Halloween Spooktastic!** The beloved, family-friendly concert returns! Join the UO Trombone Choir, Tuba-Euphonium Ensemble and Apocalyptic Brass as they perform spooky (but not scary) family favorites in this free annual event, scheduled at an early hour so that little ghosts and goblins can make it to bed on time. UO student performers will appear in costume. Kids (and maybe even parents!) are encouraged to dress up, as well. The SpookTastic! Event is a fun way to introduce small children to classical music in a welcoming environment. Free Admission. Aasen-Hull Hall, 961 East 18<sup>th</sup> Avenue, Eugene

**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!

# Member Spotlight: Eric McKirdy

*One of my goals this year is for AGO Chapter members to get to know each other better. Each month, we'll feature one of our members in this "Member Spotlight" article. This month, let me introduce you to Eric McKirdy. I first met Eric many years ago when I was teaching elementary music. He was involved with our chapter for several years, then moved away. Now, he has returned. Welcome back, Eric! - kw*

## What led you to becoming an organist/choir director?

Fate. I had been playing the piano for a few years in childhood, when one Sunday at church — I think I was 13 — I recall looking up at that lovely organ, realizing that it, too had keyboards, but was significantly louder than a piano. I knew I needed to get in on that. And it came to pass that the church organist at that time agreed to take me on as a student; however, she died suddenly after our third lesson together. At that point, we had pretty much covered how to turn on the blower.



The following Sunday, I was tapped to play the organ for church. I recall gazing around at the most interesting names on the knobs - Diapason, Koppel Flote, Block Flote, Posaune, Trompette en Chamade - and decided all these seemed absolutely delightful! So for the opening hymn, on they all went. It took slightly less than one measure to realize I had made a horrible, horrible mistake. But we got through it.

The choir directing piece came out of growing up in some very fine middle school and high school choirs, again with directors who were very encouraging and set a pretty high bar in my young mind. I've always believed in the Power of One - one choral voice being more powerful than the sum of all its individual singers.

The main success factor in all of this was that all along the way, nobody ever told me "you shouldn't be doing this." I had nothing but encouragement and support. So I kept plugging away at it, and listening to examples of what I thought was really great organ-playing. I was fortunate to have developed a strong sense of what "good" sounded like at a relatively young age, so although I didn't have a formal organ teacher, I at least knew what my playing should sound like - the only question was how to get to that point. (I still wonder to this day what Barbara actually thought the first time I played for her, and she saw my self-developed "skills" in action. Maybe someday I'll ask her.)

## What are you most proud of in your work, or what aspect do you enjoy the most?

It was always a goal of mine to one day be good enough to play the historic organ inside the Mormon Tabernacle in Salt Lake City. For me personally, that was the holy grail of organs. I'm pleased I can now cross that off my bucket list. There's something very singular about that organ, probably rooted in its history of the early Mormon pioneers' sacrifice to build it in the first place. The original organ came by ship

from Australia, and later on, pioneers went into the nearby mountains to harvest yellow pine trees from which pipes were carved. The organ has been enlarged over time, but four ranks of those yellow pine pipes are still in use in the antiphonal division. I feel an undeniable presence when those pipes are singing.

On an ongoing basis, I'm grateful to have developed service-playing skills that aim to help people engage with the hymns they sing. And — new for 2016 — I'm humbled by opportunities to teach several others how to do it as well. I believe every one of us in this Guild chapter has been divinely endowed with the gifts necessary to play such a complicated instrument, and to be able to do it for the benefit of others is how I believe the calling is magnified. That's the other holy grail for me.

## Do you express your musicianship in other ways besides the organ and song?

No, not really. Church music is the bulk of my life, comprising choir and organ and every ancillary component. However, I received a ukulele for my birthday a couple years ago, and I know five chords. I hope to double that sometime.

## What do you look for in being a member of the Guild?

Camaraderie. Communion with like-minded individuals; people who really 'get it' when it comes to the value of music in worship. Since I now live in Salem, getting to Eugene regularly for events is somewhat more difficult (but when it came time to renew my membership and move it up here from San Francisco, I just couldn't bear the idea of registering in the Salem chapter with all of my friends down in the Eugene chapter. So I finally gave up and dual-registered). I don't have nearly as much to offer intellectually/pedagogically as the rest of you do, but hopefully you can forgive and overlook that.

## What else is on your mind?

I'm quite intrigued by the latest advancement in organ technology - specifically, the Hauptwerk software. One of my organ students (who also happens to be a highly successful dentist) made the mistake of telling me last spring that he really wished he could get a pipe organ in his den at home to practice on. I told him about Hauptwerk; he was intrigued. He handed me a blank check and said "go get whatever I need." Two months and \$12,000 later (which I mention only because that's far less than you'd spend on an equivalent Rodgers digital), he is basically playing the III/52 E. M. Skinner from Mt. Carmel Church in Chicago, complete with the acoustical reverb. It's incredible! And I am green with envy. While I think pipe organs will always have a place at the top of the organ world, I'm looking forward to watching Hauptwerk push Rodgers/Johannus and Allen into obscurity. I would like us as a chapter to explore this technology, and the opportunities it opens up. (I've begun the very slow process of acquiring the parts to build my own.... stay tuned.)

The Eugene Chapter of the American Guild of Organists presents:

# PipeScreams

**October 28, 7 pm**

First United Methodist Church

1376 Olive St. - Eugene

PipeScreams is a Fund-Raiser that supports broadcasts of *The Organ Loft* on KWAX - FM.