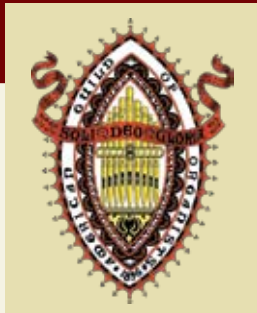


CRESCENDO



A Publication of The Dallas Chapter of the American Guild of Organists • November 2009

A Note from the Dean

Friends,

I have recently revisited the short autobiography of the twentieth-century British archeologist and historian R. G. Collingwood, whose thinking left its mark on the philosophy of history in the second half of the century. In his recollections, Collingwood tells of having learned that archeological excavations had to be motivated by specific questions rather than vague curiosity:

That when one dug saying merely, "Let us see what there is here," one learnt nothing, except casually in so far as casual questions arose in one's mind while digging: "Is that black stuff peat or occupation-soil? Is that a potsherd under your foot? Are those loose stones a ruined wall?" That what one learnt depended not merely on what turned up in one's trenches but also on what questions one was asking: so that a man who was asking questions of one kind learnt one kind of thing from a piece of digging which to another man revealed something different, to a third something illusory, and to a fourth nothing at all. (*An Autobiography*, Oxford 1939, 24-25)

Some years ago, this observation about the primacy of questions over answers - very straightforward in its way - struck me as central to the tasks of historians and musicians alike. After all, we as musicians deal on a daily basis with the artifact of scores as interpretive documents, whether in the form of an organ fugue composed 250 years ago, an anthem composed last year, or a hymn written last week. We must realize that an engaging interpretation is the result of objective knowledge or skill only in a secondary sense: the real profile of our interpretation comes from the kinds of questions we ask about the music at the outset. Often, an intelligent question-asking activity can be unorthodox and daring, and of course this is an element of our profession that lifts it out of the routine and makes it exciting.

Over the next few months, we will have opportunities to reflect on the role of active question-asking. First, let me underscore the visit of **Prof. Peter Williams** during the week of November 9 (see his complete schedule elsewhere in this issue). He is a musician and scholar whose approach has been heavily shaped by the express application of questions to music and its history. You will not want to miss the two chapter-sponsored events on Monday, November 9 (lecture on J.S. Bach, with snack supper at Prothro Hall-SMU, 7:00 and 7:30 p.m.) and Tuesday November 10 (master class on the organ works of Bach, Christ Episcopal Church, 7:00 p.m.), both sponsored by the Education Projects Committee under the coordination of Dong-Ill Shin. All of Peter Williams's events during the week are free and open to the public, and I encourage you to attend as many of them as you can. Of particular interest will be his harpsichord recital on Wednesday at 1:00 p.m. and his Thursday lecture "How Churches Came to Have Organs" (like the Monday lecture, in Prothro Hall at SMU). I hope to see you at all these events. Copies of the Peter Williams Festschrift (recently published by the OHS Press and titled, with good reason, *Music and Its Questions*) will be available for sale throughout the week.

article continued on page 3 ▶

The Crescendo is published monthly (except June & July) by the Dallas Chapter, American Guild of Organists. Scott Ayers and Bradley Reznicek, co-editors.

All submissions must be received by the 20th day of the month **prior** to the upcoming month of publication.

Submit items for publication to:
newsletter@dallasago.org

The official website for the Dallas, Texas, AGO Chapter is

www.dallasago.org

FORT WORTH AGO PRESENTS

JAMES THOMASHOWER, AGO EXECUTIVE DIRECTOR

November 16 | Dinner at 6:00 p.m., Speaker at 7:00 p.m.

Beth-El Congregation, 4900 Briarhaven Road, Fort Worth, TX 76109
(Located behind the Southwest Regional Library just off Hulen Drive)

Dinner cost = \$12.00. For dinner reservations, contact: Ed Ackermann by COB Wednesday, November 11th
ackermannstudio@sbcglobal.net or 817-737-9003. More information: www.fwago.org

MENDELSSOHN PERFORMERS WANTED

On Monday evening, March 22, 2010, the Dallas AGO Chapter will hold its biennial Members' Recital at Northridge Presbyterian Church in Dallas. (Nichols & Simpson, 29 stops, 36 ranks, specifications available <http://www.nicholsandsimpson.com/st2.htm>) The focus of this year's recital will be the works of Felix Mendelssohn Bartholdy. We would like to include not only selections from the *Six Sonatas, Op. 65*, but also the *Three Preludes and Fugues, Op. 37*, and any other original Mendelssohn organ compositions (no transcriptions, please). If you're interested in performing as part of this recital please send an email with your name and the composition that you would like to play to Tim Effler at teffler@fumcdallas.org. The Dallas Chapter is blessed with many wonderful performers. Please consider sharing your talents with your fellow organists as we celebrate the life and work of Mendelssohn.

SAMUEL GASKIN, DALLAS AGO SCHOLARSHIP STUDENT,

will be featured on the radio program "From the Top," in November. Tickets can be purchased for the *live* performance on November 11 in Waco at the "From the Top" website. Samuel will play the "Fugue on ALAIN" by Duruflé.

PROFESSIONAL CERTIFICATION NEWS

What is the relationship of the C major chord  to the following keys? Give chord functions in roman numerals. Some enharmonic spellings or interpretation as secondary dominants may be in order.

A flat major _____ C sharp major _____ B major _____

Look for the answer elsewhere in this issue.

2010 JUNIOR & SENIOR HIGH SCHOOL ORGAN COMPETITION

Sponsored by Oklahoma City University and the Oklahoma City AGO Chapter, and held on Saturday, January 30, 2010 in the Bishop Angie Chapel at Oklahoma City University. Awards: Wanda L. Bass First Prize, \$1500; OKC AGO Second Prize, \$750; Third Prize, \$500; Dr. Antone Godding Hymn Prize, \$300.

For more information, see <http://www.okcu.edu/music/organ/competition.aspx>
or contact Dr. Elizabeth Harrison, University Organist, 405-208-5013, or eaharrison@okcu.edu

A Note from the Dean...*continued*

Second, I want to draw your attention already to the visit of **Guild President Eileen Guenther** on January 25, when she will lead our chapter in a conversation about the past, present, and future of the AGO. We live in a profoundly changed and changing world. If the Guild adopts a business-as-usual model, it proceeds along the same path as Collingwood's archeologist who approaches a task asking merely "Let us see what there is here." The challenge, on the contrary, is to begin formulating the sorts of questions that should inform the identity of our chapter and the focus of our task here and now. What does it mean in 2009 "to promote the organ in its historic and evolving roles" (AGO Mission Statement, *Yearbook* p. 73)? What is the "evolving role" of the organ at all? What is the role of the Guild's history? Is the AGO a religious organization? An educational one? Why does the Guild bear the motto "Soli Deo Gloria" on its seal? Should it, and, if so, how is it lived out? What is - really - the "cause of organ and choral music" (Purposes of the AGO, also *Yearbook* p. 73)? For every one of these questions, ten others easily emerge. If the Guild thinks about them exactly the same way it did fifty years ago, it will undoubtedly die while trying to shoehorn the nuances of an older way of working into the realities (better, the opportunities) of contemporary culture. Don't misunderstand me: I'm not advocating the abandonment of history. That would be just as unhealthy as the assumption that we already have our identity figured out in all its subtlety. Indeed, our history is only valid if it is taken as an organic dimension out of which a robust collective identity is allowed to emerge constantly. Otherwise, our rich traditions fall victim to the ossifying effects of mere traditionalism. Of his method of relating past to present, Collingwood writes further,

And if anybody had objected that in what I call "open" history one couldn't see the wood for the trees, I should have answered, who wants to? A tree is a thing to look at; but a wood is not a thing to look at, it is a thing to live in. (*An Autobiography*, 76)

That's just it. In our music making as well as our envisioning of identity, I'd rather live in our history than merely look at it. I challenge you to attend the events of the coming months with these questions in mind.

Best wishes in your work and play,

Christopher Anderson, Dean

POSITION AVAILABLE

Send available position listings for the *Crescendo* to Sam Eatherton, seatherton@ziondallas.org

Church Music Director

Liturgical church in the North Dallas Metro area (St. Luke's Lutheran, Richardson) is seeking a new Music Director. Position is currently 30 hours/week with potential to grow to fulltime. Candidates should be proficient in playing keyboard instruments including pipe organ, and in directing/conducting musical groups of various skill levels in both traditional and contemporary Christian music.

Vocal training and ability to teach same is a major plus, as is an extroverted personality and go-getter attitude towards recruiting and growing our music program. Congregation has considerable musical talent that needs someone to grow, focus, and direct it.

Call 972-259-0549 for questions and appointments.

CHAPTER EVENTS

Professor *Peter Williams*

Dallas Residency
9-13 November 2009

Mon
Nov 9 7:30 p.m. (social gathering at 7:00 p.m.)
Dallas Chapter, American Guild of Organists
Great Hall of Elizabeth Perkins Prothro Hall, Perkins School of Theology
Lecture: *What It Means to Understand J. S. Bach the Organist*

Tues
Nov 10 11:00 a.m.-12:20 p.m.
Introduction to Graduate Studies (Bibliography) class (Prof. Kevin Salfen)
Meadows School of the Arts 2040
Performance practice studies

1:00-2:00 p.m.
Music History Colloquium
Meadows School of the Arts, Greer Garson Screening Room
Discussion session on forthcoming book *The Mystery of Music*

3:30-5:30 p.m.
Church Music Colloquium
Perkins School of Theology, Elizabeth Perkins Prothro Hall 205
Johann Sebastian Bach

7:00-8:30 p.m.
Christ Episcopal Church Dallas
534 West 10th Street, Dallas
Organ masterclass sponsored by the Dallas Chapter AGO

Wed
Nov 11 1:00-1:50 p.m.
Meadows School of the Arts, Caruth Auditorium
Harpichord recital (*program on side*)

Thurs
Nov 12 7:00-8:30 p.m.
Perkins School of Theology, Elizabeth Perkins Prothro Hall 100
Lecture: *How Churches Came to Have Organs**
* Lecture made possible by the Cabe Sacred Music Fund

Fri
Nov 13 1:00-1:50 p.m.
Meadows School of the Arts, Caruth Auditorium
SMU organ studio class

PETER WILLIAMS, HARPSICHORD

Wednesday, November 11, 1:00 p.m.

Caruth Auditorium, SMU Meadows School of the Arts

— Some harpsichord music from the years c1715-c1720 —

Violin Concerto in D major, Op. 3 No. 9 Antonio Vivaldi
Arranged by J. S. Bach, BWV 972

Allegro
Larghetto
Allegro

*Suite in A major, HWV 426 G. F. Handel

Prelude
Allemande
Courante
Gigue

* performed from the Wiener Urtext edition of *Suites de Pieces* (1720), ed. Peter Williams (Mainz/Vienna, 1993)

Two Inventions in E minor J. S. Bach
a 2, BWV 778
a 3, BWV 793

Suite in D major, 'La Triomphante' (Dixieme Ordre) F. Couperin
Vivement
Allegresse des vainqueurs
Fanfare

English musicologist and organist Peter Williams was a scholar at St. John's College, Cambridge (1955–62; BA 1958, MusB 1959), where he studied with Thurston Dart and Raymond Leppard, and where he took the doctorate in 1963 with a dissertation on English organ music and organs 1714–1830. In addition, he holds the D.Litt. from Cambridge. From 1964 he studied the harpsichord with Gustav Leonhardt. In 1962 he went to Edinburgh University as Lecturer in music and subsequently became Reader (1972), Professor (1982) and Dean (1984). In 1969 he was appointed director of the Russell Collection of harpsichords and clavichords at the University. In 1985 Williams became the first Arts & Sciences Distinguished Chair and University Organist at Duke University, and Director of its Center for Performance Practice Studies in 1988. He was appointed John Bird Professor at the University of Wales, Cardiff, in 1996. He became editor of the *Organ Yearbook* at its inception in 1970.

Williams is a clear and vigorous writer on music, with firm views on organ structure and history acquired during extensive research on European visits; he has also written on interpretation, notably concerning continuo accompaniment. In a manner characteristic of Dart's pupils, his work shows a clearcut relationship between study of source material, instruments and practical performance, and his own thoughtful and often original harpsichord interpretations of, for example, Bach and Couperin have been praised. He has edited numerous volumes of keyboard music by Bach, Handel and others. Most recently, Peter Williams is the author of *J. S. Bach: a Life in Music* (Cambridge, 2007), appearing in German as *J. S. Bach: ein Leben in der Musik* (Osburg Verlag). -- Grove Music Online, rev.

Sponsored by:

Perkins School of Theology, Southern Methodist University | Meadows School of the Arts, Southern Methodist University | Dallas Chapter, American Guild of Organists

The public is welcome at all events.

CHAPTER EVENTS

PROGRAM PREVIEW 2009-2010

November 9, 7:00 p.m. snack supper / 7:30 p.m. program

Education Projects: A lecture by Professor Peter Williams

See complete schedule on page 4 of November *Crescendo*

November 10, 7:00 p.m.

Education Projects: Masterclass with Professor Peter Williams

Organ Works of J.S. Bach

Christ Episcopal Church, 534 W. 10th Street • Dallas

January 25, 2010, 6:00 p.m. social time / 6:30 p.m. dinner / 7:30 p.m. program

A conversation with AGO President Eileen Guenther

First United Methodist Church, 1928 Ross Ave. • Dallas

February 15, 7:30 p.m.

Robert T. Anderson Recital Series: MARTIN WELZEL

Caruth Auditorium, SMU University, 6101 Bishop Blvd. • Dallas

March 22, 7:30 p.m. (reception to follow)

Dallas AGO Members' Recital: Works of Felix Mendelssohn

Northridge Presbyterian Church, 6920 Bob O Link Drive • Dallas

May 10, 6:00 p.m. social time / 6:30 p.m. dinner / 7:30 p.m. program

Robert T. Anderson Recital Series and End-of-Year Banquet: AARON DAVID MILLER

Highland Park United Methodist Church, 3300 Mockingbird Ln. • Dallas

Interested in making the *Crescendo* an even better, more relevant publication? Articles are needed from chapter members on a variety of topics: Dallas-area concerts, workshops, and various organ-related subjects. If you have previous writing experience and an interest in helping with the actual writing/editing of these articles, please send an email to: newsletter@dallasago.org.

Answer to the Certification question from page 2:
A flat major: V of VI
C sharp major: V of III
B major: Neapolitan chord

EVENTS

NOVEMBER

11/1 J. David Hart

3pm, St. Mark Presbyterian Church, Dallas, www.saintmarkchurch.org

All Saints' Day Choral Evensong

5pm, Church of the Incarnation

11/7 Festival of Hymns and Photo Exhibit of Historic Texas Churches

7pm, Cathedral Church of Saint Matthew, www.episcopalcathedral.org

11/8 Susan Moeser

4pm, Bates Recital Hall, University of Texas, Austin

Ken Cowan, Dedication recital series of Dobson Op. 87

6pm, Highland Park United Methodist Church, www.hpumc.org/pages/09_music

Dr. Steven Wente, All Saints Hymn Festival

6pm, Zion Lutheran Church, Dallas www.ziondallas.org

Mozart's Requiem

6:30pm, Holy Trinity Church, www.htccd.org

11/14 Bradley H. Welch

7pm, First United Methodist Church, McKinney, www.mckinneyperformingartscenter.org

11/20 Gerre Hancock

7pm, Church of the Incarnation, www.incarnation.org

11/21 Gerre Hancock master class

10am, Church of the Incarnation, www.incarnation.org

11/22 Choral Eucharist with Gerre Hancock

11:15am, Church of the Incarnation, www.incarnation.org

Highland Park Chorale

2:30pm, Highland Park Presbyterian Church, www.highlanderconcerts.org

Choral Evensong with Gerre Hancock

5pm, Church of the Incarnation (open rehearsal at 4pm), www.incarnation.org

Bradley H. Welch, Dedication recital series of Dobson Op. 87

6pm, Highland Park UMC, www.hpumc.org/pages/09_music

DECEMBER

12/2 Michael Shake, Advent Recital Series

12:15pm, Highland Park Presbyterian Church, Wynne Chapel, hppc.org/music

12/6 Handel's Messiah by Chancel Choir & Orchestra

6pm, Highland Park Presbyterian Church, www.highlanderconcerts.org

Christmas Concert

6pm, Highland Park United Methodist Church, www.hpumc.org

Messiah Sing

7pm, Broadway Baptist Church, Fort Worth, www.broadwaybc.org

EVENTS

- 12/6 Christmas Concert**
6pm, Third Church of Christ Scientist, www.thirdchurch.org
“A Christmas Gathering III” featuring the music of Randol Bass
6:30pm, Lake Highlands United Methodist Church
- 12/9 Susan De Kam, Advent Recital Series**
12:15pm, Highland Park Presbyterian Church, Wynne Chapel, hppc.org/music
- 12/12 Gerre & Judith Hancock**
7:30pm, Bates Recital Hall, University of Texas, Austin
- 12/13 A St. Andrew Christmas**
7pm, St. Andrew United Methodist Church, www.standrewumc.org
- 12/16 John Tarver, Advent Recital Series**
12:15pm, Highland Park Presbyterian Church, Wynne Chapel, hppc.org/music
- 12/23 Jeff Brummel, Advent Recital Series**
12:15pm, Highland Park Presbyterian Church, Wynne Chapel, hppc.org/music

JANUARY 2010

- beg. 1/11 2010 Conductors’ Symposium: for experienced conductors; focus on Bach’s Mass in B Minor**
meets January 11 & 25, February 1, 8, & 15 — Study materials required
6pm, Highland Park Presbyterian Church, www.highlanderconcerts.org
- 1/31 Concerto Concert: Bradley H. Welch & Chris Brunt, Dedication recital series of Dobson Op. 87**
6pm, Highland Park Methodist Church, www.hpumc.org

Publication of recitals, concerts, and events is currently provided at no charge to those submitting items. Submitters are requested to provide the following *brief* information in this format and send to newsletter@dallasago.org:

Date of recital/concert/event

Concert/event name or recitalist

Time of event

Event location, website link or contact information for those wishing to acquire more information.

Due to the high number of requests received and limited print space, only this brief information will be listed.

CERTIFICATION EXAMINATION MEETING

An informational meeting for those in the Dallas Chapter interested in certification examinations will be held at 7:00 p.m. on Monday evening November 16 at the home of Christopher Anderson, 422 Ridge Crest Drive, Richardson 75080. The meeting will be led by Benjamin Kolodziej and Charlene Dorsey. Please come to this valuable session and put yourself on the road to a successful and rewarding experience with the Guild exams! Contact Benjamin (bkolodzi@smu.edu), Charlene (cddorsey61@msn.com), or Chris (csander@smu.edu) with questions. We look forward to seeing you there!



Pipedreams

Upcoming Programs

heard Sunday evenings at 10 p.m. on WRR-fm 101.1

NOVEMBER 1: HOW SUITE IT IS, STILL
another go-round of compositional 'sweets' by Guilain, Bach, Reger and others, dedicated to the organ's many moods and styles.

NOVEMBER 8: CHAMPIONS IN CANADA
highlights from performances by winners of the 2008 Concours International d'Orgue du Canada in Montreal, with commentary from CIOC artistic director John Grew.

NOVEMBER 15: AMERICAN ASPIRATIONS
imaginative composers and performers explore the varied opportunities of the King of Instruments.

NOVEMBER 22: IN PRAISE AND THANKSGIVING
what better way to show appreciation for the bounties of life than through melodious outbursts of joy.

NOVEMBER 29: ADVENT EXPRESSIONS
a spirit of intimate reflection and anticipation is inherent in music for the weeks before Christmas.

Dallas Chapter

American Guild of Organists

PO Box 12814

Dallas, TX 75225

ADDRESS CORRECTION REQUESTED