

Pipeline

American Organist Guild—Red River Valley Chapter

Volume 25, Number 7

September 2008

Guests Join Wednesday Recitals

Michael Olson will play the majority of the organ recitals on Wednesday afternoons from 12:45 to 1:15 in the sanctuary at First Lutheran Church in Fargo. However, there are four guest recitalists this fall:

On Wednesday, September 24, Jeffrey Patry will give a recital by a variety of composers. He is the Director of Music/Organist at

The Church of the Sacred Heart in Robbinsdale, MN.

On Wednesday, October 8, Ruth Discher will give a recital of Moravian organ music. She is one of Michael Olson's organ students and is the organist at Glyndon Lutheran Church.

(Continued on page 5)

Message From the Dean

As our first event for 2008-2009 approaches, please mark your calendars and plan to attend the "Minneapolis National Convention Revisited"! We hope to have as many of our convention goers in attendance as possible to share their experiences with you.



On Sunday, September 21 at 4:00 pm we will meet at Peace Lutheran, 1011 12th Ave. N, Fargo and share with you many of the great findings

of the national convention! We will bring along the new music that we purchased... play some excerpts as time allows...hear about the Annual meeting...learn useful information from the seminars we attended...and you too should bring along new selections from your personal library that you have found useful and share them with everyone!

We will also have a table set aside for a "music swap". I know we all have extra copies that seem to magically appear in our own libraries...and then there are those 1950's organ books that you inherited from Aunt Mabel that you just can't toss...and bring those selections along to "swap" that you know you will NEVER use! Think of it as a late spring cleaning...and take a moment to go through your organ music and purge the extra stuff and bring it along to the meeting. The "music swap" is free -- so it's great way to increase your library at no cost!

Now that you've marked your calendars for September 21, go to October and write in

"ORGAN SPECTACULAR!" on Sunday, October 19, at 4:00 pm. This will be our most important event of the year! As part of the International Year of the Organ (IYO) we will be joining over 250 other AGO chapters around the world to participating in the largest organ recital ever! At First Presbyterian in Fargo, you will hear the pipe organ join forces with piano, choirs, bells and brass!! Talk about an extravaganza! So please make every effort to set this date aside. We need all AGO members to spread the word. Make sure your church calendars have the event listed. Make sure your choir and bell directors are aware of this event. Talk it up with your congregation and friends!

I am so excited for the "Organ Spectacular!" The program committee has worked tirelessly at pulling together a great concert indeed! We had a wonderful audience for the last event held at First Presbyterian, so we want to be sure and fill the room to the rafters. While the event is free, we will be providing opportunity for those attending to leave a free will offering designated for the FM Food Pantry.

If you haven't renewed your membership, please do so NOW. Email me at btweten@juno.com and I can send you the application. If this newsletter has found its way into the hands of someone who would like to know more about the American Guild of Organists...please email us back at rrvago@hotmail.com. You really should hear about all the possibilities in the A.G.O.!

~Bill Tweten, Dean

Upcoming Event

Join us for a review and report of the National AGO Convention held in Minneapolis in June.

Come and hear new music and great information gathered from workshops and recitals held at the convention.

***September 21, 2008**

***4:00 pm**

***Peace Lutheran Church, Fargo**

First Friday Luncheon

Who Everyone is Welcome!

When First Friday of the Month at Noon

Where Fryn' Pan
302 Main Ave, Fargo

Chapter Officers

Dean: Bill Tweten

Sub-Dean: Marty Baumgartner

Secretary: Michael Olson

Treasurer: Ruth Strawn

Board Members at Large

2009: Sonia Carlson, Alpha Roeszler

2010: Gaylord Fagerland, Steve Eneboe

2011: Anna Goodin-Hayes, Erich Knapp

2008-2009 Program Schedule

In Celebration of The Year of the Organ

Committee Members: Sally Harmon, Carolyn Hensrud, Dawn Papenfuss and Mavis Tjon

September 21, 4:00 pm

The 2008 Minneapolis National Convention Revisited
(Sharing of convention experiences, new issues)
—Peace Lutheran Church, Fargo
Contact: Marty Baumgartner
Co-Chairs: Michael Olson, Bill Tweten

October 19, 4:00 pm

Pipe Spectacular – Music for Organ, and Others
—First Presbyterian Church, Fargo
Contact: Mary Beth Berg
Chair: Sally Harmon

December 7, 3:00 pm

Christmas Carol Sing-a-Long
—St. Joseph Catholic Church, Moorhead
Contacts: Anna Goodin-Hayes, organist; Julie Hardmeyer, choir director
Co-Chairs: Mavis Tjon, Carolyn Hensrud

February 11, 12:45 pm

A Valentine Recital – Music of Love
—First Lutheran Church, Fargo
Contact: Michael Olson
Co-chairs: Mavis Tjon and Carolyn Hensrud

March (date/time TBA)

Concordia College Organ Students in Recital
—Trinity Lutheran Church, Moorhead
Reception: by AGO in Trinity Lounge
Contact and chair: Peter Nygaard

April 19 (time TBA)

BELL-abration! A Massed Performance of Handbells, Vocal Choirs, Organ and Other Instruments
—Nativity Catholic Church, Fargo
Contacts: Dawn Papenfuss, Jessica Westgard, director
3 - 5:30 pm: Massed Rehearsal, 5:30 - 6:45 pm: Dinner Break;
Solo Rehearsals, 7:00 pm: Concert, free and open to the public

May (date/time TBA)

TBA - Encourage members to attend a recital in the community...or a potluck...

St. Joseph's Catholic Church presents an Organ Dedication Concert

The community of St. Joseph's Catholic Church in Moorhead welcomes you to the dedication of their recently restored and refurbished pipe organ. Recitalist and church organist Bob Hachmeister, of Rochester, MN, will perform a variety of works, including works by Bach, Buxtehude, Franck, Hovhaness, and Langlais. The performance also includes two works for combined choirs. The concert is free of charge. All are welcome!

Sunday, Oct. 12, 2008 ~ 2:30 pm
St. Joseph's Catholic Church
218 10th St S, Moorhead, MN

For more information, please call the parish church office at 218.236.5066
or visit us online at stjoesmhd.com.



Composer Corner

My favorite "Toccata" is without a doubt—the Widor Toccata—from the final movement of Widor's Fifth Symphony! Learn about the life of this amazing French organist/composer, and then take a moment and click [here](#) and see the famous Toccata! Enjoy!

~Bill Tweten, Dean

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Charles-Marie Jean Albert Widor (February 21, 1844 – March 12, 1937) was a French organist, composer and teacher.

Widor was born in Lyon, France to a family of organ builders, and initially studied music there with his father, who was an organist himself. The French organ builder Aristide Cavaillé-Coll, reviver of the art of organ building, was a friend of the Widor family: he arranged for the talented young organist to study in Brussels, with Jacques-Nicolas Lemmens for organ technique and with François-Joseph Fétis, director of the Brussels Conservatoire for composition.

In 1870, with the combined lobbying of Cavaillé-Coll, Charles Gounod and Camille Saint-Saëns, the 26-year-old Widor was appointed as organist of Saint-Sulpice in Paris, the most prominent position for a French organist. The organ at St-Sulpice was Cavaillé-Coll's masterwork; the instrument's spectacular capabilities proved an inspiration to Widor. Widor remained as organist at St-Sulpice for 64 years until the end of 1933. He was succeeded in 1934 by his former student Marcel Dupré. Meanwhile, in 1890 he succeeded César Franck as organ professor at the Paris Conservatoire; he later gave up his post in organ to become composition professor in 1896.



Bust in the private salon of the organ tribune at the Church of St. Sulpice, Paris.

Widor's best-known single piece for the organ is the final movement, Toccata, from his Symphony for Organ No. 5, which is often played as a recessional at wedding ceremonies and even at the close of the Christmas Midnight Mass at Saint Peter's Basilica (The Vatican City, Rome). This piece is simply known as "Widor's Toccata". Although the Fourth Symphony also opens with a Toccata, it is in a dramatically different (and earlier) style. The Toccata from Symphony No. 5 is the first of the toccatas characteristic of French Romantic organ music, and served as a model for later works by Boellmann, Mulet, and Dupré. Widor was pleased with the world-wide renown this single piece afforded him, but he was unhappy with how fast many other organists played it. Widor himself always played the Toccata rather deliberately. Many organists play it at speed whereas Widor preferred a more controlled articulation to be involved. He recorded the piece, along with his *Symphony Gothique* at St. Sulpice in his eighty-eighth year. The tempo chosen for the Toccata is extraordinarily slow; whether this is his actual preference, or merely the result of very advanced old age, is unknown.

Widor had several students in Paris who were to become famous composers and organists in their own right, most notably Louis Vierne, Charles Tournemire, Darius Milhaud (who was to later strongly influence jazz pianist Dave Brubeck), Marcel Dupré, Alex-

ander Schreiner, and Edgard Varèse. Albert Schweitzer studied with him, especially from 1899, and master and pupil collaborated on an annotated edition of J. S. Bach's organ works published in 1912-14: Widor, whose own master Lemmens was an important Bach exponent, encouraged Schweitzer's theological exploration of Bach's religious music. He wrote music himself for a wide variety of instruments and ensembles (some of his songs for voice and piano are especially notable) and composed four operas and a ballet, but only his works for organ are played with any regularity today. Widor showed no interest in breaking new ground by stretching tonality to its limits, as many of his colleagues did. However, his music is not unoriginal or dull. Much of it is tremendously effective in the most idiomatic way for the organ, but it offers few startling surprises.

Over his career Widor returned again and again to edit his earlier music, even after publication. His biographer John Near reports "Ultimately, it was discovered that over a period of about sixty years, as many as eight different editions were issued for some of the symphonies." (ref. Near)

Widor's organ works include: ten Organ Symphonies, three Symphonies for orchestra with organ, *Suite Latine*, *Trois Nouvelles Pièces*, and six arrangements of works by Bach under the title *Bach's Memorial* (1925). The organ symphonies are his most significant contribution to the organ repertoire.

It seems unusual to assign the term "symphony" to a work written for one instrument. However, Widor was at the forefront of a revival in French organ music, which had sunk to its nadir during the nineteenth century. A prime mover in this revival was Aristide Cavaillé-Coll, who pioneered a new organ that was "symphonic" in style. The organ of the Baroque and Classical periods was designed to project a clear and crisp sound capable of handling contrapuntal writing. Cavaillé-Coll's organs had a much warmer sound, ideal for the homophonic style of writing that now predominated, and a vast array of stops that extended the *timbre* of the instrument. This new style of organ with a truly orchestral range of voicing encouraged composers to write music that was truly symphonic in scope. This trend was not limited to France, and was reflected in Germany by the organs built by Eberhard Friedrich Walcker and the works of Franz Liszt, Julius Reubke, and Max Reger.

Widor's symphonies can be divided into three groups. The first four symphonies comprise Op. 13 (1872) and are more properly termed "suites" (Widor himself called them "collections".) They represent Widor's early style. Widor made later revisions to the earlier symphonies. Some of these revisions were quite extensive. The early symphonies show great variety in writing, but neither the individual movements nor the symphonies themselves compare to his later works.

With the Opus 42 symphonies, Widor shows his mastery and refinement of his contrapuntal technique, while exploring to the fullest the capabilities of the Cavaillé-Coll organs for which these works were written. The Fifth Symphony has five movements, the last of which is the famous Toccata. The Sixth Symphony is also famous for its opening movement. The Seventh and Eighth Symphonies are the longest and most obscure of Widor's Symphonies. Each one contains six movements. The fourth movement of the Eighth Symphony is a monumental passacaglia, though described in the published score as 'variations', and the longest single movement in all of Widor's oeuvre. (Continued on page 5)



## Board Meeting Notes

August 21, 2008: The following members were in attendance at the meeting: Sonia Carlson, Alpha Roeszler, Bill Tweten, Gaylord Fagerland, Ruth Strawn, Michael Olson.

The minutes of the July 24 board meeting were approved as submitted. Michael learned from Mavis Tjon, a member of the Program Committee, that there will NOT be a reception following the Christmas Carol Sing-A-Long at St. Joseph's Catholic Church.

It was moved by Sonia and seconded by Gaylord that the Treasurer's Report be approved as submitted. Motion carried.

The treasurer's report for August 20, 2008 is as follows:

Savings account \$4704.10 (which includes \$4.74 interest since the last report); Checking account \$2191.84 (no activity this month); CD balance \$5242.76; Total Assets \$12,138.70.

Discussion took place concerning the first meeting of the season on Sunday, September 21 at Peace Lutheran Church. This will be a review of the Twin Cities National AGO Convention. We have also discussed having a review and showing of new music found at the convention (or possibly even heard at the convention) that others might find useful. We also discussed bringing music to exchange with others — duplicate copies of collections, music "beyond us" at this point in time, and such. We think that Ruth Discher might be the keeper at the present time of the big box of music formerly kept by Vicky. (We'll find it...) We are also going to debut new nametags which have labels advertising the International Year of the Organ (which actually began at the convention back in June). There will be food and fellowship following the program.

Bill attended the program committee meeting on Monday. One item discussed there was whether or not to have a freewill offering at the October 19 International Year of the Organ

"official event" or at the Christmas Carol Sing-a-Long on December 7. After some discussion, it was decided to have offering plates at the door for the October 19 event at First Presbyterian Church. The offering will be designated for the Fargo-Moorhead Emergency Food Pantry. With food pantries in great demand these days, and especially towards the end of the year around holiday time, we felt it was a great idea to collect an offering for the Food Pantry.

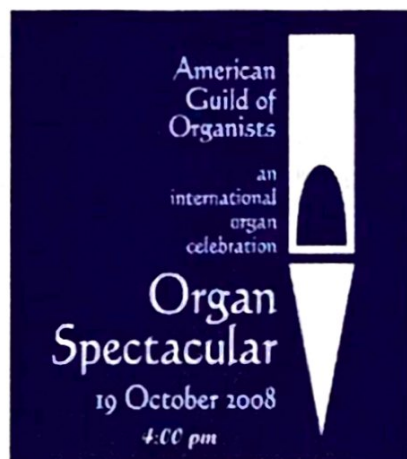
A "big push" this year will be for membership — new members, lapsed members, previous members, those who have not yet joined from last year, and so forth. There will be a membership telethon at the home of Bill Tweten this Tuesday evening, August 26 at 7:00 pm. Bill's address is 6207 17<sup>th</sup> Street North, Fargo. His cell phone number is 361.0238.

Bill had a great idea that each board member at large should have a specific task to do throughout the season. He will email all six members at large to see which of the following they might like to do: membership; program committee (serve as a liaison or "reporter" for the board, since there currently is not a member of the program committee on the board); hospitality (to have food of some sort at each meeting, as is practical); archives (some of these may still be over in the NDSU library); grant writing.

The board recommends that a major organ recitalist perform in Fargo-Moorhead each season. There is not a recitalist scheduled for this upcoming season. And, if we're going to have a recitalist for next season, those contacts should be made fairly soon.

Meeting adjourned. The next board meeting will be Thursday, September 18 at noon at Boulger Funeral Home.

Respectfully submitted,  
Michael Olson, Secretary



Join the American Guild of Organists in celebrating the International Year of the Organ. We are celebrating this event with the world's largest organ recital on October 19, 2008 at 4:00 pm.

*Watch for more details about RRV-AGO's Organ Spectacular!*

### Quotable

*And the night shall be filled with music,*

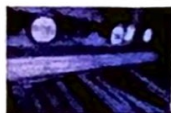
*And the cares that infest the day*

*Shall fold their tents like the Arabs*

*And as silently steal away.*

~Henry Wadsworth Longfellow  
*The Day is Done*





## Hymn Stories

### "Beautiful Savior"

*Beautiful Savior, King of creation, Son  
of God and Son of Man!*

*Truly I'd love thee, Truly I'd serve thee,*

*Light of my soul, my joy, my crown.*

Also called "Fairest Lord Jesus", the tune Schonster Herr Jesu is certainly one of our most beloved hymns. This is one hymn I could never hear too many times....when the Concordia Choir or the Oak Grove Choir belts out the last verse....it seems to transcend time itself. I must admit that I have to hum the tenor part...and my wife doesn't understand why I can't just listen! I found the following information on "Beautiful Savior" in the text "Then Sings My Soul" by Robert Morgan.

This hymn came from Roman Catholic Jesuits in Germany and originally had six verses. It first appeared in 1677 in a Jesuit hymnbook titled Munster

Gesangbuch, but the text of the hymn was in existence at least fifteen years earlier, for it has been found in a manuscript dating back to 1662. Yet the origin of the words remains a mystery.

Who translated it into English? That, too, is largely a mystery. The first three stanzas are the work of an anonymous translator. The fourth stanza was by Joseph A. Sciss, and it first appeared in a Lutheran Sunday School book in 1873.

How appropriate that no human author draws attention from the great theme of this song. There's no source to distract from the subject, no story to detract from the Savior.

This hymn emphasizes the beauty and wonder of Christ, and it alludes to His dual nature, that He was both human and divine, God made flesh, the God-Man: *O Thou of God and man the Son... Son of God and Son of Man...*

It brings to mind one of the greatest observations ever made about Christ, uttered by the "Golden-mouthed" preacher of Antioch, John Chrysostom, in a fourth-century sermon: "I do not think of Christ as God alone, or man alone, but both together. For I know

He was hungry, and I know that with five loaves He fed five thousand. I know He was thirsty, and I know that He turned the water into wine. I know He was carried in a ship, and I know that He walked on the sea. I know the He died, and I know that He raised the dead. I know that He was set before Pilate, and I know that He sits with the Father on His throne. I know that He was worshiped by angels, and I know that He was stoned by the Jews. And truly some of these I ascribe to the human, and others to the divine nature. For by reason of this He is said to have been both God and man."

*Beautiful Savior! Lord of all the  
nations! Son of God and Son of Man!*

*Glory and honor, praise, adoration,  
Now and forever more be Thine. ☞*

Credit: *Then Sings My Soul* by Robert J. Morgan, Thomas Nelson Publishers

*(Guests Join Wednesday Recitals—  
Continued from page 1)*

On Wednesday, October 15, Erich Knapp will give a recital of Norwegian organ music. He is also one of Michael Olson's organ students and is working on advanced music degrees from North Dakota State University.

On Wednesday, October 22, Ruth Strawn will give a recital of music by Cesar Franck and Paul Manz. She is also one of Michael Olson's organ students and is one of the organists at Shepherd of the Valley Lutheran Church in West Fargo. ☞

*(Composer Corner—Continued from page 3)*

The ninth and tenth symphonies, respectively termed "Gothique" (Op. 70, of 1895) and "Romane" (Op. 73, of 1900), are much more introspective. They both derive thematic material from plainchant. In the *Symphonie Gothique*, the plainchant theme is only introduced in the third movement, but is not fully exploited until the fourth and last movement. In the *Symphonie Romane*, however, plainchant themes are present in all of the movements. The second movement of the *Symphonie Gothique*, entitled "Andante sostenuto", is one of Widor's most-beloved pieces. In general, however, although these symphonies are considered to represent the pinnacle of Widor's development as a composer, they are not as well-known as the fifth and sixth symphonies. ☞

Credit: Wikipedia.org

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## Upcoming Events

**September 21, 2008, 4:00 pm**

The 2008 Minneapolis National Convention Revisited  
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**October 19, 2008, 4:00 pm**

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**April 19, 2009, 3:00 pm**

BELL-abration! A Massed Performance of Handbells,  
Vocal Choirs, Organ and Other Instruments  
Nativity Catholic Church, Fargo

**May 2009 (date/time TBA)**

Event/location—TBA

## Contact Information

American Guild of Organists  
Red River Valley Chapter  
PO Box 2223  
Fargo, ND 58108-2223  
[rvago@hotmail.com](mailto:rvago@hotmail.com)

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