

350th Anniversary of François Couperin's Birth

Saturday, November 10, 7:30 p.m.

Chapel of St. Thomas Aquinas, University of St. Thomas, Saint Paul

In celebration of the 350th anniversary of the birth of François Couperin, members of the TCAGO Chapter and singers and instrumentalists from the Consortium Carissimi led by Garrick Comeaux, will present a concert of Couperin's vocal and keyboard music.



A complete performance of the *Mass for the Parishes*, with *alternatim* chants in the "Parisian manner," plus several motets, will be featured.

Organists will be Kirsten Uhlenberg, Stacie Lightner, Elaine Mann, Laura Edman, Scott Turkington, and Michael Barone. The instrument is the university's Gabriel Kney tracker-action pipe organ.



The event is sponsored by TCAGO, the UST Organ Artist Concert Series, and American Public Media's *Pipedreams*.

All are welcome. A free-will offering will be taken.

University of St. Thomas Chapel
Cleveland and Laurel Aves., Saint Paul

A note on the December TCAGO Event.

Nathan Laube's concert at Northrop Auditorium will include the world premiere of *Preludes and Fugues in D minor* and *F major* by Henry Martin, commissioned by *Pipedreams*.

Chapter Events 2018-2019

Sunday, September 23

Celebration of Michael Barone's 35th Anniversary of *Pipedreams*

Members Dinner and Annual Meeting

Friday/Saturday, October 12/13

Celebration of newly-restored Aeolian-Skinner organ in Northrop Auditorium

Saturday, October 13

Introduction to the Northrop Organ

Saturday, November 10

350th Anniversary of François Couperin

Tuesday, December 4

Nathan Laube at Northrop Auditorium

Saturday, January 26

Lecture Recital: Music of Clarence Mader

Sunday, February 10

Daniel Roth, organist

Saturday, February 23

Pipe Organ Discovery Day

Saturday, March 9

Student Competition

Saturday, March 16

Before Bach's Birthday Bash

Thursday, March 28

Choir of King's College, Cambridge

Tues., April 2; Fri., April 5; Tues., April 9

David Briggs Concerts

Saturday, April 6

Masterclass with David Briggs

Friday, May 3

Annual Members Recital

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Dean's Column

David Jenkins

When I turned fifty years old, I decided to have my first mid-life crisis and joined a martial arts school. I had watched my son learn a traditional Korean art, *Soo Bahk Do*, all through grade school, until he earned a black belt at age 13. The teacher, a Minneapolis police lieutenant, is an excellent practitioner and teacher. I felt like I could give the class a go, even though it gave my wife another reason to call me crazy. More recently I added another related class in *Tae Guk Kwon Do*, a Korean form of *Tai Chi*. That class focusses on well-being, using a long series of movements called the *Tae Guk Form* as the physical vehicle for promoting health, longevity, and physical and mental wellness. The classes have had many benefits. I have enjoyed the exercise, the community of new friends I have made, and the incentive to set new goals in my life.



One benefit that I did not anticipate was the application of martial arts to other parts of my life, especially playing and teaching the organ. Since I started applying some martial arts concepts in my teaching, my students now have a reason to call me crazy too! Until now I've never thought of sharing these explorations with my organist colleagues. Let's see where this goes...

It's a feel deal.

Although I think I am an expressive player, I tend to over-think or over-intellectualize my teaching of organ playing and technique. It's too tempting for me to focus on getting the right fingering and pedaling in a way that separates technique from what it feels like in the body. For example, instead of saying to a student: "Use your wrist to lead your fingers up that scale," I will ask what it feels like to have your wrist lead your fingers. You can set your wrists in any position you like, but more important is to feel the relaxation and fluidity of movement. The whole art of playing the organ is a very physical thing, not just an abstract, disembodied exercise.

Have an image.

Just like a martial artist needs to have a mental image of the movements they are learning, the organ student also needs a sonic image of the music to reach for, as well as perhaps a visual image of the physical movements needed to achieve that image. Two steps are important in my teaching: first, demonstrating a passage or piece so that the student has a notion of what they are working for; second, encouraging the student to imagine for themselves what they want to do with the music.

Intent.

This leads to the concept of intent. Before you can achieve any movement in martial arts, or for that matter,

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any meaningful thing in life, you have to have the intent to do so. One way I apply this idea in my own playing and teaching, is to be very intentional about overcoming technical difficulties. Some students tend to throw off hard passages, and hope things will work out. (Like throwing the spaghetti against the wall – it's done if it sticks.) I help them to slow down and be very intentional about the particular movement that causes the difficulty. For example, I will say "talk to your thumb here." Or, "build in an instant here where you will intentionally relax your wrist," in order to negotiate a tricky shift of the hand position.

Breathe.

After intent, or the mental decision to do something, the next most important concept is also internal: the breath. How many times do I catch myself holding my breath when I play, or not thinking of the phrases as places to breathe. My students greatly improve in this area when they start playing for church services, or accompanying singers and choirs. My teacher Russell Saunders always had us record his coaching at lessons. Then later on in practice we were to play it back and sing and conduct, in order to internalize the musical phrasing.

Move from the core, elbows in, shoulders down.

In just about any sport, physical movements are impelled by the core, that is the legs, hips and middle. (Just watch the pitchers and hitters in the World Series!) While organists are stuck on a bench, they are not really "stuck." They need to be able to pivot, to feel free and relaxed in the waist and hips, especially in order to play the pedals well, and coordinate the hands with the feet. Sometimes I will tell students to have their feet lead their hands while playing. This especially applies to basso continuo-based Baroque music, but really works with lots of other music. I tend to carry my tension in my shoulders, and I see the same in my students. With the shoulder tension comes the tendency to hold the elbows out, rather than let them hang at the side of the body naturally. Again, I remind the student it's a feel deal and connected with intent. They may have to decide that at a certain very tense spot in the music, they will tell their shoulders to go down and their elbows in, until that focused feeling of relaxation becomes a habit there. Ideally the feeling eventually becomes a general habit.

Line, speed, beauty.

One of the things that separates advanced martial artists from beginners, is the gracefulness and beauty with which they move. They express the movement by being intentional about the lines their hands and feet take. They are aware of fast and slow, and have control over speed. And everything moves with beauty, not in a clunking or halting fashion. Organists need to reach that level with their art as well: the whole body feels the beauty of the music's movement, although the expression of that beauty is in sound, not in the body moving more than it needs to. My Danish teacher Grethe Krogh had all her Danish Music Academy students take a ballet class. She told me she had so many

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students who were “clumsy country boys.” They needed to get more comfortable moving their bodies.

Fun.

There is a whole lot more to say about how martial arts has affected the mental aspects of my organ playing. And a number of other far wiser people have written about this idea, for example: Barry Green and W. Timothy Gallwey’s *The Inner Game of Music*, David Michael Wolff’s *Zen and the Art of Music*, and so on. One of the things we are encouraged to do in the martial arts is to adapt it to ourselves and to our own needs and abilities. I can’t do jumping-spinning kicks like a twenty-year-old, but I can express myself in other ways in the art. I don’t have to try to be someone I am not. The same goes with my music performing. I pick music for recitals that interests me, that I can do well, that pushes me in new directions sometimes, and that will communicate something that others will enjoy as well. Most of all, performing has to be fun, enjoyable, and fulfilling. I hope that my listeners will pick up those feelings when they hear me perform. I have fun teaching my organ students, and try to foster in them a sense of the fun and the pleasure of playing.

Student Scholarship Competition

Saturday, March 9

St. Philip the Deacon Lutheran Church, Plymouth

The 2019 AGO/Quimby Regional Competition for Young Organists will be held on March 9. The first prize of \$2000 is sponsored by The Schubert Club. The second prize of \$1000 is sponsored by Phil Asgian. The winner will compete in the Final Round at the North Central Regional Convention in June.

Eligibility, required repertoire, and application information can be found at [tcago](#).

Applications must be submitted online no later than December 15, 2018. All forms are available from AGO [headquarters](#) or by [download](#). The \$50 nonrefundable registration fee is payable online.

For further information, contact [Mary Newton](#), Competition Coordinator, at 612-581-3106.

Recap of Northrop Celebration Weekend

The weekend of October 12 and 13 was the time to celebrate the re-installation of the Aeolian-Skinner organ at Northrop Memorial Auditorium on the Minneapolis campus at the University of Minnesota. Two Minnesota Orchestra regular subscription concerts featured Paul Jacobs as soloist in the premiere of a new work by Pulitzer Prize-winning composer John Harbison (*What Do We Make of Bach?*) and Dean Billmeyer in the Saint-Saëns *Organ Symphony*.

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The 108-rank instrument (Opus 892) was originally installed in sections between 1932-1935. The pipework still stands on a hidden shelf above the stage. Originally, it spoke indirectly via tone-chute into a space seating approximately 4800 people. The pipes now project directly into a re-configured 2700-seat room through an acoustically transparent scrim.

On the Saturday morning, members of TCAGO participated in an "Intimate Introduction" to the instrument. The clarity and potency of Opus 892, perhaps never realized before, was fully demonstrated in varied solo works by John Cook, Edvard Grieg, Clarence Mader, Edward Elgar, Robert Prizeman, George Fairclough, Henri Dallier, Camille Saint-Saëns, Harold Darke and Leo Sowerby.



Pipedreams host Michael Barone introduced the players: (l to r) Bill Chouinard, Helen Jensen, Melanie Ohnstad, Michael Barone, Dean Billmeyer, and Laura Edman; missing from the photo, Jacob Benda.



The audience of about 500 attendees was very appreciative, as were capacity crowds for the Orchestra's two concerts.

The National Lutheran Choir All Saints Program: *Dark Night of the Soul*

Friday, November 2, 7:30 p.m.

St. Philip the Deacon Lutheran Church, Plymouth

Sunday, November 4, 4:00 p.m.

St. Andrew's Lutheran Church, Mahtomedi

The National Lutheran Choir's All Saints program is a deeply moving choral remembrance of those who are no longer with us – made meaningful by the recitation of names of the departed that are provided by audience members before the performance. This year's program features Ola Gjeilo's *Dark Night of the Soul*, a tour-de-force for string quartet, piano, and choir. Additional repertoire will evoke both the suffering and grace of those dealing with end-of-life memory issues, and the families caring for them.

Individual tickets and flexible season passes are available through the National Lutheran [Choironline](#) or by phone at 612-722-2301.

Organ and Trumpet

Sunday, November 11, 3:00 p.m.

Elim Lutheran Church, Robbinsdale

Concert organist Stephen Hamilton and world-class Minnesota Orchestra trumpeter Charles Lazarus will present a concert of music for organ and trumpet.

The compositions will include those by Mouret and Purcell, plus the Handel *Concerto in D Major for Organ and Trumpet*, and the Hovhannes *Prayer of St. Gregory*. Solo compositions performed by Hamilton will be the Handel *Concerto in F Major* and the Boëllman *Suite Gothique*.

Trumpeter Charles (Chuck) Lazarus is a multi-faceted performer and composer whose career has included tenures with the Dallas Brass, Meridian Arts Ensemble, Canadian Brass, and the Minnesota Orchestra.

Hamilton is Minister of Music *Emeritus* at the Church of the Holy Trinity in New York City and has performed organ concerts throughout the United States and in such venues as Notre Dame, Paris; Westminster Abbey and Saint Paul's Cathedral in London. Hamilton will present six concerts in Europe in March/April of 2019 as part of his 2018-2019 touring season.

Admission is free. Donations will be accepted.

[Elim Lutheran Church](#)

3978 West Broadway, Robbinsdale




Stephen Hamilton
 CONCERT ORGANIST
 CHARLES LAZARUS, TRUMPETER
Sunday November 11, 2018 at 3:00 PM
 Concert is FREE and open to the public

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Festival Evensong

Sunday, November 18, 4:00 p.m.

St. George's Episcopal Church, St. Louis Park

Featured will be Franz Schubert's lyric masterpiece, *Mass in G Major*. The Evensong will also include music of Felix Mendelssohn, George Thalben-Ball, and Minnesota composers Maxcine Woodbridge Posegate and Richard Proulx.

The St. George's Service, a new set of evening canticles written for St. George's Choir by distinguished Canadian composer Richard C. Baker, will comprise the principal liturgical music.

Soloists will be the Artists-in-Residence at St. George's: Dorothy Benham, soprano; Elizabeth Woolner, mezzo-soprano; Darrius Jacob Morton, tenor; Don Moyer, bass-baritone. Randall M. Egan is Organist & Choirmaster.

Free and open. A reception follows.
All are cordially invited!

St. John the Evangelist Episcopal Church Series for 2018-2019

All events are at the church, with the exception of November 18.

Sunday, November 18, 4:00 p.m.

Choral Evensong at Episcopal Homes of Minnesota
The Choir of St. John the Evangelist Episcopal Church

Music of George Dyson and Michael John Trotta
Episcopal Homes of Minnesota
490 Lynnhurst Avenue East, Saint Paul

Sunday, December 16 4:00 p.m.

A Festival of Nine Lessons and Carols
The Choir, Choristers and Handbell Ensemble
Music of John Joubert, Morten Lauridsen,
Paul Manz and Benjamin Britten

Friday, January 25, 7:00 p.m.

Richard Gray, organ recital
Music of J.S. Bach, Herbert Howells,
Craig Phillips, Louis Vierne and Jehan Alain

Sunday, March 24, 4:00 p.m.

Lenten Choral Evensong and Concert
The Choir of St. John the Evangelist Episcopal Church and the Artaria String Quartet present
Franz Schubert's *Mass in G Major*

Sunday, May 19, 4:00 p.m.

Festival Choral Evensong with Brass Quartet
The Choir and Choristers of St. John the Evangelist Episcopal Church
Music of Richard Dirksen, Stephen Paulus and
Craig Phillips' *Suite for Organ, Brass and Percussion*

[St. John the Evangelist Episcopal Church](#)
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Welcome Christmas Concerts with VocalEssence

Saturday, December 1, 7:30 p.m.

**Shepherd of the Valley Lutheran Church,
Apple Valley**

Friday, December 7, 7:30 p.m.

Roseville Lutheran Church, Roseville

Saturday/Sunday, December 8/9, 4:00 p.m.

Plymouth Congregational Church, Minneapolis

The VocalEssence Chorus & Ensemble Singers' annual *Welcome Christmas* Concerts are a beloved tradition; as much a holiday staple for many Minnesotans as pumpkin pie and eggnog. But this year's performance will have a little extra special something under the tree, as VocalEssence will feature world premieres by famed composer Nico Muhly (who calls choral music "slow food for the soul"), present Christmas premieres from the past 49 years, as well as two new carols by winners of the 21st annual *Welcome Christmas* Carol Contest.

This year's *Welcome Christmas* Carol Contest, sponsored by the American Composers Forum and VocalEssence, asked composers to write a carol for SATB voice and oboe, and winners were selected from entrants across the country. The winners are New York composer Stephen Shewan, with his new piece *The Little Cradle Rocks Tonight*, and Minnesota composer Mark Shepperd, who wrote *O Jesus So Sweet, O Jesus So Mild*.

Calendar of Events

November

- Friday, November 2, 7:30 p.m.
All Saints: Dark Night of the Soul
 The National Lutheran Choir
 St. Philip the Deacon Lutheran Church
 17205 County Road 6, Plymouth
- Sunday, November 4, 4:00 p.m.
All Saints: Dark Night of the Soul
 The National Lutheran Choir
 St. Andrew's Lutheran Church
 900 Stillwater Road, Mahtomedi
- Saturday, November 10, 7:30 p.m. (TCAGO Event)**
 350th Anniversary of François Couperin's Birth
 Local organists and Consortium Carissimi
 University of St. Thomas Chapel
 Cleveland and Laurel Aves., Saint Paul
- Sunday, November 11, 3:00 p.m.
 Organ and Trumpet
 Stephen Hamilton, organ; Charles Lazarus, trumpet
 Elim Lutheran Church
 3978 West Broadway Ave., Robbinsdale
- Sunday, November 18, 4:00 p.m.
 Festival Evensong
 St. George's Episcopal Church
 5224 Minnetonka Blvd., St. Louis Park
- Sunday, November 18, 4:00 p.m.
 Choral Evensong
 Choir of St. John the Evangelist Episcopal Church
 Episcopal Homes of Minnesota
 490 Lynnhurst Avenue East, Saint Paul

December

- Saturday, December 1, 7:30 p.m.
Welcome Christmas with VocalEssence
 Shepherd of the Valley Lutheran Church
 12650 Johnny Cake Ridge Rd, Apple Valley
- Tuesday, December 4, 7:30 p.m. (TCAGO Event)**
 Nathan Laube, organist; ticketed event
 First solo organ concert on the restored
 Aeolian-Skinner organ
 Northrop Auditorium, University of Minnesota
 84 Church Street SE, Minneapolis
- Friday, December 7, 7:30 p.m.
Welcome Christmas with VocalEssence
 Roseville Lutheran Church
 1215 West Roselawn Avenue, Roseville
- Friday, December 7, 4:30 p.m. and 8:00 p.m.
 Saturday, December 8, 8:00 p.m.
 Christmas Festival: *Mysterious Birth*
 The National Lutheran Choir
 The Basilica of Saint Mary
 88 North 17th Street, Minneapolis
- Saturday/Sunday, December 8/9, 4:00 p.m.
Welcome Christmas with VocalEssence
 Plymouth Congregational Church
 1900 Nicollet Ave. at Franklin, Minneapolis
- Saturday, December 15, 6:15 p.m.
 Good Shepherd Choir
 Good Shepherd Catholic Church
 145 Jersey Avenue South, Golden Valley
- Sunday, December 16, 4:00 p.m.
 A Festival of Nine Lessons and Carols
 St. John the Evangelist Episcopal Church
 60 Kent Street N., Saint Paul

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Pipenotes

Pipenotes is the official publication of the Twin Cities Chapter, American Guild of Organists, and is published nine times a year, September through June. December and January is a combined issue.

Deadline date

Information for *Pipenotes* should be received no later than the fifteenth of the month preceding publication.

Materials may be sent to [Merritt Nequette](#), editor.

Letters to the Editor

Signed Letters to the Editor are always welcome.

Mail letters to [Merritt Nequette](#).

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Pipedreams

For a listing of organ events statewide, access the [Pipedreams Organ Calendar](#). For both on-air and website listings of organ-related activities, please send information to [Michael Barone](#), or to *Pipedreams* Calendar, 480 Cedar St., Saint Paul, MN 55101.

MPR

Classical Minnesota Public Radio encourages you to enter your classical music performance events in the MPR online calendar.

On the top bar of the general MPR web page, click on "Events," then "Events Calendar," then "Classical Music." However, if you find yourself on the Classical MPR main page, click on "More," then "Events," then "Classical Music."

In either case, once on the page that lists Classical Music Events, if you wish to add your own upcoming activity, under the headline for "Calendar Events Home" at the top of the page you should find an additional prompt for "Submit Event." Fill in all appropriate boxes (and check to see if your venue is already logged into the system, which might save you some time).

Note that this MPR Calendar information will reach a different audience than that submitted to Barone for posting on the TCAGO/*Pipedreams* calendar pages. Both are free, the one a self-service feature and a separate vehicle by which you can let people (including the Classical MPR program hosts) know about your classical music concerts.

By all means, continue to send information directly to Michael Barone too!!

We also encourage you to regularly request organ selections on the "Friday Favorites" show with Steven Staruch. Encourage and promote the inclusion of more organ music in MPR's programming!