

## Dean's Column

David Jenkins

### JS Bach

I remember the first time I was really turned on to the music of Bach. I was twelve years old and our family had just gotten the *Switched-On-Bach* album by Wendy Carlos. This was the first major commercial recording of electronic music with the Moog synthesizer. It established the synthesizer as a hot new musical instrument on the scene, and it was a huge classical/pop cross-over hit. I had already been taking piano lessons for a couple of years, and I had enjoyed playing my "First Lessons in Bach" and some of the two-part inventions. I remember listening to the album over and over. I was fascinated by the rhythm, the interplay of the colors, and the compelling energy.



The Brandenburg concerto on the album was my introduction to the Baroque concerto style. Carlos' rendering hyper-accentuated the motoric drive of the music of the late Baroque, a drive that Manfred Bukofzer called "an almost ruthless exploitation of beats." I think it is the rhythm that still fascinates me about the music of Bach. I can get caught up listening to the Brandenburgs, and I have a CD with the concertos for multiple harpsichords that I would take with me if I were to be stranded alone on the proverbial desert island.

When I started playing Book One of the *Well-Tempered Clavier*, I began to develop an appreciation for the cerebral side of Bach's music as well. I can remember bouncing through the *Fugue in E-flat*, and puzzling through and working out all the voices in the five-voice *Fugue in C-sharp minor*. In connecting Bach's music to Josquin, Quentin Faulkner remarked that their compositions "mark one of those remarkable moments when intellect and emotion find a perfect equilibrium." I had an LP set of Sviatoslav Richter playing the *WTC*. I was amazed at how he could play those preludes and fugues with impeccable clarity, perfect tone and voicing, and could bring out all the complex counterpoint in a satisfying and expressive wholeness.

It was not until college that I discovered that the learned and affective sides of Bach's music opened into larger philosophical and aesthetic world views, and into multiple dimensions of theological meaning. Let me recommend two relatively recent books in this area. First, *Evening in the Palace of Reason: Bach Meets Frederick the Great in the Age of Enlightenment* (2006), by James R. Gaines. This brilliant book delves into the clash of worlds represented by the brief encounter between JS Bach and Frederick the Great in 1757. The other book is a collection of essays by our own Paul Westermeyer: *A High and Holy Calling: Essays of Encouragement for the Church and Its Musicians* (2018). In his analysis of the *Clavierübung III* in Chapter 18, Paul concludes that the rather puzzling juxtaposition of the four duets within the *German Organ Mass and Catechism* constitutes a homily on the Christian vocation.

## Chapter Events 2020-2021

- Monday, March 8  
TCAGO Virtual Meeting  
on Professional Concerns
- Sunday through Sunday, March 14-21  
Bach Birthday Bash (Virtual)
- Saturday, April 17  
Student Competition (Virtual)

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I have had ample opportunities to be immersed in the spiritual side of Bach's music, as a performer and as a listener. One recent highlight was a collaboration between my seminary choir, and Paul Boehnke and members of the Bach Society orchestra, for a performance of Bach's *Cantata No. 4*. The walls of St. Mary's Chapel rang with joyful alleluias!

The wonderful thing about the music of Bach (and really all music) is the multiple ways it can be appreciated. Last summer our chaplain, John Setterlund, shared with me the spring 2020 issue of *CrossAccent*, the ALCM periodical. Titled "ReConsidering Bach," the issue featured scholarly articles and personal reflections about some of the many dimensions of the world of Bach. John himself contributed an insightful musical-historical essay about Bach the Evangelist. Our TCAGO board member Laura Potratz offered a reflection on the joys and challenges of singing Bach.

Last year we were forced to cancel our annual *Bach Birthday Bash* at the last minute because of the pandemic shutdown. This year we will celebrate with musical offerings on our YouTube channel, during the week leading up to March 21. Watch for details.

## TCAGO Virtual Meeting on Professional Concerns

### Know Your Value:

#### The AGO Musician and Fair Compensation Monday, March 8, 6:30-7:30 p.m.

Led by David Jenkins and Carolyn Diamond, the meeting will include discussion of the findings from the *Members Survey*, and a report on the AGO's new *Employment Handbook*. Participants will be given time for conversation around professional topics.

Zoom virtual meeting registration can be done [here](#). Once you register, you will then receive the Zoom meeting details and the calendar invitation.

#### Questions we will explore include:

- Why can't we publish salary guidelines anymore?
- What factors should be taken into account when determining fair compensation for a musician serving a religious institution?
- How can our chapter best fulfill the AGO's vision to engage, support and uplift every organist?
- What resources can the AGO provide to religious institutions concerning hiring and compensation matters?

We recommend you join a few moments early to get setup and connected. If you have any questions, please contact [Jeremy Haug](#) or [David Jenkins](#).

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## TCAGO Board Nominating Committee

*Carolyn Diamond, Chair*

As the Chair of this year's Nominating Committee, it is my responsibility to state the Operating Procedures of the committee and submit the names of the committee members for publication in the March issue of *Pipenotes*.

### **TCAGO Operating Procedures for Nominations**

The Nominating Committee shall consist of five persons who are members of the chapter in good standing. The Nominating Committee shall nominate one or more candidates for each office and an excess of candidates for the executive board in place of those whose terms of office are about to expire. The ballot will include space for write-in candidates. Notice of this procedure as well as the list of nominating committee members shall be stated in the chapter newsletter no later than March 1 of each election year.

This year's Nominating Committee consists of Carolyn Diamond, Chair; Laura Edman, Jeremy Haug, Lise Schmidt, and Robert Vickery.

## *Bach Birthday Bash 2021*

### **Sunday through Sunday, March 14 - 21**

From March 14 through March 21, TCAGO members will be sent daily *Before Bach Birthday Bash* supplements. These will be YouTube performances of diverse works by J.S.B. featuring TCAGO members Catherine Rodland, John Varona, Kathrine Handford, and Samuel Backman, plus students Adrian Volovets, Evan Pechacek, Samuel Long, Sarah Palmer and Katie Gunn. Each daily supplemental email will also include additional Bach-related items from various sources. All of this material, plus several additional surprises, will be posted on the TCAGO website on Bach's Birthday, March 21.

## Laetare Sunday Organ Recital

**Sunday, March 14, 2:30 p.m.**

**Holy Cross Catholic Church, Minneapolis**

Samuel Backman, Organist and Director of Sacred Music, will present music by Mendelssohn, Tournemire, Duruflé, Saint-Martin, Sowerby, and Bach.

Free admission, facemasks required. The event will also be livestreamed.

[Holy Cross Catholic Church](#)

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## Hope Lives!

### National Lutheran Choir Winter Virtual Program Premiere Sunday, March 14, 4:00 p.m.

Join singers of the National Lutheran Choir and guest artists, the Keith Hampton Singers & Friends, in a virtual hymn festival. We will sing well-known hymns that highlight the joy of an ever-growing hope, and new hymns that speak to our time, inviting all people to sing in joy together "...as all the world in wonder echoes shalom."

This is a free program blending songs, images, hymns and poetry.

Online at [National Lutheran Choir](#)

## Call of the North

### VocalEssence Ensemble Singers Premiering Sunday, March 28, 4:00 p.m.

VocalEssence has spent much of its half-century celebrating sounds and voices from all corners of the globe. Now the vocal ensemble is taking its inspiration from its own backyard, with a show dedicated to lifting the voices of Minnesota composers and poets.

*Call of the North* will feature works from notable Minnesota composers including Dominick Argento, Stephen Paulus, and Libby Larsen, as well as new voices like Reinaldo Moya and Shruthi Rajasekar. Minnesota poets, including Mary Moore Easter, Michael Dennis Browne, and Patricia Hampl will also be on hand to read poems of their own.

[VocalEssence on Demand](#)

## Kansas State University POE 2021

### June 21-26

The Kansas State University-Manhattan Chapter of the American Guild of Organists will be sponsoring a Pipe Organ Encounter in Manhattan, Kansas, located two hours west of Kansas City. Attendees need not have had previous organ studies to attend the Encounter, but it is recommended that they play the piano at the intermediate level.

Students will be housed in single-occupancy dormitory rooms on the KSU campus. Students and faculty will be required to follow COVID-19 measures that the university will have in place during the time of the Encounter.

More information about the camp, including a list of faculty, is available on the POE [website](#). Questions may be directed to Dr. [David Pickering](#).

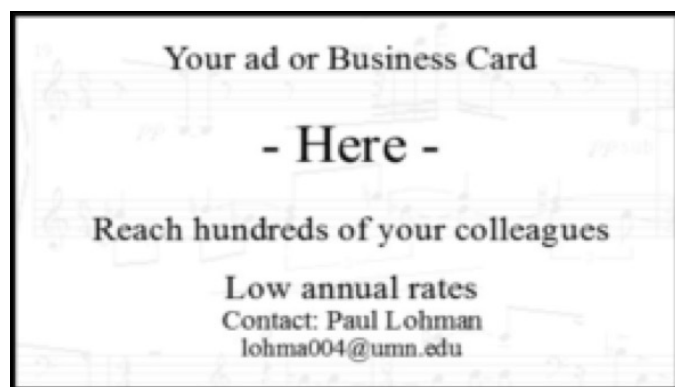


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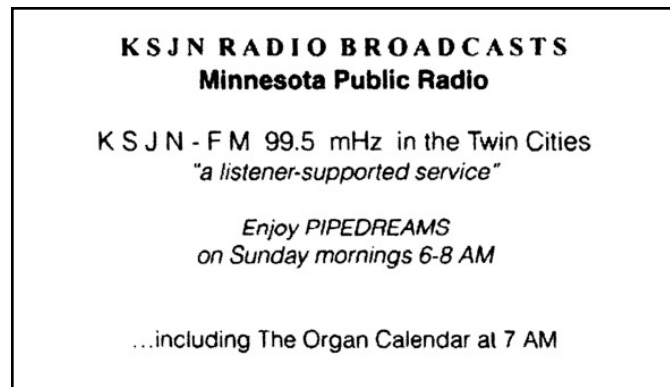


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## Mader Composition Competition 2021

The Ruth and Clarence Mader Memorial Scholarship Fund is announcing a Composition Competition for an Organ work to mark the 50th Anniversary of the founding of the Fund. The goal of the competition is to honor the Mader name through a work that will become a lasting staple of the organ repertoire.

Ruth and Clarence Mader will always be an inspiration to those privileged to have known them. The Fund is a response by students, colleagues, family and friends to widespread expressions of appreciation for the high ideals and artistic accomplishments of Ruth and Clarence Mader. Their creative and imaginative talents grew with the years and enriched the lives of many. A freeway accident in California in July 1971 ended the lives of these two gifted and productive people, but their inspiration and presence continue to live.

### Timeline

The competition opened to contestants who are residents of the United States, on January 1, 2021. There is no age limit for contestants. The deadline for receiving entries is December 17, 2021 (the exact date of the 50th anniversary of the Mader Fund founding). The winner will be announced by February 1, 2022.

### Details

Contestants will submit a work for organ based upon the name MADER. Thematic basis for work: The work will be based on the pitches: D C E A D E-flat D-flat (pitches derived from note names and solfege to represent the name MADER, including the initials for first names of both Ruth and Clarence).

While it is a requirement that the composition contain the theme provided herein, the committee also acknowledges the composer's freedom to vary and develop the theme according to his/her needs and tastes. Length of work: Approximately 8-12 minutes. The form of the composition is at the discretion of the composer.

### Prize

\$10,000. Publication Premiere performance (details to be determined).

### Submission

Compositions will be submitted electronically, and remain anonymous. Recordings, either live or via MIDI, must also be submitted. Materials should be submitted via email to Dr. [Craig Phillips](#), Committee Chair.

### Judging

A distinguished panel of judges will review all entries.

The Mader Composition Competition Committee includes Craig Phillips, chair; Cherry Rhodes, Ladd Thomas, and Linda Brown.

## Calendar of Events

### March

Sunday, March 7, 3:00 p.m. [livestream](#)

Richard Gray, organist  
Chapel of St. Thomas Aquinas  
University of St. Thomas

### Sunday-Sunday, March 14-21 (TCAGO Event)

*The Bach Birthday Bash* (virtual)

Sunday, March 14, 2:30 p.m.

Laetare Sunday Organ Recital (streaming available)  
Samuel Backman, organist  
Holy Cross Catholic Church

1621 University Avenue NE, Minneapolis

Sunday, March 14, 4:00 p.m. (streaming available)

*Hope Lives!*

National Lutheran Choir 2021 Winter Virtual Program  
Online at NLCA.com

Friday, March 19, 12:00 noon livestream

Hamline Friday Lunch Livestream Series  
Eileen Miller, organist

[Hamline Church United Methodist](#)

1514 Englewood Avenue, Saint Paul

Sunday, March 21, 2:00 p.m.

Westminster Streaming Recital Series  
David Cherwien, organist

Mount Olive Lutheran Church, Minneapolis

Wednesday, March 24, 12:30 p.m.

St. Olaf Organ Series  
Richard Gray, St. John the Evangelist  
Episcopal Church, Saint Paul  
St. Olaf Catholic Church

215 South Eighth Street, Minneapolis

Sunday, March 28, 4:00 p.m.

*Call of the North*  
VocalEssence Ensemble Singers  
[VocalEssence on Demand](#)

### April

Tuesday, April 13, 7:30 p.m.

*Symphonic Bach*

Paul Jacobs, organist  
Northrop Auditorium, University of Minnesota  
84 Church Street SE, Minneapolis

### Saturday, April 17 (TCAGO Event)

Student Virtual Organ Competition  
online

Saturday, April 17, 7:30 p.m. [livestream](#)

Jessica Park, organist  
Chapel of St. Thomas Aquinas  
University of St. Thomas

Wednesday, April 21, 12:30 p.m.

St. Olaf Organ Series  
Dean Billmeyer, University Organist and  
Professor of Music, University of Minnesota  
St. Olaf Catholic Church  
215 South Eighth Street, Minneapolis

## TCAGO Elected Board

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**Pipenotes Editor:** **Merritt Nequette** 651-484-0451  
**Placement:** **Jeffrey Patry** (w) 763-788-9653, ext. 109, (c) 612-327-9894  
**Student Competition:** **Mary Newton** (h) 763-546-1307, (c) 612-581-3106  
**TCAGO Organ Database:** **David Engen** (c) 612-801-8662

**Chapter Website - [www.tcago.org](http://www.tcago.org)**

Website Administrators: **David Engen** (c) 612-801-8662;  
**Kirsten Uhlenberg** 651-646-8120

**Facebook - [facebook.com/twincitiesAGO](https://facebook.com/twincitiesAGO)**

## 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](mailto:Merritt.Nequette@tcago.org), editor.

### Letters to the Editor

Signed Letters to the Editor are always welcome.

Mail letters to [Merritt Nequette](mailto:Merritt.Nequette@tcago.org).

2748 Lexington Avenue N., Saint Paul MN 55113

## TCAGO Event Promotion via Pipedreams

A comprehensive listing of organ events statewide is available online via the *Pipedreams Organ Calendar*. Information there is only as good as the information provided to it, so you are encouraged to send event listings for inclusion at the earliest possible time.

For both on-air and website listings of organ-related activities, *please send information to Pipedreams* host (and longtime TCAGO member) **Michael Barone**, or by mail to: *Pipedreams* Calendar, 480 Cedar St., Saint Paul, MN 55101. In a pinch, you may call 651-290-1539.

You are also encouraged to regularly request organ selections on the *Friday Favorites* show with **Steven Staruch**. Help promote the inclusion of more organ music in MPR's programming.

NOTE: It is requested that you include this text in printed programs for any local organ concerts you play or present:

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The [Organ Calendar](#) is accessible online and is read in week-appropriate summaries beginning at 7:00 a.m. during each Sunday morning *Pipedreams* broadcast.

Additional note from Michael:

In these Covid-complicated days, mail is better sent to me at my home address: 456 Cherokee Avenue, Saint Paul MN 55107. The office phone still works, and I get emails of messages left there.