

# A.G.O. Pipe Notes

October 2018



Soli Deo Gloria

*“Sing psalms,  
hymns, and  
spiritual songs  
with gratitude  
in your hearts  
to God.”*

*Colossians 3:16*

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## *From the Dean*

It is a busy time for church musicians, but still an opportunity for me to offer a brief survey of matters of interest to us as members of the Muskegon-Lakeshore Chapter. The Vespers and Installation Service was a very rich and rewarding experience for me. Our thanks to our Chaplain, Reverend Kenneth Michnay, organist Dr. Peter Kurdziel and Pastor Jane Mountain and the people of Our Savior's Lutheran Church. The sanctuary and acoustical ambiance seemed just right for praying a traditional evening prayer liturgy. The dinner at the Lake House offered a rare opportunity to get to know one another in a casual setting.

Eileen and I attended a recital by David Jonies at the Basilica of St. Adalbert on September 24. Associate Director of Music and Organist at Holy Name Cathedral in Chicago, Mr. Jonies presented a spectacular program, concluding with the Widor Symphonie #6. Mr. Jonies is a native of Germany and holds degrees earned in that country and in England. I greatly enjoyed speaking with him after the recital. He casually discussed the experience of playing the Cathedral's monumental, 4-manual Flentrop organ, especially the fact that the instrument has (almost) no combination action. Unfortunately, I did not have time to ask about a fascinating tid-bit from his biography. It states that he has held a position at St. Patrick and St. Joseph Parish in Escanaba (Michigan). I mused that it is a long way from his studies at the Hochschule fur Music in Wurzburg to the Upper Peninsula in our state.

Jillian Gardner, a student in the Artist Diploma Program at Baylor University, will present a Young Artist recital at Central Methodist Church at 3:00 P.M. on Sunday, October 14. Ms. Gardner has an impressive record of scholastic and performance achievements, and I know we can expect a wonderful experience. Looking back, I am always amazed at the high performance standards set by our previous Young Artist organists. Please make every effort to attend Jillian's program, and bring a friend to hear and enjoy the glory of great organ playing.

Daniel Chang will play our Young Artist recital in March at First Presbyterian Church in Grand Haven. Mr. Chang, who studies at the Eastman School of Music, was a finalist in the 2018 NYACOP Competition.

The annual Dean's Meeting was held at Hope Church in Holland on September 15. Organized by Brooks Grantier, Michigan State Convener, and chaired by Karl Bruhn, Councillor for Region V, the event offered time for information sharing and dissemination of local and national Guild news. I was interested to learn that there are only 130 AGO members in our 5-state Region who are under the age of 30. I hoped that number would be larger. On a positive note, the National AGO organization will be receiving two substantial (in the millions of dollars) bequests. I recall that, not many years ago, the National AGO Office experienced a short-term cash deficiency and was obliged to solicit ad-hoc donations. Perhaps these generous bequests will provide a more sustainable level of financial security.

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Our chapter has lost a long-time member and friend, Ken Nelson. Ken played the organ for many years at his church, The Church of Jesus Christ of Latter-day Saints and sang in the COSMOPS (Cosmopolitan Male Chorus) choir. I recall that when Eileen served as Dean, she relied on Ken for indefatigable work publicizing chapter programs. He and I always shared an avid interest in the iconic Aeolian-Skinner organ at the Tabernacle and other instruments in Salt Lake City. Ken also enjoyed traveling the considerable distance to Utah by train to attend workshops and other events related to the organ. For those who not know this, Ken was the brother of Chapter Board member Melody Walden. May he rest in peace.

Richard Hoogterp, Dean

*Central United Methodist Church Vesper Series  
and  
Muskegon-Lakeshore Chapter of The American Guild of Organists  
present*

*Jillian Gardner, organist*



*October 14, 2018*

*3:00 pm*

*Central United Methodist Church  
1011 Second Street*

*Freewill Offering to benefit the AGO Young Artist Series*

*Reception following in Parish Hall*

**We have a request from the host church that they would appreciate having the membership contribute cookies and other goodies for the reception following Jillian's performance.**

**Please contact Ron Vanderwest immediately if you are willing to provide some goodies.**

**231-755-0703 or grvanderwest@gmail.com**

## Muskegon-Lakeshore Chapter

### **2018—2019 Program**

**Complete details will be printed in your directory.**

#### **October 14, 2018 at 3 p.m.**

"Young Artist Recital" — Jillian Gardner  
Central United Methodist Church

#### **October 28, 2018 at 4 p.m.**

"Spooktacular Organ Recital"  
First Presbyterian Church in Grand Haven

#### **November 16, 2018 at 7 p.m.**

"Magnum Opus — The Fritz Pipe Organ at the University of Notre Dame" — Dr. Andrew McShane  
First Congregational Church in Muskegon

#### **January 4, 2019 at 6:30 p.m.**

"Twelfth Night Party"  
Home of Floyd and Caron Farmer

#### **February 23, 2019 at 9 a.m. to 12 p.m.**

"Vocal Techniques for Choral Singing"  
Dr. Michael Match, clinician  
Mona Shores Middle School

#### **March 10, 2019 at 4 p.m.**

"Young Artist Recital" — Daniel Chang  
First Presbyterian Church in Grand Haven

#### **May 5, 2019 at 3 p.m.**

"In Memoriam — Members' Recital"  
Central United Methodist Church

### **A Financial Report As of September 30, 2018**

**General Fund  
\$1,728.09**

**Scholarship Fund  
\$2,570.51**

**Young Artist Fund  
\$843.00**



***Contributions are always accepted! While renewing your 2018-2019 membership there is an option to do this very thing.***

***Submitted by: Juanita R. Joiner, Treasurer  
(Feel free to ask for a more detailed report.)***

## YOU ARE IN FOR A TREAT



Jillian Gardner -- originally from upstate, New York currently resides in Waco, Texas where she is continuing her studies at Baylor University in the Artist Diploma program. She began her study of the organ at age fourteen with Stephen Best of Utica, New York and completed a bachelor's degree in Organ Performance with a minor in historical performance from the Oberlin Conservatory in May, 2015, working with Jack Mitchener, James David Christie, Marie-Louise Langlais, and Webb Wiggins. In May 2017, she completed her Master's degree in Organ Performance with Dr. Isabelle Demers at Baylor University in Waco, Texas.

Gardner has been an active recitalist across the United States and United Kingdom. She was a featured artist at the 2014 and 2017 Organ Historical Society Conventions in Syracuse, NY and Minneapolis, MN. She has also performed at St. Thomas 5th Avenue (NYC), Fourth Presbyterian Church (Chicago), Methuen Memorial Music Hall (Methuen, MA), Trinity Episcopal Cathedral (Phoenix), Cathedral of St. John the Divine (NYC), St. Joseph's Cathedral (Hartford, CT), St. Mary's Cathedral (San Francisco), and University Baptist Church (Austin, TX), amongst others. In July 2016, she gave a tour of recitals at Chester, Coventry, Truro, and Liverpool Metropolitan Cathedrals in the United Kingdom and in May 2018 recitals at St. Paul Cathedral (London), St. George's Hanover Square (London), and St. Mary Redcliffe Church (Bristol).

No stranger to the competition circuit, Gardner took first place in the chapter level competition of the Regional Competition for Young Organists (RCYO) in Buffalo, New York in March 2013. The next year, she finished first at the Tuesday Musical Club Association scholarship competition in Akron, Ohio. In March 2015, Gardner won the RCYO chapter level competition again, this time in Albany, New York. During the same month, The Diapason magazine selected her into the first class of one of the "Top 20 under 30" organists in the nation, which recognizes individuals under age 30 who have made significant contributions to the fields of organ performance, harpsichord and church music. In April 2015, she was a finalist in the Arthur Poister competition in Syracuse, New York and in June 2017 she received second prize in the Québec organ competition in Québec, Canada.

In addition to performing and competing, Gardner has worked as the organ scholar at St. Peter's Lutheran Church in New York City in January 2015. She has also been organist at St. Joseph's Church, Lee Center, New York, Grace Lutheran Church, Oberlin, Ohio, and St. John's Episcopal Church, Oneida, New York. She is currently the Director of Music and Organist at Austin Avenue United Methodist Church in Waco, Texas where she oversees the music program and directs the adult Chancel Choir and Handbell ensemble. She has twice attended the McGill Summer Organ Academy in Montréal, Canada (2013, 2015) where she studied with Olivier Latry, Hank Knox, and Hans-Ola Ericsson. She has served on the Southwest region's committee for the AGO Young Organists (AGOYO) and currently serves as the National Convener for AGOYO and is also the Dean of the Baylor Chapter of the AGO.

Passionate about making the organ accessible to as many people as possible, Gardner's diverse programs and signature pink organ shoes brighten each of her colorful performances. Outside of the organ loft, Gardner is an advocate of physical fitness. She believes that a healthy mind and body contribute to the quality of her artistry. Gardner always enjoys meeting new people and is enthusiastic to travel and experience different cultures in the United States and abroad as she pursues a combined career as a church organist, teacher, and recitalist.

**Jillian's program will include pieces by Bach, Howells, Saint-Saëns, Hosking, Laurin, Messiaen and Vierne.**

**Please spread the word with your churches and friends about this wonderful program.**

# Address to Muskegon-Lakeshore Chapter, AGO

Kenneth Michnay

Our Savior's Lutheran Church, Muskegon, Michigan

Installation Service—September 16, 2018

For some time now, the Association of Lutheran Church Musicians has been trying to revive the title "Cantor" in this country. They produced a poster print that defines the work and worth of a "Cantor." This is how the poster describes that role, although I've changed "Cantor" to the more familiar term "Church Musician":

When Christ's people, the baptized, gather for worship they receive God's love in word and sacrament, and through the gift of music, pray, praise, proclaim & recount the story of God's grace in song.

*The Church Musician* is responsible for leading the musical expression of the people...the assembly, choral groups, solo singers, & instrumentalists, among whom organists have been especially important...

*The Church Musician* uses whatever musical resources are available, using them in a manner appropriate to the talents of those serving and the needs of the people who are served.

*The Church Musician* leads the earthly assembly in a foretaste of John's vision of the heavenly assembly in which all creatures give praise, honor, glory and power to the Lamb.

*The Church Musician's* work is a worthy service to God, God's people, and the world.

It is a high and holy calling.

Paul Westermeyer is a former National Chaplain of the American Guild of Organists. Twenty-five-or-so years ago, he visited our Muskegon-Lakeshore Chapter to talk about Clergy and Musician relations, a topic as worthy of discussing now as it was then. Earlier this year, Morningstar Music Publishers printed a book by him entitled *A High and Holy Calling—Essays of Encouragement for the Church and Its Musicians*. I encourage you to track down a copy, along with another one he wrote called *Church Musicians—Reflections on Their Call, Craft, History, and Challenges*.

I think it's important for Church Musicians and all of us who claim to be Christians to think about how whatever we do in daily life, in our jobs, in our interacting with other people, needs to be shaped by a sense of "calling." Too many people (including Pastors who may deny it) think that only the Clergy have a calling. Everybody else, including the Church Musician, has only a job. There's some truth in that, of course, except for the "only" part of "only a job." Being a Church Musician is a job, with all the pride in professionalism that's rightly a part of it. That's true of Pastors too. But our jobs are also our calling. That's true of all of us, because our jobs are done within the context of a called community. We are "...called as members of a single body..." What holds that single body together has to be mutual love and respect for each other and the particular gifts and responsibilities we have within the community of faith. "...to bind everything together and complete the whole, there must be love." Music has a particularly prominent role in all of that: "With psalms and hymns and spiritual songs, sing from the heart in gratitude to God." (Colossians 3:15-16) Music has always served to help God's people "hold firmly to *our* faith in the Lord *our* God so that we will be upheld." (2 Chronicles 20:20)

The responsibility of leading psalms, hymns, and spiritual songs rests with the Church Musician. That task includes but is certainly not limited to accompanying hymns that the people sing on Sunday morning. Paul Westermeyer refers to the familiar assertion of Martin Luther that “music is a gift of God to be crafted as well as possible. The church’s message propels that logic, which is why the church has created such a huge and unparalleled repertoire of splendid music.” That repertoire may often grow out of hymnody but it isn’t limited to hymnody. Nor is that music only an inheritance from the past. Music is still being created to support the people’s song and to move all of us to a closer contemplation of the beauty of God’s holiness, taking us beyond what we know in our day to day lives, lifting us closer to God’s presence. As Church Musicians, you aren’t just custodians or museum curators—taking care of the collection and making sure nothing gets lost. New treasures are constantly being created. Find them! You may also have the gift yourself to be a creator of new treasures that can be shared to enrich that “repertoire of splendid music.” Our Lord speaks of a teacher who becomes “a learner in the kingdom of Heaven, *who* is like a householder who can produce from his store things new and old.” (St. Matthew 13:52)

Why would anybody want to take on such an enormous task? If we’re part of the community of faith, we know that we’re called to contribute to the community by making use of the gifts we have, not the gifts we don’t have. Since your gift is musical ability and sensitivity, you must use it by developing it as well and as fully as you can. That’s what gifts are for. So Yes! Spend time practicing and playing scales to the Glory of God! When we see ourselves “called as members of a single body,” bound together by God’s love, we want to use our gifts to serve those both inside and outside the community of faith, with the hope that our serving will draw in others who are not yet part of it.

Many look around at the dwindling number of people who are part of the community of faith these days. It gets some in the Church nervous that maybe Jesus was mistaken when he promised that “the powers of death shall never conquer *the Church*.” (St. Matthew 16:18) Their solution is to develop better marketing techniques, starting, of course, with music. After all, music is often used to sell things. Why not use the same type of music to “sell” the Gospel? Well, music as manipulation to sell something seems somehow dishonest! Even more importantly, the Gospel isn’t for sale! There’s something even more wrong-headed about the idea that Jesus’ promise to protect the Church isn’t going so well and that we need to step up with more aggressive marketing techniques. The Church which “the powers of death shall never conquer” isn’t this or that human institution. It’s a community called together for mutual love and support, the kind that’s founded on the love God has shown for all people in our Lord Jesus Christ, a community held together by Gospel and Sacraments, not salesmanship! That’s the Church “the powers of death will never conquer...” I trust that a real spirit of love and support among Christians that reaches out to serve all people, Christians and non-Christians alike, is a persuasive proclamation of the Gospel and the only source of vitality the Church can ever have. Our wounded world, where we seem to think always getting our own way is the chief goal, sorely needs a community where compassion, humility, gentleness, patience, tolerance, peace, and forgiveness are lived out day by day. Church Musicians and those they serve are most faithful to their “high and holy calling” when they put those same virtues into practice as they go about their duties.

So if Church Music isn’t an instrument for selling things or for decoration, what is it for? That’s another way of asking “What are Church Musicians for?” All of the purposes the Association of Lutheran Church Musicians mentions in the list I started with are important, but I want to focus on this one: “The Church Musician leads the earthly assembly in a foretaste of John’s vision of the heavenly assembly in which all creatures give praise, honor, glory and power to the Lamb.”

Some years ago, when Christians were trying to update the language of worship, moving away from the “devotional idiom” of 16<sup>th</sup> Century English, an ecumenical group called “The International Consultation on English Texts” was formed. Its job was to develop common translations of historic liturgical texts used by all English-speaking Christians. The translations of such canticles as “Glory to God in the highest” and “Lamb of God” are pretty much the same in all prayer books that have been published in the last several decades. One text that has not been adopted uniformly by all traditions is the Preface to the *Sanctus* (excuse me, the “Holy, holy, holy”). That Preface invites us to join “the heavenly assembly in which all creatures give praise...” The old language in the *Book of Common Prayer* spoke of how “it is very meet, right, and our bounden duty” that we should join those praises. Almost everybody appropriated the ready-made translation in the *Book of Common Prayer*—except for the Lutherans!

Maybe we didn't like the flavor of "or else" that comes with "bounden duty," so we had "It is truly meet, right, and salutary. Since "meet" calls to mind food more than fittingness and hardly anybody uses "salutary" at all, something had to be done. The Preface in the *Book of Common Prayer* became "It is right, and a good and joyful thing..."—with no mention of duty at all. Most traditions once again went with the Anglicans; and once again the Lutherans didn't. In *Evangelical Lutheran Worship*, "It is indeed right, our duty, and our joy, that we should at all times and in all places give thanks and praise to you..."

Lest you think that I think the Lutheran wording is superior to the Anglican wording, there's still another wording I like even better—one that I saw somewhere I can't even remember, but which has stuck with me, even though it didn't make it into any recent prayer book: "It is our duty and delight..." I think it's wrong to leave out the sense of duty, the obligation that Christians have to give thanks to God for the grace, favor, and love shown in our Lord Jesus Christ. It certainly is the source of every joy we can ever know. But I like the word "delight" coupled with "duty." Maybe it's because I have a liking for alliteration; but there's a more important reason. "Delight" has a flavor of fun that "joy" doesn't have. Many may argue that "joy" is something deep and "fun" is always frivolous. Not so! "Fun" suggests "playfulness" and "liveliness"—not just a shallow wasting of time. So "playfulness" is a good thing. After all, we're talking about music. We play music and want it to have vitality and liveliness. That's what makes music both a source and a vehicle of delight.

As you live out your "worthy service" as Church Musicians, I hope you look at it as both Duty and Delight. As a member of the Clergy, I also want to thank you for all you do to be true to your "high and holy calling," leading and deepening, through the power of the Holy Spirit, the faith, hope, and love that hold us all together in our Lord Jesus Christ, until we join "the heavenly assembly in which all creatures give praise, honor, glory and power to the Lamb."

**Editor's Note: Thank you Kenneth for allowing us to share your wonderful homily with our entire membership and others who receive our newsletter.**



# HALLOWEEN SPOOKTACULAR

Sunday, October 28, 2018

4:00 p.m.

First Presbyterian Church  
508 Franklin Avenue  
Grand Haven, Michigan

Rob Hlebinsky is still in need of more performers for this "fun filled" afternoon of scary music.

Please contact Rob if you would like to perform. He can be reached at: 412-491-0376 or [rhlebins@gmail.com](mailto:rhlebins@gmail.com)

See you on the 28th...plan to join the fun and be sure to wear a costume.





**Next Meeting**  
**October 14, 2018**

## MISSION STATEMENT

The American Guild of Organists is an organization devoted to the advancement of organ and church music in the United States.

Since its founding in 1896, the Guild has grown from approximately 100 members clustered around New York to over 24,000 nationwide, with chapters in all 50 states and abroad. Synagogues and churches of all denominations and sizes are represented in the Guild's membership, which ranges from students to world-renowned recitalists and teachers.

The Muskegon-Lakeshore Chapter currently has some 30 members serving churches throughout the Western Michigan area.

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