

THE

Central Arizona Chapter
Arizona Chapter of the



April Fun Edition 2019

PIPELINE

Deux Voix



Friday, April 26 • 7:30 PM
Pinnacle Presbyterian Church
25150 N Pima Rd, Scottsdale

This April, join organist Stephen Distad and trumpeter Justin Langham in the duo *Deux Voix*, formed in 2014 in their hometown of Houston, TX. *Deux Voix* has amassed a rapidly growing reputation and both national and international acclaim. They have presented concerts nationwide in over 17 states, including performances in St. Patrick's Cathedral in NYC; The Basilica of Saints Peter and Paul in Lewiston, ME; the Mayo Clinic Medical Center in Rochester, MN; Washington Music Festival in Port Angeles, WA; West Point Military

Academy, and Myers Park United Methodist in Charlotte, NC. In August of 2018, *Deux Voix* toured Denmark, Sweden, and Norway as a part of their Scandinavian Tour and was a featured artist for the International Organ Festival in Bergen, NO. In their mission to expand the world of trumpet and organ, Stephen and Justin are constantly adapting works from other genres and instrumentations, such as jazz, Broadway, opera, and current popular music. They also have premiered many new works written for trumpet and organ, including commissioned works by composers such as Mark Hayes and Craig Courtney. Their Scottsdale program will include works by Bach and Gigout, transcriptions of Bizet and Grieg, as well as solo organ works such as Buxtehude's *Praeludium in G Minor* and Petr Eben's *Moto Ostinato*. New works for organ and trumpet will include two works premiered by the duo: *Chanson Festif* by Mark Hayes and *Trinity for Saint and King* by Justin Langham.

CAZAGO members receive free admission to this concert with your membership card! Tickets for guests may be purchased in advance **online** or at the door (general admission \$25; students free).

THE DEAN'S CORNER

Dear Friends,

Thanks so much to Gordon Stevenson and St. Mary's Basilica for hosting a wonderful class on hymn playing and improvisation. It was a great time, followed by lunch on a beautiful campus! And, in the midst of your multitudinous preparations for Easter, don't forget about the organ and trumpet duo *Deux Voix* on Friday, April 26. The concert will begin at 7:30 PM at Pinnacle Presbyterian Church. You won't want to miss them!

I am thrilled to announce that Chris Perry has agreed to become our Scholarships Coordinator. Thanks, Christopher!

With every best wish for a beautiful spring,

Gary Quamme
Dean, CAZAGO

**Next Board Meeting: Monday, April 8,
7:00 PM at All Saints' Episcopal Church.**

Tech Note

Please be sure to add pipeline@cazago.org to your email address book or contact list. This is especially important if you use web-based email (such as Gmail). Addresses added to your contact list are usually *whitelisted*, that is, they will not be treated as spam or a virus and bounced, or vanish into your spam/junk folder. It is also a very good idea to take a peek into this folder from time to time to make sure it's not gobbling up CAZAGO emails—or anyone else's, for that matter. Got questions? Please don't hesitate to email me at webmaster@cazago.org



Matthew Burt
AGO West Region Councillor

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YEARBOOK UPDATES

- Please note these changes to your 2018–19 Yearbook •

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Welcome, New Members!

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Gilbert AZ 85297-1213
katherineyuecamp@gmail.com

Coffey, Camille H: 480 510-0373
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Gilbert AZ 85295-7144
camicoff@gmail.com

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THE PIPELINE are now
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2018–19 SEASON CALENDAR

70th Anniversary Year 1948–2018

SEP 29 Saturday • 9:00 AM *Improvisation Masterclass*
Bruce Neswick, organist
70th Anniversary Opening Ceremony
3:00 PM *Recital-Prelude: Bruce Neswick*
3:30 *Hymn Festival and Installation of Officers:*
led by All Saints' Choirs, Canticum Novum, and
Bruce Neswick [Wine and hors d'oeuvres reception follows]
All Saints' Episcopal
6300 N Central Ave

OCT 20-21 Saturday–Sunday • ASU Symposium*
Celebrating the Legacies of Dr. David
N. Johnson and Robert Clark
ASU School of Music Gammage Auditorium
Music Building | Organ Hall 1200 S Forest Ave, Tempe
50 E Gammage Pkwy, Tempe

NOV 12 Monday • 6:00 PM *CAZAGO Steps Out*
An informal social get-together at Postino Central and
presentation of the Past Dean's Pin to Dr. Skye Hart
Postino Central
5144 N Central Ave

2019

ALL events are in Phoenix
unless otherwise noted.

JAN 20 Sunday • 2:00 PM *The 28th Annual*
Phoenix Youth Rising: Benefit Concert
Lord of Life Lutheran Orangewood Presbyterian
13724 W Meeker Blvd 7321 N 10th St
Sun City West

FEB 17 Sunday • 3:00 PM*
Isabelle Demers, organist
Featured Organist of the Arizona Bach Festival
All Saints' Episcopal
6300 N Central Ave

MAR 23 Saturday • 11:00 AM–Noon • Lunch follows
Workshop: Hymn Playing and Improvisation
Gordon Stevenson
St. Mary's Roman Catholic Basilica
231 N 3rd St

APR 26 Friday • 7:30 PM*
Deux Voix: Organ and Trumpet Duo
Pinnacle Presbyterian
25150 N Pima Rd, Scottsdale

*Co-sponsored by CAZAGO;
Free with membership ID card.

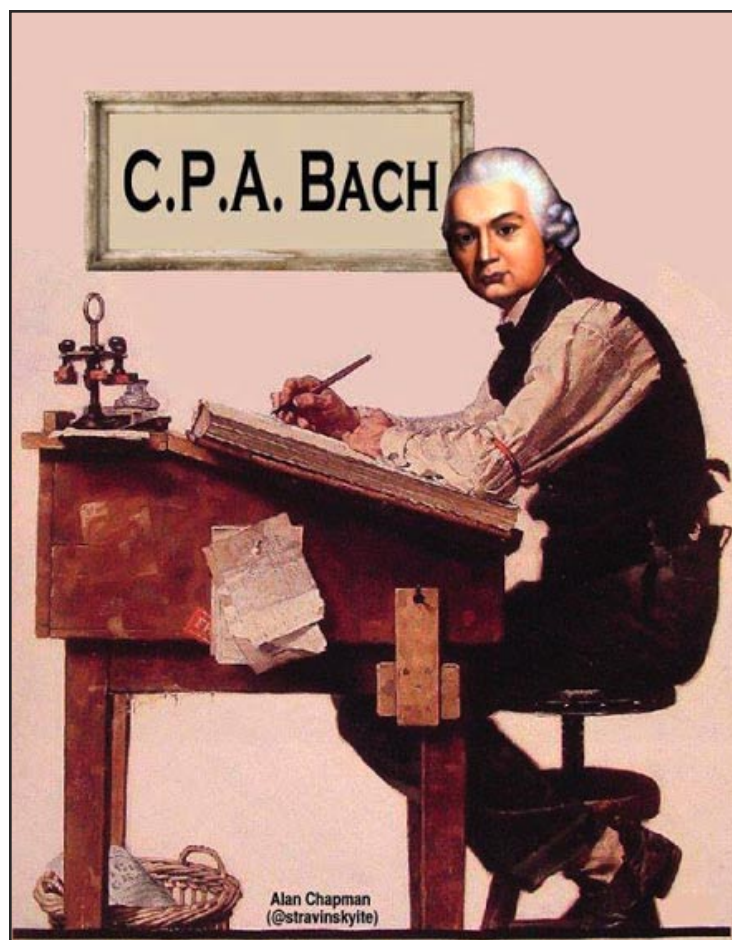
MORE APRIL EVENTS

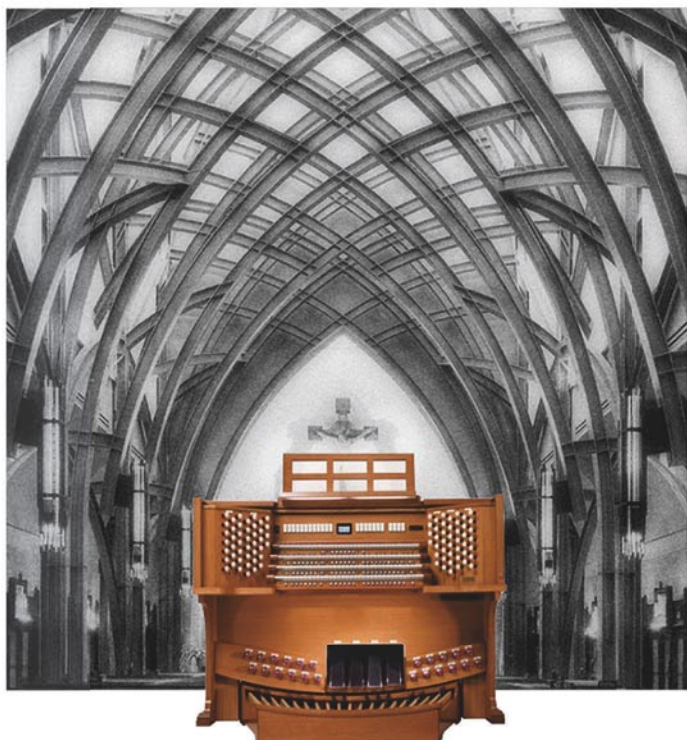
April 6 [Sat] • 4:00 PM • *Passion: The Passion of Christ*
according to Johann Sebastian Bach. St. Barnabas Choir
and Orchestra present excerpts from the St. John and St.
Matthew Passions and Mass in B Minor. Tickets are \$35,
available [online](#). **St. Barnabas Episcopal Church**, 6715 N
Mockingbird Ln, Paradise Valley. 480 948-5560

April 14 [Sun] • 2:00 PM • *Made in America!* featuring
organist **Jeremy Peterman**. Dr. Peterman plays senti-
mental patriotic tunes along with melodies loved across
the nation, from the wide Missouri to New York, New
York. He'll also play music that epitomizes the stylings
of 20th century American composers, from a wee bit of
the esoteric to Lee Erwin's silent movie interpretations,
and Richard Purvis-arranged hymn tunes to cartoons.
Joined by soprano Jennifer Sheldon Song. Freewill of-
fering. **La Casa de Cristo Lutheran Church**, 6300 E Bell
Rd, Scottsdale. 480 948-1234

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THE SETTING SUN OVER VERSAILLES

ALEXANDER
MESZLER

CAZAGO Member and Fulbright Advanced Scholar (2018–19)
Alexander Meszler, featured on the *Blog des Lauréats de la Commission Franco-Américaine* (“Blog of the Laureates of the Franco-American Commission”)

Seated just to the side of the organ in the *Chapelle Royale* at the Palace of Versailles, I watched as a fellow conservatory organ student had a lesson on the chapel organ. Knowing my lesson was next, my mind anxiously cycled through admiring the beauty of the room, listening intently to the advice of my teacher, and nervously reviewing the pieces I was about to play. Amid one of these thought loops, my teacher turned to me rather suddenly and said, “look at the sky...it’s beautiful.”



Puzzled by the seemingly random observation, I tried to act collected, and looked up at the decorated ceiling which I had just been admiring and mumbled something in French resembling, “yes, of course, the painting’s colors are brilliant.” Laughing to himself, he turned back to the other student to make a few musical suggestions; her playing was already very expressive but by following his notes, she could add an extra spark of life. After he asked her to play the piece from the top, he grabbed the collection of giant skeleton keys that always accompany us to the chapel, started walking away from the organ, and gestured for me to follow. He walked briskly without a word and opened the doors toward the hall just outside the chapel. This was unusual since normally we enter and exit on the floor below using a staircase to the left of the doors we were now using.

As we walked toward the far side of the adjoining hall, I was taken aback by how grand the corridor looked when it was completely empty. To my left, I caught a glimpse of my favorite room in the château, the *Salon d’Hercule* and its colorful walls with its vibrantly painted ceiling for which it gets its name. Stopping at the window, he motioned again that I should join him. Looking out the window, deep pinks, reds, and dark blues filled the sky as the sun set over the grand canal. Even though it was February, perfectly pruned hedges and even a few flower beds bloomed in the foreground. Out the window to the left, the State Apartments were being cast in shadow. With the center chapel doors fully open, as they usually are, the sound of the organ flooded into the connecting rooms and seemed to accompany the setting sun. Without a word, we stood at the window contemplating the extravagance, power, beauty, and, in some strange way, the simplicity of the Versailles Château. It’s not lost on me that not everyone gets to experience Versailles like this, and as I fought back a tear, I couldn’t help but laugh remembering my comment about the ceiling just a few minutes earlier.

Outside of France, it can be exceedingly difficult to grasp the stylistic intricacies, let alone the deeper expressive character, of seventeenth- and eighteenth-century French music. I can’t begin to count the number of times my teachers have told me – and for that matter, how many times I tell my own students – that music, despite being a particularly abstract art, is related to nature, architecture, painting, and everything else that humans experience. In my own teaching I constantly find myself using visual references: a picture of Chartres Cathedral to help a student invoke a sense of monumentality and immense space or, perhaps, a French garden to show the importance of symmetry and balance.





Standing at the window with the music washing over me, I experienced a rare moment of clarity. I've always loved seventeenth- and eighteenth-century French music, but for the first time, I could *hear* the connection to French culture. I could *hear* the gardens, the architecture, the painting, the sculpture. I don't have a picture. I don't even remember if my phone was with me, and it doesn't matter. Moments like this make what musicians and artists do worth the time and effort. And, more importantly, it's what inspires us to do it in the first place.

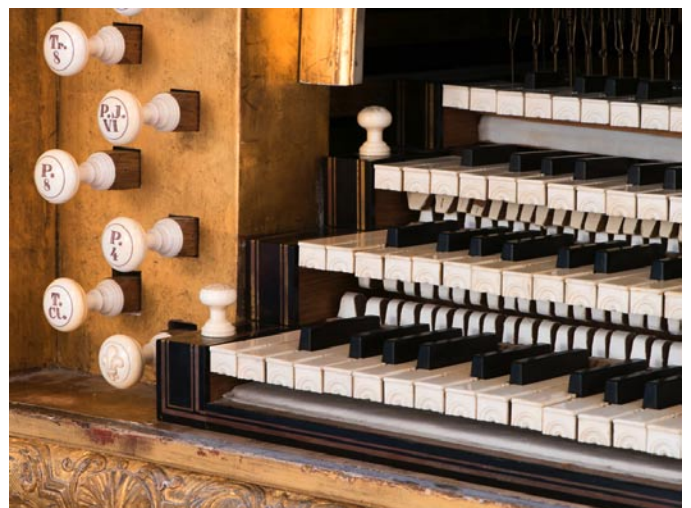
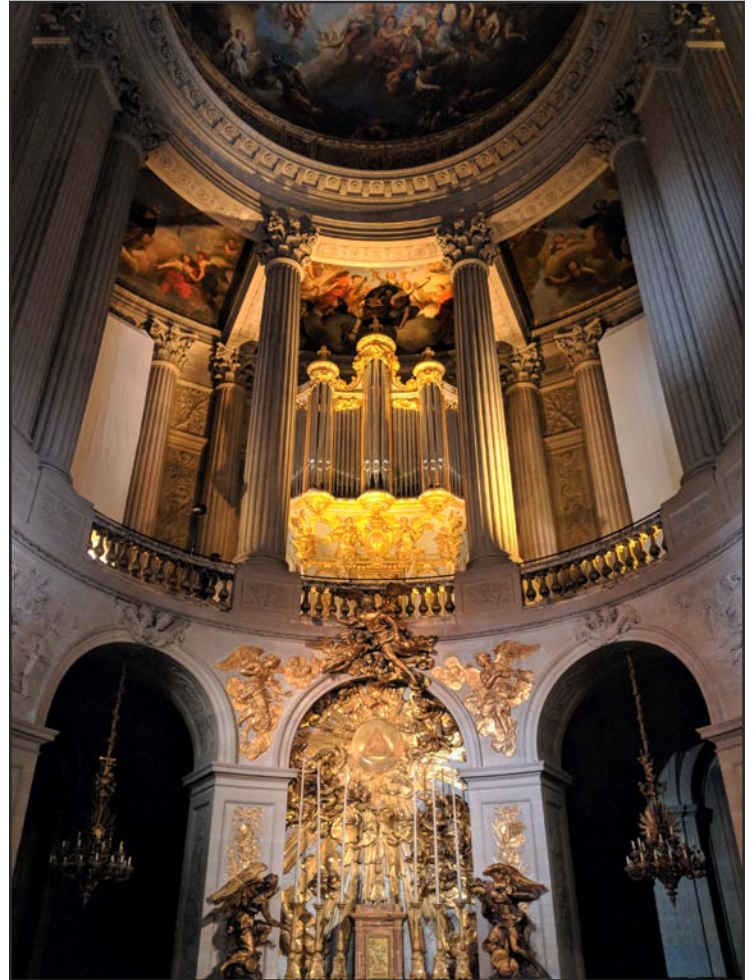


Alexander Meszler

About the Organ

The **IV/37 organ** was built by Jean-Loup Boisseau and Bertrand Cattiaux in 1994, as an authentic reconstruction of Robert Clicquot's instrument of 1710. It is housed in the original eighteenth-century case by Philippe Bertrand in its unusual location above the altar, facing the royal gallery.

[Click here](#) to explore more! (includes well-crafted video interviews with the four chapel organists, organ builder Bertrand Cattiaux, and restoration project manager Jean-Paul Gousset, followed by a comprehensive history of the instrument)



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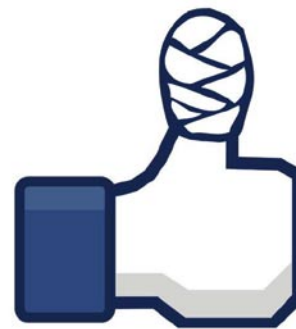
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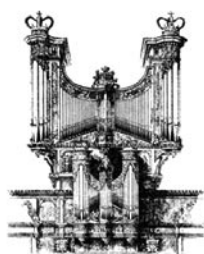
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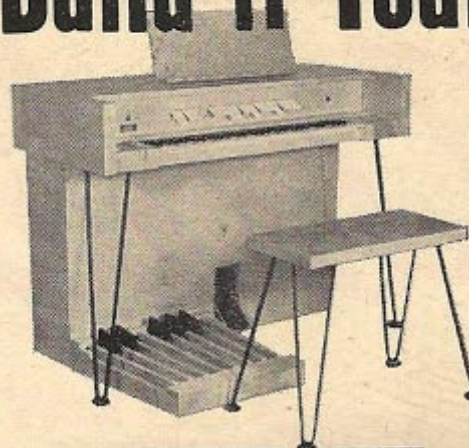
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APRIL FUN PAGE

The Organist by George W. Stevens

I WONDER how the organist
Can do so many things;
He's getting ready long before
The choir stands up and sings;
He's pressing buttons, pushing stops,
He's pulling here and there,
And testing all the working parts
While listening to the prayer.

He runs a mighty big machine,
It's full of funny things;
A mass of boxes, pipes and tubes
And sticks and slats and strings;
There's little whistles for a cent
In rows and rows and rows;
I'll bet there's twenty miles of tubes
As large as garden hose.

There's scores as large as stovepipes and
There's lots so big and wide
That several little boys I know
Could play around inside.
From little bits of piccolos
That hardly make a toot
There's every size up to the great
Big elevator chute.

The organist knows every one
And how they ought to go;
He makes them rumble like a storm,
Or plays them sweet and low;
At times you think them very near;
At times they're soaring high,
Like angel voices, singing far
Off, somewhere in the sky.

For he can take this structure, that's
As big as any house,
And make it squeak as softly as
A tiny little mouse;
And then he'll jerk out something with
A movement of the hand,
And make you think you're listening to
A military band.

He plays it with his fingers and
He plays it with his toes,
And if he really wanted to
He'd play it with his nose;
He's sliding up and down the bench,
He's working with his knees;
He's dancing round with both his feet
As lively as you please.

I always like to take a seat
Where I can see him go;
He's better than a sermon, and
He does me good, I know;
I like the life and movement and
I like to hear him play;
He is the most exciting thing
In town on Sabbath day.



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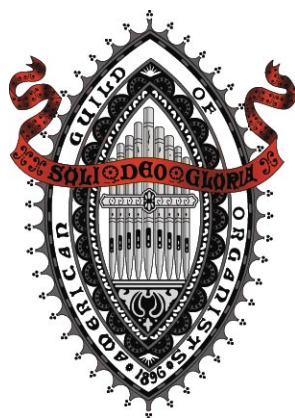
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