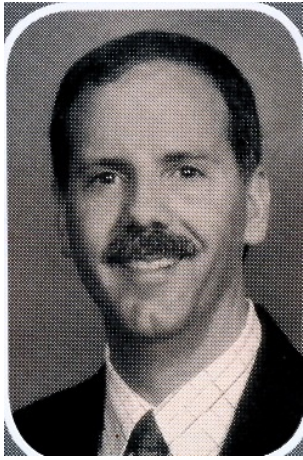


# The Tracker

A publication of the  
Knoxville Chapter of the American Guild of Organists



The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members.



## **WORKSHOP NIGHT MONDAY, DECEMBER 3**

**CONCORD UNITED  
METHODIST CHURCH  
11020 ROANE DRIVE  
KNOXVILLE, TN**



Choose two of three workshops offered:



Alexander Technique for Ease in Daily Life  
Lilly Sutton, presenter

RSCM Resources for All Ages and  
Denominations

Ashley Burell, Jim Garvey and  
Edie Johnson, presenters

The Keyboard Music of Georg Böhm  
John Brock, presenter



5:30 Workshop  
6:30 Dinner  
7:30 Workshop





## Dean's Message

Edie Johnson, for always being so helpful and Tami Newsom, as she helps me focus on what I should be doing. What are you thankful for?

Speaking of Tami Newsom she is this month's "meet a chapter member", take it away Tami...

Once upon a time in a land far away...

Oh wait, that's how fairy tales begin and as for these beginnings, Memphis is not a land far away. Tami was born and raised in Memphis, TN, a city known for its long musical heritage – soul music, rhythm and blues, Dixieland jazz, rock 'n roll and Elvis Presley. Not so well known was its rich fabric of classical music, sacred music and musical theatre – good company indeed.

Tami was not born to a musical family but to a mother who loved music and church. She watched as her first two children show no interest in music. Coming along 10 years after the last child, she saw Tami as her last hope. It wasn't band or choir that she aspired – it was piano. The piano that sat silent in the living room for many years was dusted off. And thus the rest is history.

Tami began piano lessons in the first grade where her elementary school offered group lessons. The next year she was moved to a private studio. Her first teacher was a gifted educator and no stranger to the concert stage. By the age of 10 she found herself competing in a Beethoven Club competition. Tami eventually parted ways a year later with her first teacher and came to rest on the bench of Robbie Roseberry. Robbie was a graduate of Indiana University with a degree in organ performance. She was a red-headed ball of fire who had a passion for teaching and a love of the organ. After a year on her piano bench she encouraged Tami to give the organ a try. At the age of 13 she would never look back. At the age of 12 she was hired to play the piano at her home church. Her mother negotiated her pay of \$25/month, the cost of organ lessons.

It took an army to keep Tami interested in music, some that army is named Lucy Bell, Julie Parker, Emily Wagner, Anya Marquis, and Tom Taylor to whom she is eternally grateful for keeping her going. At the age of 17 the organist position became vacant in her home church and the move was a natural one. Tami served her home church for 25 years, eight of which she was also choir director. During this same period, she sang with the auditioned group, The Wolf River Singers under the direction of Ben Leggett.

As life goes for many musicians, the organ was only an avocation. Tami spent a 20-year occupational career in the field of forensic medicine beginning with the Medical Examiner's office in Memphis in 1984. In her time there she would fill the positions of secretary, financial associate and eventually Administrator. Her work included responsibility for the overall management of a morgue, toxicology lab, anthropology lab and the administrative offices. A subsequently move for a short-term took her to Chattanooga to open a new forensic center. Then in 1998, Knoxville called her to oversee the building and running of the new forensic center which was greatly enhanced by the world renowned Forensic Anthropology Research Facility known affectionally as "The Body Farm." Embracing her profession with enthusiasm, she was content to heal the wounds of the families for whom the patients under my care had likely met a traumatic death.

At the 20-year mark Tami was ready for a change. She retired and plunged into school. Having not had the chance to complete college the first time around, Tami would become a full-time student at The University of Tennessee in the Sacred Music Organ program under the tutelage of Professor John Brock. Now in her ninth year, she has since added a degree in Religious Studies and Judaic Studies with a projected graduation of Spring 2014. During her last two years in Memphis she left the job at her home church to spend the time as a substitute organist where she gained experience in all denominations. Currently she is the organist at Farragut Presbyterian Church beginning in January of 2000 celebrating my 40<sup>th</sup> year "on the bench" in January 2013.

In her spare time Tami likes to read books (preferably ones that are not on a syllabus), travel, and spend time experimenting in the kitchen. A scholarship volleyball her first time in college, she enjoys working with present day junior Olympic volleyball clubs. She crossed off an item on her "bucket list" by attending both beach and indoor volleyball at the Olympics this past summer in London.

In the 40 years Tami has been in music she is humbled by the privilege she has had to work with many wonderful musicians. Her organ teacher instilled in her the importance of the AGO, often taking her to local and regional meetings and conferences as a student. Tami says, "I have felt a calling to church service that has fed me both physically and spiritually. I am never more content than when I am sitting on the bench." Tami feels it is a privilege to work as an accompanist for the University of Tennessee School of Music where she says young students encourage and inspire her every day. "My hope is that I will be able to continue using my gifts for many years and that a portion of what I gain I will have given back to those who hear my music."

*Come, ye thankful people, come, Raise the song of harvest-home:  
All is safely gathered in, Ere the winter storms begin;  
God, our Maker, does provide For our wants to be supplied;  
Come to God's own temple, come, Raise the song of harvest-home.*

*Happy Thanksgiving! Happy Holidays! Merry Christmas!*

*See you in December!*

*Karl*

**Monday, December 3: Workshop Night****Concord United Methodist Church, 11020 Roane Drive Knoxville, TN 37934****Mike Stallings, Host**

Join us December 3 for this exciting array of topics:

**RSCM America: An Organization for all Ages and Denominations - Ashley Burrell, Jim Garvey, and Edie Johnson**

We will discuss the benefits and advantages of RSCM affiliation. This organization promotes excellence in church music for churches of all sizes, denominations and ages. RSCM training promotes character building through music. Those who participate develop teamwork and leadership skills, as well as, discipline and focus that resonate in all areas of their lives. In accordance with the RSCM Motto, these ideals encourage musicians of all ages to "sing with the spirit and with the understanding also." Come learn more about the RSCM in America and what it has to offer for your church music program.

**Organ Works of George Boehm — John Brock**

A look at the organ works of J. S. Bach's teacher, Lüneburg organist Georg Böhm, with special emphasis on the chorale-based pieces and attention to some of Böhm's compositional techniques that likely influenced Bach. Bring your scores of Boehm works to follow along.

**Alexander Technique – Lilly Sutton**

Taught worldwide for more than 100 years, the Alexander Technique is a practical method for learning to move with more ease and poise, and to develop a balanced and supportive posture. This workshop will be beneficial for organists, conductors, singers and even those who simply enjoy music, but don't actively perform!

For organists, it is especially useful for: 1) Preventing physical discomfort, such as back, neck, shoulder, or wrist pain caused by imbalanced posture and excess tension in playing; 2) Calming "stage fright" that interferes with giving your best performance; 3) Playing with more expression and enjoyment. During this interactive program, you'll learn some of the basic ideas of the Alexander Technique and how to apply them to your everyday life.

Leader Lilly Sutton, M.S., has completed over 2,000 hours of training and is certified to teach through Alexander Technique International. With her kind, light-hearted, and practical approach, she enjoys teaching people of all ages and backgrounds. You can learn more about the Alexander Technique at her website, [www.LillySutton.com](http://www.LillySutton.com)





## Student Organ Encounter Day

Saturday, February 2, 2013

9:30 A.M. – 2:30 P.M.

Second Presbyterian Church

2829 Kingston Pike

Knoxville, Tennessee 37919



- An opportunity for piano students aged 8 through 18 to learn about the pipe organ!
- Pizza lunch included
  - Space limited to the first 30 responses
  - Advanced registration required
  - \$10 fee due at the event

For more information or to register, contact Carolyn Moser at [moserci@hotmail.com](mailto:moserci@hotmail.com) or 865.690.3801



The Knoxville AGO Chapter will host a Student Organ Encounter Day for piano students ages 8 through 18 at Second Presbyterian Church on Saturday, February 2, 2013 from 9:30-2:30. A pizza lunch will be included! For registration forms or more information, please contact Carolyn Moser, moserci@hotmail.com, 865.690.3801

There will be a brief recital by local high school organists Carolyn Craig, Joshua Summitt and Michelle Walter. Students will have a chance to play their pieces on the pipe organ. Brad Rule will discuss organ design and building, Space is limited to the first 30 responders. A \$10 fee is due at the event,

Please invite any young piano or organ students you know to this exciting event!

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From the National Office:

The National Office of the American Guild of Organists has been involved in a Long-Range Plan for the last three and a half years. Thousands participated in the survey that has guided the thinking of the Long-Range Planning Task Force and the National Council. The Council devoted several meetings to brainstorming about the best ways to enact the suggestions you made; subsequently, the Councillors for the Regions wrote goals based on the interests of their regions. Following that, a group of four people not currently on the Council convened to work in evaluating those proposals (Joby Bell, Sarah Hawbecker, John Obetz, and Karen Rich). The next step was a discussion of their evaluations by Council and the Executive Board; out of that an ad hoc committee (Paul Barte, Marlene Hallstrom, and John Walker) was formed from the Council to finalize the proposals on which the Council has now voted.

Why am I giving you chapter and verse on this? It's because I want you to have a sense of the importance of your survey responses, the way the work of the Guild is valued, and the thoughtfulness that has gone into the changes endorsed by the National Council at its meetings on April 20 and 21. In a nutshell, we are proposing to "slim down" the Guild governance structure in order to operate more efficiently, to be better stewards of the time and financial resources available to us, and to serve our members better. This would involve reducing the number on the National Council from 17 to 7 and having only one governing body (without an Executive Board). In this proposal there is one less "Councillor with Portfolio." There would also be seven regions rather than the current nine regions in order to equalize the territory a Councillor serves, as well as the number of members per region. It also joins states that are now divided between regions. Further changes involve combining committees, so as to make their work and the Councillor's responsibilities more efficient and effective. As part of this process, fewer meetings will be held face to face, as most of the committee and Council work will be done via Web conferencing.

As the members of the Guild, you will be asked to vote on the By-Law changes that are required when any modifications are proposed that affect the number of members on Council or the way by which the members of the Council are elected. The AGO Web site and subsequent e-mails will provide more details than I have space to share here—and I encourage you to study these changes carefully. The proposal was passed unanimously by the National Council. I hope you will endorse it with enthusiasm.

These are challenging times, and they come with opportunities to look at the ways our organization serves its members and interacts with the wider music community. It is our conviction that "more can be accomplished with less," and your support is deeply appreciated!

**Proposed New Structure of the National Council Effective July 2014  
(with beginning dates for committees)**

***President***

Nominating  
Personnel

***Vice President/Councillor for Competitions and New Music***

Competitions Committee (Regional Competition for Young Organists, National Young Artists Competition in Organ Performance, and National Competition in Organ Improvisation) 2012/2013; continues under Councillor for Competitions and New Music until 2014  
Committee on New Music (Competition and Commissions, Pogorzelski-Yankee Organ Composition Competition); continues under Councillor for Competitions and New Music until 2014

***Secretary/Councillor for Communications 2014***

Committee on Marketing begins 2012  
Committee on Information Technology 2012; continues under Secretary until 2014  
Editorial Resources Committee; continues under President until 2014

***Treasurer/Councillor for Finance and Development***

Committee on Finance and Development 2013

***Councillor for Membership 2014***

Convener of the Regional Councillors  
Committee on Membership and Career Support; forms in 2013; combines Committee on Membership Development and Chapter Support and the Committee on Career Development and Support); temporarily under Secretary until 2014. Grievance Procedures to be phased out over 2012–13.  
Committee on Musicians in Part-Time Employment; continues under Vice President until 2014

***Councillor for Conventions***

Conventions Committee (Committee on National Conventions and Committee on Regional Conventions) 2013

***Councillor for Education***

Committee on the New Organist  
Committee on Professional Certification  
Committee on Continuing Professional Education; this committee combines with Committee on Educational Resources and Pogorzelski-Yankee Scholarship Competition in 2013

Executive Director *ex officio*, non-voting (Staff and Headquarters Operations)

## AGO National Council Endorses New Mission Statement and Regional Structure

The National Council recommends adoption of a new mission statement. The “Strategic Planning Workbook for Nonprofit Organizations” defines a mission statement as “What you intend to accomplish, your organization’s overall goal, the reason you exist.” Other books on leadership define it as what an organization can do uniquely—better than any other organization. The Guild’s current mission statement was approved in its present form early in 1998. Nonprofit organizations must revisit their mission statements periodically to be sure they reflect current environmental realities and the organization’s current needs and objectives. Accordingly, over the last three years, Council and various task forces have thoughtfully reviewed members’ responses to a long-range planning questionnaire to determine what is most important to our members and consider afresh what the Guild should plan to achieve organizationally.

Just prior to the April 2012 National Council meeting, a mission task force chaired by Leslie Wolf Robb surveyed all members of the Guild with several proposed mission statements. Working from the version that a plurality preferred, Council revised it further and endorsed the following revised statement:

**The mission of the American Guild of Organists is to enrich lives through organ and choral music.**

**To achieve this, we:**

- encourage excellence in the performance of organ and choral music;
- inspire, educate, and offer certification for organists and choral conductors;
- provide networking, fellowship, and mutual support;
- nurture future generations of organists;
- promote the organ in its historic and evolving roles; and
- engage wider audiences with organ and choral music.

Unlike the current mission, a 45-word sentence, the new mission consists of a succinct, memorable statement. It is then followed by a list of bulleted goals to define how the mission will be achieved. The new mission focuses on how the organization will make a difference in the world and not just serve the immediate needs of dues-paying members. This is a mission that gives the work of the Guild meaning in the context of our society. Together with the list of goals, the proposed new mission keeps all of the existing components of the 1998 version, but it reorders them. Promoting the organ in its historic and evolving roles is seen not as the primary objective of the organization but as a means to an end. Two new goals were added: “nurture future generations of organists” and “engage wider audiences with organ and choral music.” The former speaks to the vital importance of programs like “Pedals, Pipes & Pizza” and Pipe Organ Encounters. The latter harkens back directly to the new language of the mission. While all of the other points focus on programs, services, and activities for current and future members, we need to engage wider audiences if we hope to enrich lives with organ and choral music.

As President Guenther noted in her column, the decision to reduce the number of regions from nine to seven was based on a desire to provide more balance among the regions demographically. Council also noted that it was extremely difficult to find a chapter in each of nine regions every other year that was willing to commit the time and resources needed to host a regional convention. Even if such a chapter answered the call for bids for a host chapter, drawing sufficient attendance to make nine different regional conventions economically viable has become increasingly difficult in recent years. Reducing the number of regions to seven provides economies of scale enhancing the likelihood of greater attendance at each event.



In consolidating the regions, Council drew heavily on the research of Paul Barte, Councillor for Region V. Several options were considered and evaluated for more than a year. The final structure combines the current Regions I and II into a single region, and combines the current Regions VIII and IX into one region. The use of Roman numerals will be discontinued, and regions will be referenced only by a descriptive name. The combined Region I (New England) and II (New York and New Jersey) will be referred to as the Northeast region, while the combined Regions VIII (Pacific Northwest) and IX (Far West) will be renamed as the West region. All other regional names remain unchanged.

Two states that had been split between two regions are made whole within one region. All of New Jersey will be in the Mid-Atlantic States region and all of Louisiana moves to the Southwest region. Arizona moves from the Far West region into the Southwest region, and Colorado moves from the North Central region into the Southwest region. Wyoming, formerly in the North Central region, now moves to the West region. Specific regions were also designated for each of the Canadian provinces.

Council welcomes your reactions to all of these proposed changes. Please record any comments you may have at the following link: <http://www.surveymonkey.com/s/h5v6x9h>. You may also wish to share your thoughts with the Councillor for your Region or any member of the National Council. Contact information for all councillors can be found on page 3 of each issue of TAO.

For our region you may direct your questions and comments to:

Southeast Regional Councillor:

Laura R. Ellis, DMA  
University of Florida  
PO Box  
117900 Gainesville, FL  
32611  
4609 NW 20th Drive  
Gainesville, FL 32605  
H: 352-692-5823  
W: 352-273-3181  
LRELLIS@ufl.edu

[www.agohq.org](http://www.agohq.org)



## EVENTS

Sunday November 25, 3:00 pm. Jelani Eddington Organ Concert, Tennessee Theatre

Sunday, December 2, 11:00 am. An Advent Service of Lessons and Carols, First Presbyterian Knoxville.

Sunday, December 2, 5:30 pm. Candlelight Service of Advent Lessons and Carols. Church of the Ascension, Knoxville.

Wednesday, December 5, Advent Noonday Communion Service, 11:40 am. Recital, Darla Orr, Soprano, Edie Johnson, Organ. Church Street UMC, Knoxville.

Sunday December, 5, 7 pm, The Chancel Choir Christmas Concert, Sequoyah Hills Presbyterian Church.

Wednesday, December 12, Advent Noonday Communion Service, 11:40 am. Recital Don Trentham, Piano. Church Street UMC, Knoxville

Sunday, December 9, 8:30 and 11 am. Advent and Christmas Music presented by the Parish Youth and Children's Choirs, Church Street United Methodist Church, Knoxville.

Sunday December 9 at 5:00 pm. Advent Festival of Lessons and Carols. St. James Episcopal Church, Knoxville. Readings from the First Testament prophecies in anticipation of Christmas will be paired with congregational hymns and choral music by Francisco Guerrero, Orlando Gibbons, Tomas Luis de Victoria, and Sam Batt Owens. A festive reception will follow. This event is free and open to all. For more information, please visit [www.stjamesknox.org](http://www.stjamesknox.org) or our FaceBook page: St-James-Episcopal-Church-of-Knoxville. Other inquiries can be made to [jason@stjamesknox.org](mailto:jason@stjamesknox.org) or by telephone: 865.523.5687.

Sunday, December 9, 5:00 pm. Advent Lessons and Carols, St. Stephens Episcopal Church Oak Ridge with Second United Methodist Celebration Handbell Choir, Becky Kidd, Director.

Sunday, December 9, 6:00 pm "A Cedar Springs Christmas" featuring Sanctuary Choir, Rejoice Youth Choir, Worship Band and Festival Orchestra, Cedar Springs Presbyterian Church, Knoxville.

Sunday, December 9, 6:00 pm. Advent Service of Lessons and Carols. Farragut Presbyterian, Knoxville.

Sunday, December 9, 6:30 pm. Festival Concert of Nine Lessons and Carols. First Baptist, Knoxville.

Sunday, Dec. 16: 8:30 and 11 am. Advent and Christmas Music presented by the Parish Adult Choir and Brasswinds Quintet, Church Street United Methodist Church, Knoxville.

## The Organist

Up the stairs without a runner  
 Climbs he to the gallery.  
 Then begins, once he is seated,  
 Softly his soliloquy.  
 'Take a look at the first prelude,  
 Seven triplets in a row;  
 Here I'll use the sesquialtra,  
 There a flute should nicely go.'

So he tries to solve his problems.  
 'Tis already time to start . . . ;  
 Softly he begins his prelude,  
 Left hand has the solo part;  
 In a pair of worn-out sneakers,  
 On the pedal, feet are on the go;  
 Now and then he plays a few notes  
 On the manual below.

To the brothers and the sisters  
 His endeavours are not known.  
 'Let him have his fun,' they're saying,  
 And they add, 'To each his own.'  
 If you judge by what you're hearing,  
 He's not very good, you know.  
 It's too loud, too soft he's playing,  
 Much too fast or much too slow.

With the psalm, in proper rhythm,  
 Utter chaos reigns below.  
 It's too fast that way already,  
 Yet much faster it must go.  
 And his offertory playing  
 Could have been much better, too.  
 Through that tootling one hears barely  
 That the neighbour says, 'Thank you.'

If per chance he plays a wrong note  
 ('As the hart . . .' a child can play),  
 Heads are shaken in feigned pity:  
 'T was a proper mess today.  
 A hundred times it may be perfect.  
 If it's hundred-'n'-one, watch out.  
 That the plaints are then forthcoming  
 Oh so quickly, there's no doubt.

Down the stairs without a runner  
 Wearily he makes his way.  
 Even though he sometimes grumbles,  
 There's no doubt he loves to play.  
 If it's Bach he plays or, worse still,  
 Feike Asma or Jan Zwart,  
 Once he's seated at the organ  
 He plays it with all his heart.

Clarion Vol. 23, No. 8, and 9 (1974)



The ascent to the organ:  
 St. Patrick's Church, Dublin, Ireland



Newsletter Deadline: December 21

Program Date	Dinner Reservation Deadline	Newsletter Deadline
Monday, January 14	January 10	December 21
Monday, February 4	January 31	January 18
Monday, March 4	February 28	February 15
Monday, April 8:	April 4	March 22
Monday, May 6	No Dinner	April 24

## \*\*\*\*\* Dinner Reservations \*\*\*\*\*

Please make your dinner reservations for

December 2, 2012  
 Concord UMC  
 Knoxville, TN

No later than  
 Thursday, November 29

Cost \$12.00

By contacting  
 Jim Garvey  
 865-588-0589, extension 216  
[jgarvey@knoxvilleascension.org](mailto:jgarvey@knoxvilleascension.org)



