

Utah Valley Chapter American Guild of Organists

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

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The Dean's Message

November 2012

Dear Members and Friends,

When our children were young my husband and I drew pictures with them of things that they were grateful for and posted the art work around our home. As our children grew older, the pictures were replaced with simple words and then lists and pages of things our family was grateful for. Some years our children wrote poems and other years they wrote simple songs of gratitude. Like my children, I like to express gratitude through music.

During the month of November, I love to include chorale preludes of *Nun danket alle Gott (Now Thank We All Our God)* in the prelude that I play at church. I think of the words as I play and try to convey the meaning of the text through the music. Martin Rinkhart (1586-1659), a Lutheran minister during the Thirty Years' War, wrote the text for his children. Although our experiences may be different today than those of Rinkhart's, his words still ring true for many of us

1. Now thank we all our God
With heart and hands and voices,
Who wondrous things hath done,
In whom his earth rejoices;
Who, from our mother's arms,
Hath blessed us on our way
With countless gifts of love
And still is ours to-day.

2. Oh, may our bounteous God
Through all our life be near us,
With ever joyful hearts
And blessed peace to cheer us;
And keep us in his love,
And guide us day and night,
And free us from all ills
Protect us by his might.

3. All praise and thanks to God
The Father now be given,
The son, and him who reigns,
With them in highest heaven,
The one eternal God,
Whom earth and heaven adore;
For thus it was, is now,
And shall be evermore.

Regardless of our circumstances in life, we all have so much to be grateful for. I invite each of us to use the gift of music as a means of expressing gratitude. Thank you for your friendship! Thank you for sharing your talents!

Gratefully, Sheri

Upcoming Events

Utah Valley Chapter Meetings

- Nov 17 Pedals, Pipes, and Pizza: Provo Central Stake Center, 450 N 1220 W, 11:00 am
- Jan 5 Tabernacle Organ Crawl, Tabernacle, SLC, 12:30 pm
- Feb Hymn Sing, TBA
- March 22 Bach's Birthday Recital, Provo Central Stake Center
- April 27 Super Saturday, BYU
- May 17 Closing Social & Member Recital
- June 24-26 AGO Regional Convention, Bakersfield, CA

Eccles Organ Festival, Cathedral of the Madeleine, 8:00 pm

- Nov 4 László Fassang, Franz Liszt Academy, Budapest

Additional Organ Recitals

- Nov 4 Seth Bott, Tabernacle, Temple Square, 2:00 pm
- Nov 11 Utah Baroque Ensemble Fall Concert, Orem East Stake Center, 7:30 pm. <http://www.utahbaroque.org/ube/index.cfm>
- Nov 18 Utah Baroque Ensemble Fall Concert, Grandview East Stake Center (1081 W 1060 N, Provo), 7:30 pm.
- Jan 25 St. Ambrose Catholic Church Organ Dedication and Recital, 6:00 pm
M.L. Bigelow Opus 36, the George and Ada Roper Memorial Organ

Please Join Us

Our chapter will sponsor Pedals, Pipes, & Pizza, our youth outreach activity on Saturday, November 17 at 11:00 am at the Provo Central Stake Center (450 N 1220 W). This is a great opportunity to invite friends who might be interested in starting organ practice, especially youth, but of course any age is welcome. If each chapter member brought just one or two interested friends with them, we would have quite a crowd! There will be tours of the Bigelow organ, and beginners will have a chance to try their hands at the console. Pizza will be served for lunch. Please RSVP to jackstoneman@byu.edu by Thursday, November 15 and share the flier attached with the newsletter.

The SLCAGO has invited our chapter to attend their Lunch and Learn activity with Tabernacle organist Linda Margetts on Saturday, November 10 at 11:00 am. Lunch will be \$5. Please RSVP to Alex Oldroyd at subdean@slcago.org or 801-361-2592. See the flier on the last page of the newsletter for more information about this activity.

Consider enjoying activities with the UVAGO and the SLCAGO; a dual membership only costs \$38 a year.

At the Bench

by Becky Azera

"Litany (Supplication)" by Franz Schubert and arranged by J. J. Keeler is one of my favorite pieces of music, because every time I practiced it or perform for an audience, a beautiful spirit surrounds me. I want to keep playing it over and over. It is a fun piece to play, and all love it!

This piece is difficult to learn at first, due to the moving left hand. The last four measures are especially hard because you have to gradually open and then close the swell pedal using alternating feet due to the notes being played by alternating feet. I felt like I had just learned a new and crazy dance routine.

EXAMPLE: The left foot plays the first note while the right foot opens the swell pedal a little and then gets ready to play the next note. Then the right foot plays the next note and the left foot opens the swell pedal a little bit more, and then gets ready to play the next note. This routine continues until the swell pedal is closed again. It's fun to play once you overcome this challenge. The right hand melody can use either a Reed or Mutation sound; as a result, it makes the piece easily adaptable to all different kinds of organs.

All, musicians and non-musicians alike, love this beautiful piece.

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At the Bench continued

Every time I play “Litany,” whether at Sacramento, funerals, school, or for friends, people let me know how beautiful the music was and how much they enjoyed listening to it. As a result, it was well worth the time and energy I put out in learning the piece. This is listed as a level 2 piece in BYU’s certification program.

Member Spotlight: Quinten Knudsen

Quinten was born and raised in Upstate New York. He began taking piano at an early age. His interest in the organ began at the age of 13, and has never since left. He started taking lessons from Dr. Jonathan Biggers, and then with one of his graduate students, Christian Huebner, until Quinten graduated from high school in 2008. He was then accepted into the School of Music at Brigham Young University, studying with Dr. Douglas Bush. He recently returned from serving an LDS mission in Fresno, California, and is now in his third year of study. Quinten enjoys sacred music, and after graduation, plans on continuing his studies in sacred music. He also enjoys making arrangements of hymns, mostly for choir and organ.

Member Spotlight: Jay Goodliffe

Jay Goodliffe started taking piano lessons from his mother, Bonnie Goodliffe, when he was young. He started playing the organ in graduate school in Rochester, New York, when the regular organist was called into the branch presidency. Jay decided that if he were going to play the organ, he would try to do it right, and started practicing the pedals and getting tips from real organists. (He had learned quite a bit by osmosis, having listened to his mother practice for 18 years.) More importantly, he met his wife, Sharlene Siebach, in Rochester. Jay took a job at BYU 15 years ago (in the political science department), and continued to progress on the organ. Since that time, Jay and Sharlene have had 4 children, and lived in St. Louis, Ann Arbor, and Washington, DC (while still working for BYU).

Jay has had various stints as an LDS ward organist, temple organist, and stake organist. He has played for a regional conference and a Catholic wedding, and taught introductory organ lessons, even though he was not qualified to do any of those things. Throughout his career on the organ, Jay has been fortunate to find places to practice regularly: on a neglected tracker organ in a vocal practice room in St. Louis (above the arch in the [photo](#) below), on a beautiful [Schoenstein organ](#) in Ann Arbor, on a Schantz organ in Oak Hills, on a pipe organ of unknown origin in Edgemont, and on an old [Rodgers Jamestown 100-II organ](#) (pictured below) is his home. This year, Jay made a goal to fix the holes in his technique and repertoire, and started taking his first official organ lessons from Don Cook. In spite of professional direction, Jay still enjoys playing preludes, postludes, introductions, reharmonizations, and free accompaniments that are too fancy for an LDS service.





Blaine Olson's Duets: "Choose the Right"

Genesis

One day Rebecca and I were preparing to play "Precious Savior, Dear Redeemer" as a duet in her ward's sacrament meeting as a special musical number, when she turned to me and said, "Brother Olson, would you write a duet part to 'Choose the Right'?" Rebecca had just turned 13 and I had just turned a little older than 13, yet I remembered how it felt to be young and energetic like she was. Rebecca is a very shy, soft-spoken young lady who seldom talks above a whisper, and I have a moderate-to-severe hereditary hearing loss; nevertheless, I had no problem hearing her request on this occasion, as she was very excited about

it, and spoke loud and clear so I could hear. Even though I had been teaching her for several months, I think this was the first time I actually heard her full voice with clarity. The enthusiasm and excitement in her voice as she made this request called to mind the dedication and devotion of a group of young people in the Book of Mormon, whose heroic efforts stood in defense of the truth and the people they loved. I thought that in her own way Rebecca was asking for help in setting up a musical message that she could share with the world--a message not unlike the message that the young warriors of Helaman had for the world: "Choose the Right, and God will bless you evermore."

Even as Rebecca was making her request, I envisioned legions of youth going forth to battle evil and encourage all of us to "choose the right." I envisioned groups of young people standing up in defense of righteousness, each group having a trumpeter who would play a fanfare of warning to the world, and each fanfare that was heard by one group would be answered and relayed by the trumpeter of that group to yet other groups of watchful youth throughout all the land. I envisioned watchful youth on mountain tops trumpeting warning messages to the people below, and captains of those other groups echoing the messages and relaying them to yet other groups of people throughout all the land.

I begin the duet with a mysterious rumbling, a drone bass in the pedal that calls to mind an impending doom lurking about. Then, as the third measure begins, a very loud trumpet (8' English Tuba or Festival Trumpet played by the duetist) sounds a warning fanfare to awaken the community to the danger that is lurking about. This fanfare is picked up and echoed by the main organist on a quieter (distant) trumpet, and a dialog of fanfares and echoes is set up between the two organists. The fanfares end with a brief moment of full organ. The community is now awake and ready to listen.

Rebecca played "Choose the Right" at our end-of-summer informal recital at the First United Methodist Church in Salt Lake City. She now considers it her signature piece. Our hope is to be able to play this duet on the Salt Lake Tabernacle Organ.

Performance Notes

***Permission is granted for making photocopies for individual practice and performance for non-profit use.**

*If your organ has a transposer, set the transposer FLAT 2 half-steps. Still part of the introduction, a single 8' Principal presents the basic theme of "choose the right" with notes held twice the duration of the hymnal version and a brief fanfare at the end of each phrase. At the point in the introduction where the chorus would normally begin, instead of continuing onto the chorus, both organists break into a series of fanfares and echoes to signal the end of the 3-page intro and the beginning of the actual hymn at regular tempo. (Transpose up 1/2 step, if transposer is available).

The first full verse is played on 8' stops in the Great with no competition from trumpet fanfares until the end of the verse, where the fanfares repeat themselves as before, signaling another upward transposition (if a transposer is available). In contrast, the remaining verses employ a Principal Chorus in the Great to deliver the message "choose the right" as the duetist plays trumpet harmonies and fanfares throughout the rest of the piece.

*The music works best on a 3-manual organ or larger, where contrasting Trumpets can engage in a dialogue, but if only a 2-manual organ is available, the Swell part may be played on the Great and the Solo Trumpet part played on Swell Trumpets.

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AGO/Quimby Regional Competition for Young Organists Repertoire Requirements

- Competitors must be under 24 years of age as of August 1, 2013.
- Membership in the AGO is not required.
- Applications must be postmarked by January 18, 2013.
- The winner of the competition will go on to compete at the Regional Convention in Bakersfield, CA, in June 2013.
- Co-sponsored by the Utah Valley and Salt Lake Chapters of the American Guild of Organists
- The competition will take place at St. Mark's Cathedral in Salt Lake City on March 14, 2013 at 5:00 pm.

Competitors will perform one work from each of the following categories:

1. A prelude (a toccata or fantasia is acceptable) and fugue or two contrasting movements of a Trio Sonata by Bach. BWV 582 is acceptable; BWV 553–560 and 572 are not acceptable.
2. A work by a composer born between 1800 and 1890 (a single movement of a larger work is acceptable).
3. A work composed by a composer born after 1890 (a single movement of a larger work is acceptable).
 - The works in categories 2 and 3 must be contrasting in mood.
 - Three copies of each of the required pieces must be provided by each contestant for the judges.
4. Hymns – choose one:
 - “O Sacred Head, Now Wounded”
 - “Jesus Christ Is Risen Today”
 - “What Wondrous Love Is This”
 - The competitor will introduce the hymn and play two stanzas as if accompanying a congregation.
 - The first stanza of the hymn must be played from the version downloaded from www.agohq.org.
 - Published or improvised arrangements may be used for the introduction and/or other stanza if the competitor wishes.

Blaine Olson's Duets: "Choose the Right" continued

*If you have **intra**-manual couplers, it is highly recommended that you play the Solo Trumpet one octave higher than written and use your 16' (sub) coupler and Unison Off to bring the played notes back down to the written pitch. This way you are not reaching across the other organist's arms in order to play your part.

*Note that if you have a transposer on your organ, you may transpose up one-half step at B and D.

*In the Solo Trumpet part at measure 77 you may play *either the lower notes or the upper notes, not both*. I like to play the lower notes on the first time thru and the upper notes on the repeated time thru.

Resources for Organists

“The LDS Organist”

(created by Jennifer Morgan)
www.organlessons.blogspot.com

“Pedal Points”

(created by Florence Hawkinson)
www.ldsorganist.wordpress.com

Doug Bush's hymn arrangements
douglas_bush@byu.edu

David Chamberlin's hymn
voluntaries
www.chamberlinmusic.com

Free music for the LDS organist
www.ldsorganist.org

Music for the LDS organist:
www.wardorganist.com

Resources for the LDS organist
www.ldsorganists.info

BYU organ information
www.organ.byu.edu

Local organ builder of fine
mechanical action organs
www.bigeloworgans.com

AGO Salt Lake City Chapter
www.slicago.org

AGO Utah Valley Chapter
www.uvago.org

AGO Region IX Blog
www.agoregion9blog.blogspot.com

AGO National Headquarters
www.agohq.org

American Guild of Organists –
Utah Valley Chapter
www.facebook.com

*The Salt Lake Chapter of the
American Guild of Organists
presents*

LUNCH & LEARN
WITH DR. LINDA MARGETTS
SATURDAY NOVEMBER 10, 11 AM

**UVAGO
INVITED! \$5 LUNCH**



This is a unique opportunity to gain performance insight from one of SLCAGO's renowned members. Dr. Margetts will demonstrate and discuss several pieces of every difficulty level to our members. You'll learn techniques and tips for learning the repertoire, as well as registration and stylistic tips for performance. Bring your pencils! You'll leave with notes you can take right to the console.

The event will be held at the West Institute Building on the University of Utah Campus (290 S University St. Salt Lake City). The building contains a beautiful Möller pipe organ, (7/II) which just completed restoration. At this event, you'll hear the newly-restored for the first time in nearly 30 years!

SLCAGO will provide lunch. Non-members are welcome and encouraged to attend. \$5 will cover your lunch and can be paid at the door.

Please help us with an accurate lunch count by sending your RSVP on Facebook, or email, phone or text Alex Oldroyd (subdean@slcago.org - 801.361.2592). However, you are welcome to attend even if you don't RSVP.

Organ Duet

Choose the Right

festival anthem

Henry A. Tuckett 1852-1918

Blaine A. Olson 1952-

Moderato (♩ = c. 108)

8' Trumpet

8' Festival Trumpet

fff

Organ

Swell

8' Trompette

f

Great

p

Trumpet.

Organ

Trumpet.

Organ

Great

fff

A

Trumpet.

16

fff

Organ

mp

Detailed description: This system covers measures 16 to 21. The Trumpet part (top staff) has rests for measures 16-20 and a triplet of eighth notes in measure 21, marked *fff*. The Organ part (bottom two staves) starts with a rest in measure 16, then plays chords in the right hand and a bass line in the left hand. The organ part includes a triplet of eighth notes in the bass line in measure 21, marked *mp*.

Trumpet.

22

Organ

Detailed description: This system covers measures 22 to 26. The Trumpet part (top staff) has rests for measures 22-24 and a triplet of eighth notes in measure 25. The Organ part (bottom two staves) continues with chords and a bass line. The organ part includes a triplet of eighth notes in the bass line in measure 25.

Trumpet.

27

Organ

Detailed description: This system covers measures 27 to 31. The Trumpet part (top staff) has rests for measures 27-29 and a triplet of eighth notes in measure 30. The Organ part (bottom two staves) continues with chords and a bass line. The organ part includes a triplet of eighth notes in the bass line in measure 30.

Choose the Right

Trumpet.

33

fff

3

3

3

3

3

3

3

Organ

Trumpet.

37

3

fff

Organ

37

Swell

fff

3

Trumpet.

42

3

Organ

42

Great

ff

ffff

mf

transpose up

Choose the right when a

B

Choose the Right

Trumpet.

47

Organ

47

choice is placed be - fore you; in the right the Ho - ly Spi - rit guides.

Trumpet.

50

Organ

50

And its light is for - ev - er shin - ing o'er you, when in the right your heart con - fides.

Trumpet.

54

Organ

54 + 4' Flute

Choose the right! Choose the right! Let wis - dom mark the way be - fore. In its light,

Choose the Right

C

59

Trumpet. *fff*

Organ

choose the right! And God will bless you ev - er more. *f*

63

Trumpet.

Organ

67

Trumpet. *fff*

Organ

Swell *ff* *ff* Great *ffff*

Choose the Right

D

Trumpet.

72

Organ

72

transpose up

Choose the right! Let no spir - it of di - gression
 Choose the right! There is peace in right-eous do - ing.

Trumpet.

76

Organ

76

O - ver - come you in the e - vil hour. There's a right and a
 Choose the right! There's safe - ty for the soul. Choose the right in all

Trumpet.

79

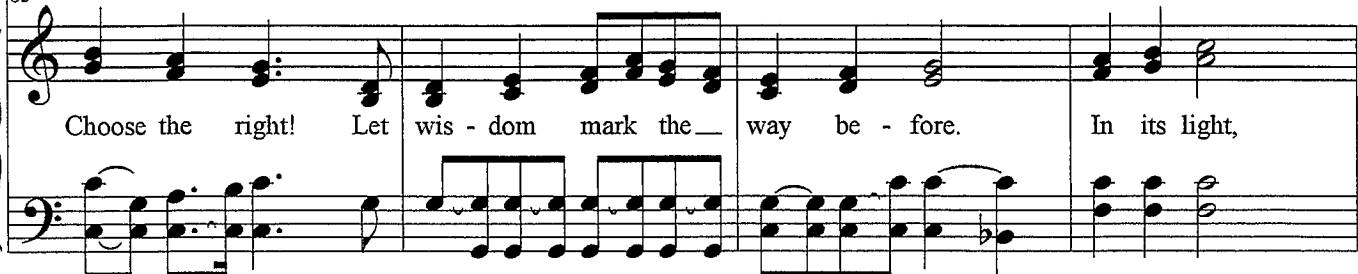
Organ

79

wrong to ev - 'ry question: Be safe thru in - spi - ration's pow'r. Choose the right!
 la - bors you're pur - su - ing; Let God and hea - ven be your goal.

Choose the Right

Trumpet.  83

Organ  83
Choose the right! Let wis - dom mark the way be - fore. In its light,

Trumpet.  87

Organ  87
choose the right! And God will bless you ev - er more. E 3 3 *fff*

Trumpet.  91

Organ  91

Choose the Right

Trumpet.

95

fff

95 Swell

3

Great

ff

ffff

rall.

3

Organ

Detailed description: This system contains measures 95 through 100. The Trumpet part (top staff) starts with rests in measures 95-96, then plays a melodic line in measure 97, followed by rests in 98-99, and a triplet of eighth notes in measure 100. The Organ part (bottom staves) features a complex accompaniment. Measure 95 begins with a 'Swell' instruction and a triplet of eighth notes in the right hand, with a 'ff' dynamic. The left hand plays a sustained chord. Measure 96 continues with similar textures. Measure 97 has a '3' above the right hand. Measure 98 has a 'ff' dynamic. Measure 99 has a 'ffff' dynamic and a 'Great' registration marking. Measure 100 concludes with a 'rall.' instruction and a triplet of eighth notes in the right hand.

Trumpet.

100

3

3

Organ

rall.

Detailed description: This system contains measures 100 through 103. The Trumpet part (top staff) has rests in measures 100-101, then plays a triplet of eighth notes in measure 102, followed by rests in 103-104. The Organ part (bottom staves) has rests in measures 100-101, then plays a sustained chord in measure 102, followed by rests in 103-104. A 'rall.' instruction is placed in measure 102. The system ends with a double bar line in measure 104.