

Utah Valley Chapter American Guild of Organists

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

Chapter Officers

Dean

Sheri Peterson
sheri.peterson@gmail.com

Sub-Dean

Jack Stoneman
jackstoneman@byu.edu

Registrar & Treasurer

David Chamberlin
david@chamberlinmusic.com

Secretary

Jennifer Morgan
MusicalMom@gmail.com

Newsletter Editor

Miranda Wilcox
miranda_wilcox@byu.edu

Web Master

DeeAnn Stone
ddstone@renewamerica.us

Historian

Judy Wright
jjswright1027@gmail.com

Education

Lori Serr, CAGO
ljserr@yahoo.com

Publicity

Mark Clark
mclark@novell.com

BYU Student Representative

Kymberly Stone
kym.stone21@gmail.com

Members-at-Large

Florence Hawkinson
wardorganist@gmail.com

Carol Dean
carolorg1111@gmail.com

Linda Rehart
lindarehart@juno.com

Lella Pomeroy
lellasplace@gmail.com

The Dean's Message

January 2013

Dear Members and Friends,

I have been busy preparing for my senior recital in the spring. As part of this preparation, I've been trying to bring some pieces up to tempo. I've been doing a lot of metronome work and drilling with various rhythms. The last movement that I will play on my program is fast and furious. It is very exciting, and I can hardly wait to be able to play it up to tempo. Overall, my tempo has increased on this piece, but I have been stuck because of one measure on the very first page. That one measure appears one more time later in the piece. I have drilled and drilled this one measure. I learned the notes, and I learned the lines. I could play them all. Yet, when I would stick this measure back into the whole piece and try to increase tempo, it would get all jumbled up and stick out like a sore thumb. Even though I'd been working hard, my ability to play this measure in context and up to tempo was not improving, until . . .

A couple days ago, as I was practicing this measure again, the light turned on, and I realized the missing piece of the puzzle. It was something so simple that I'm in awe that it made such a difference. I discovered that I wasn't keeping my heels together when I played the pedal line in this measure. The very minute I practiced with my heels together my tempo, in context, vastly improved. This little technique freed me.

We often hear about how it is the little things in life that make a difference. We've probably all experienced this. I believe it is true in music as well. My organ teacher is very good at focusing on little things and teaching his students that the little things make a difference. I am experiencing this for myself. As I reflect on the past year, it IS the little things that have made the biggest difference, both in my life and in my music. As we begin a new year, I hope that we can all pay more attention to the little things.

It is such a privilege to be associated with you fine people. I am grateful for your friendship and support and your love of the organ. Thank you for all you do and for who you are!

May this be a wonderful New Year!

With love,
Sheri

Upcoming Events

Utah Valley Chapter Meetings

- 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

Organ Recitals

- Jan 25 Choral vespers, dedication, and inaugural recital by Clay Christiansen Bigelow Opus 36, St. Ambrose Catholic Church, SLC, 6:00 pm
Jan 25 Graduate Recital, Zachary Zwahlen, student of Doug Bush Cathedral of the Madeleine, 7:30 pm
March 20 Graduate Recital, Seth Bott, student of Don Cook Tabernacle, Temple Square, 7:30 pm
May 6 World Organ Day

Please Join Us

Start the new year at the Tabernacle. Join the chapter for tour of the Tabernacle organ at Temple Square on Saturday, January 5th at 12:30 pm. This will be a unique experience to see the console and pipes and hear the renowned organ in person. Members of the chapter may have the opportunity to play a short piece as time permits. If you are planning on attending, please send an RSVP to Jack Stoneman (jackstoneman@yahoo.com) by January 2nd so that we can let the Tabernacle staff know how many to expect for the organ tour. If you would like to carpool, please let Jack know whether you can drive or need a ride.



At the Bench

by Miranda Wilcox

Last January I was asked to play the organ at my stake's conference when the scheduled organist had an emergency. Since I was not serving as a ward organist, I did not have a rehearsed repertoire of prelude and postlude music, so preparing enough music that I could execute confidently for a stake conference in seven days was a daunting challenge.

Several saving graces emerged. I had experience playing at stake conferences, though I had been accustomed to spend months preparing when I was a stake organist in Indiana. Also, my organ teacher Don Cook generously helped me design creative arrangements of the congregational hymns and a coherent postlude. In addition, I had access to the wonderful collections of Doug Bush's and David Chamberlin's hymn voluntaries.

After a week filled with much prayer and practice, I slid onto the unfamiliar bench with as much courage as I could muster. To my relief, the Spirit quelled my usual performance panic, and I was able to appreciate anew the powerful role of music in communal worship. As the congregation stood singing hymn #58 "Come Ye Children of the Lord," their vigor swelled to match the robust registration, and I heard,

[continued on p. 3]

At the Bench continued

not a choir of angels, but a human community united in faith. Enveloped in our shared harmony, I became a part of this community, a community where I had been a stranger. At the end of the conference, I slid off the bench with a glad and grateful heart. As the year unfolded, I realized that playing in stake conference was a prelude to new opportunities for serving with my stake.

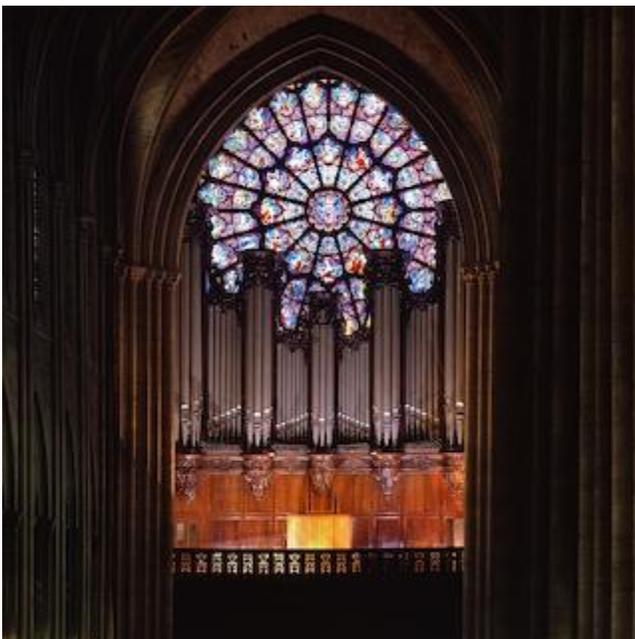
World Organ Day

by Sheri Peterson

I recently ran across an ad for a recital in Colorado associated with World Organ Day 2013. I began to wonder what World Organ Day was and did a little research on it. World Organ Day is a natural outgrowth of the European Organ Day, which was preceded by the Italian Organ Day. Mauro Pappagallo established the Italian Organ Day in 2004. Italian organists at various churches and music academies participated in the annual event. By 2006 there were over 500 events associated with Italian Organ Day. In 2007 the organ day was expanded and became the European Organ Day. Several years later, in 2011, the World Organ Day was born.

I recall participating in the first World Organ Day. Organists throughout the world paid homage to Bach. It could essentially be said to be the largest recital in history, as organists around the globe played in tribute to Bach. Our chapter's Bach recital was a part of this grand celebration. This year the third World Organ Day will celebrate the 850th anniversary of the organ of Notre-Dame de Paris.

On Monday, May 6, 2013 there will be more than 850 concerts, in five continents, showcasing music from the organists of Notre-Dame de Paris. The concerts are organized independently, but coordinated by the Notre-Dame de Paris 2013 association, in partnership with several organist associations. For more information about the Notre-Dame de Paris organs, see <http://www.notredamedeparis.fr/spip.php?rubrique81>.



Blaine Olson's Duets

Blaine's duet for Hymn #116 "Come Follow Me" is attached to this newsletter.

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.
- For the application, rules, and music, see the AGO website:
<http://www.agohq.org/competitions/rcyocon.html>

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.



AGO REGION IX CONVENTION

Bakersfield, California

June 24-26, 2013

There will be a Pre-convention concert on June 23d by Hector Olivera and a post-convention concert on June 27th by Dorothy Young Reiss.

Register at: bakersfieldAGO2013.org.

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.slcago.org

AGO Utah Valley Chapter
www.uvago.org

AGO Region IX Blog
www.agoregionixblog.blogspot.com

AGO National Headquarters
www.agohq.org

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Come, Follow Me

8' Flute 8va

#116

Samuel McBurney b. 1847

Blaine A. Olson 1952-

Humbly ♩ = 69

The musical score is written for Flute and Organ in 3/4 time. The tempo is marked 'Humbly' with a quarter note equal to 69 beats per minute. The key signature has one sharp (F#). The score is divided into three systems, each with a Flute part and an Organ part. The lyrics are: "Come, fol - low me," the Sav - ior said. Then let us in his foot - steps tread, For thus a - lone can we be one With God's own loved, be - got - ten Son. "Come, fol - low me," a sim - ple

System 1: Flute part begins with a treble clef and a 3/4 time signature. The Organ part begins with a grand staff (treble and bass clefs) and the lyrics: "Come, fol - low me," the Sav - ior said. Then let us in his

System 2: Flute part begins with a treble clef and a 7-measure rest. The Organ part begins with a grand staff and the lyrics: foot - steps tread, For thus a - lone can we be one

System 3: Flute part begins with a treble clef and a 13-measure rest, followed by triplet markings (3) over the next three measures. The Organ part begins with a grand staff and the lyrics: With God's own loved, be - got - ten Son. "Come, fol - low me," a sim - ple

Come, Follow Me

Fl. 20 *3* *3* *3* *3* *3*

Org. 20
phrase, Yet truth's sub - lime, ef - ful - gent rays

Fl. 25 *3* *3* *3* *3* *3* *3*

Org. 25
Are in these sim - ple words com - bined To urge, in - spire the

Fl. 31 *3*

Org. 31
hu - man mind.