



# 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

March 2013

Dear Members and Friends,

The Hymn Sing was beautiful and inspiring. Thank you to those who planned and performed! Thank you to those who prepared the programs and flyers and sent out emails! Thank you to those who invited family and friends! Thank you to those who made cookies and helped with the refreshments! Thank you to those who attended! Thank you to everybody who contributed to the success of the Hymn Sing!

During the month of March, we look forward to another wonderful event, the Bach Recital. I remember the first time I played in the Utah Valley AGO's Member Bach Recital. I was both excited and nervous! While caring for my ill husband I had to give up many things. Performing was one of those things. After my husband's death, the Bach Recital was my first experience performing in quite a few years. It meant a lot to me to be able to participate in the recital and, of course, I wanted to do my best. Just before it was my turn to perform, I hyperventilated, which meant that I had limited movement of my fingers - they were frozen. I wondered how I was going to play. I made up my mind that I would just do the best that I could under the circumstances. All who were there know that I didn't play well at all. I couldn't even move my fingers to play the correct notes. It sounded awful, but I made it through the entire piece.

Hyperventilating was a surprise to me. I had prepared well and had genuinely looked forward to playing in the recital. I had no idea why I hyperventilated. At my organ lesson the next week, my teacher told me that he knew why I had hyperventilated. This wise, experienced teacher told me that I had placed too much importance on the performance. Since that time I have come to learn that he was absolutely right, I **had** placed too much importance on the performance.

Even though my first performance at an AGO Bach Recital was not as I would have liked it to be, it was an amazing experience. Nobody turned me away or thought less of me. Nobody told me I couldn't be a member of the AGO and nobody told me that I couldn't play in the Bach Recital again. Everybody was accepting and supportive of me. Instead of it being a negative experience, it was a positive one that allowed me to learn and grow.

I hope that those who are preparing to perform on the 22<sup>nd</sup> will enjoy the journey and learn from the experience. Remember that you are among friends and try not to place too much importance on the performance.

Sincerely,  
Sheri

## Upcoming Events

### Utah Valley Chapter Meetings

- March 22 Bach's Birthday Recital, Provo Central Stake Center, 7:00 pm  
April 27 Super Saturday, BYU  
May 17 Closing Social & Member Recital  
June 24-26 AGO Regional Convention, Bakersfield, CA ([bakersfieldAGO2013.org](http://bakersfieldAGO2013.org))

### Organ Recitals

- March 14 RCYO Young Organists Competition, St. Mark's, SLC, 5:00 pm  
March 19 Anna Judkins, student of Don Cook, Multi-Stake Center, Provo, 7:30 pm  
March 23 Douglas Bush, Faculty Recital, Madsen Recital Hall, BYU, 7:30 pm  
March 30 Krissa Hendricks, student of Don Cook, Multi-Stake Center, Provo, 7:30 pm  
April 13 Seth Bott, graduate student of Don Cook, Tabernacle, Temple Square, 6:00 pm  
April 13 Sheri Peterson, student of Don Cook, St. Ambrose Church, 1975 S 200 E, SLC, 8:00 pm  
April 21 Judy Wright, student of Doug Bush, Oak Hills Stake Center (North Temple Drive, Provo), 7:00 pm  
May 6 World Organ Day  
May 11 Matt Beesley, student of Don Cook, DeJong Concert Hall, BYU, 7:30 pm  
May 13 Jim Welch, guest recital, Tabernacle, Temple Square, noon  
Premier performance of Rulon Christiansen's "Toccatta Parisienne"

## Please Join Us

On Friday, March 22, members of our chapter will perform our annual Bach Recital at the Provo Central Stake Center (1220 W 500 N). Please join us at 7:00 pm for an hour long recital followed by pot-luck appetizers and desserts.

On Thursday, March 14 the RCYO Young Organists Competition will be held at the Cathedral of St. Mark (231 E 100 S, SLC) at 5:00 pm. The public is invited to attend.

## Blaine Olson's Duet

Blaine's duet for Hymn #125 "How Gentle God's Command" is attached to this newsletter.

## At the Bench

by Anna Judkins

One of the pieces I chose for my sophomore recital is the Prelude and Fugue on the Theme BACH by Franz Liszt. This has been one of the most challenging pieces I have encountered so far in my organ career. I chose this piece in order to expand my repertoire and put myself up for a challenge. The result, has expanded my technical abilities and my musicality on the organ. The Prelude was pretty straight forward and I learned it pretty easily, but the fugue has been very difficult. I've practiced and practiced many hours on this piece and some weeks it seemed to go nowhere. Then the next day, it would be like a light bulb flashed in my fingers and I could suddenly do a section. This has happened many times in the process of learning the fugue. I have enjoyed the challenge and hope to encounter more pieces that will expand my abilities even further. I can't wait to be able to play this at my recital in a few weeks!

Anna will perform her recital at the Multi-Stake Center in Provo on Tuesday, March 19<sup>th</sup> at 7:30 pm.

## Preparing for the Bach Recital

by Sheri Peterson

Performing at the Bach Recital? Here are some ideas to help prepare:

- Play your piece for family members and friends.
- Play for people who make you nervous.
- Play your piece at a studio class. (Both Don Cook and Doug Bush would be happy to have you play in their studio classes.)
- Record yourself and then listen to see if it sounds as you desire.
- Practice playing with distractions going on.
- Visualize yourself calmly walking to the organ, sitting down, and playing your piece.
- Incorporate mental practice into your practice time.
- Don't forget to enjoy the music!



## Passing of Marie-Claire Alain

To the American Guild of Organists from Michael Barone:

I have just received word (confirmed) that Marie-Claire Alain, the foremost French organist, teacher and recording artist, has died today at age 86. I cannot think of any single person who had a more profound impact on the organ world than M-C A ([http://en.wikipedia.org/wiki/Marie-Claire\\_Alain](http://en.wikipedia.org/wiki/Marie-Claire_Alain)).

She was the 'little black sheep' daughter, the late last of four children of a very musical family (her father Albert was an organist, composer, and amateur organ builder; her eldest brother Jehan an exceptional composer, who was killed early in WW2 at the age of 29; her second brother, Olivier, a musicologist; her sister Odile, also musical, also died young in a tragic skiing accident). Marie-Claire, encouraged by Jehan, showed remarkable talent, and went on to become the first French woman to record the complete works of Bach (several times), and enjoyed an international reputation for her numerous recordings and concert tours. The list of her students is a

'whose-who' of the present-day organ world.

Madame Alain's performances are included in numerous PIPEDREAMS programs. Her commentary, in particular, is featured in two special broadcasts:

- Alain on Alain, Part 1: <http://pipedreams.publicradio.org/listings/2007/0728/>
- Alain on Alain, Part 2: <http://pipedreams.publicradio.org/listings/2007/0729/>

Hers was a bubbly personality, a quick wit, an elegant turn of phrase (musically and verbally), and a virtuosic yet also deeply perceptive and expressive performance style, as attested to by her dozens of recordings. Her health had been deteriorating in recent months. She will be sorely missed.

Requiem Aeternum, Marie-Claire Alain.



*The Salt Lake Chapter invites the Utah Valley Chapter to the following recitals.*

**James Kasen Presents his Postlude Music**

**Friday, March 15, 2013, 7:30 p.m.**

**St. Paul's Episcopal Church**

**261 South 900 East, Salt Lake City**

Jim was born and raised in Las Vegas. He began studying piano at the age of 8 and organ at 16. He served an LDS mission to the Philippines in 1975. He holds a B.M. in Organ Performance with a double major in Interpersonal Communications from Brigham Young University, a M.S.W. from the University of Utah and a M.M. in Choral Conducting from Brigham Young University.

While earning his master's in choral conducting, he worked as an assistant to Mack Wilberg. It was at that time that he began developing his compositional skills and has written for organ and for choir ever since. Jim has published choral/organ arrangements and five volumes of organ hymn arrangements and original pieces.

At present, he is working at the Associate Director of Public Affairs and Guest Relations at Brigham Young University. For the past 20 years, he has taught courses in Humanities and Communications for the University of Phoenix as an adjunct instructor. He is presently completing volume six of Postludes and continues to direct choirs and train organists in his LDS Stake.

**Simon Johnson Organ Recital**

**Salt Lake Tabernacle on Temple Square**

**Wednesday, April 10, 2013, 7:30 p.m.**

Simon Johnson, Titular Organist from St. Paul's Cathedral, London, UK will present a recital in the Salt Lake Tabernacle on Temple Square.

RICHARD PURVIS, ORGANIST OF GRACE  
A Biography of California's Most Prominent Organist  
by James Welch

Richard Purvis--organist, choirmaster, and composer at historic Grace Cathedral--became a San Francisco legend and (along with Alexander Schreiner, E. Power Biggs, and Virgil Fox) a national celebrity who made mid-20th century American organ music popular with the masses through records, recitals, and the press. The only book of its kind, James Welch's *Richard Purvis, Organist of Grace* is a major contribution to our understanding of the music, culture, and church politics of an era marked as much by social change as by a revolution in musical taste, technology, and compositional technique.

Uniquely among his colleagues, Purvis was first and foremost a writer and performer of original music for the organ, thrilling church and concert audiences everywhere with daring harmony, colorful registration, and evocative emotion of compositions that won him instant acclaim. Hollywood noticed, but Purvis turned down offers to leave Grace to write for the movies. Ed Stout, curator of instruments at the cathedral, famously remarked that Purvis wrote "film music for the Episcopal church." Child prodigy, conservatory virtuoso, prisoner of war--Purvis's life before Grace reads like a movie. Following his epic rise and fall at Grace, he continued to concertize, compose, and teach a new generation of organists in his own image: equally adept at playing church and theatre organs, unafraid to experiment--even with electronic organs--and trained to trust their ears, not just the page.

Through scrupulous research and extensive interviews with those who knew Purvis best, James Welch captures the character, career, and legacy of "The Master of Grace" in a biography that future scholars and readers will return to, again and again, as the Place Where it All Began in Purvis studies.

*Richard Purvis, Organist of Grace*, 508 pages, is lavishly illustrated with never-before seen photos and a wealth of documents and interviews. It chronicles Purvis's early life in the Bay Area, his years at The Curtis Institute, his military service in World War II, and his tempestuous tenure at Grace Cathedral, where he made the stones sing and crowds cheer. The book includes detailed chapters about Purvis as composer, recitalist, and teacher; complete lists of his published (and unpublished) organ and choral works; the story of his secret love for the theatre organ; and colorful anecdotes and reminiscences from those who knew him as a friend, teacher, and colleague. His legend continues--clarified, corrected, and completed--in this essential resource for organists, historians, and lovers of music that speaks to the heart.

*Richard Purvis, Organist of Grace* is available now for the introductory price of \$19.95 (including all sales taxes) at <[www.welchorganist.com](http://www.welchorganist.com)>; shipping \$3.59 for any size order sent to the same U.S. address. Credit card payments are accepted on the PayPal site. To pay by check, please send an e-mail to [james@welch.net](mailto:james@welch.net) for an order form.

## Resources for Organists

"The LDS Organist"  
(created by Jennifer Morgan)  
[www.organlessons.blogspot.com](http://www.organlessons.blogspot.com)

"Pedal Points"  
(created by Florence Hawkinson)  
[www.ldsorganist.wordpress.com](http://www.ldsorganist.wordpress.com)

Doug Bush's hymn arrangements  
[douglas\\_bush@byu.edu](mailto:douglas_bush@byu.edu)

David Chamberlin's hymn  
voluntaries  
[www.chamberlinmusic.com](http://www.chamberlinmusic.com)

Free music for the LDS organist  
[www.ldsorganist.org](http://www.ldsorganist.org)

Music for the LDS organist:  
[www.wardorganist.com](http://www.wardorganist.com)

Resources for the LDS organist  
[www.ldsorganists.info](http://www.ldsorganists.info)

BYU organ information  
[www.organ.byu.edu](http://www.organ.byu.edu)

Local organ builder of fine  
mechanical action organs  
[www.bigeloworgans.com](http://www.bigeloworgans.com)

AGO Salt Lake City Chapter  
[www.slcago.org](http://www.slcago.org)

AGO Utah Valley Chapter  
[www.uvago.org](http://www.uvago.org)

AGO Region IX Blog  
[www.agoregionixblog.blogspot.com](http://www.agoregionixblog.blogspot.com)

AGO National Headquarters  
[www.agohq.org](http://www.agohq.org)

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[www.facebook.com](http://www.facebook.com)

double duet

# How Gentle God's Commands

#125

Hans G. Nageli 1773-1836

Blaine A. Olson

① Gently ♩ = 88

8' Diapason

The first system of the musical score consists of two staves. The upper staff is a single bass clef line for the voice, with a treble clef line above it. The lower staff is a grand staff for the organ, with a treble clef line on top and a bass clef line on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The organ part is marked with a dynamic of *f* (forte) in the upper staff and *mf* (mezzo-forte) in the lower staff. The music begins with a series of eighth notes in the voice line, followed by a half note. The organ accompaniment features chords and moving lines in both hands.

The second system of the musical score continues the piece. It features a single bass clef line for the voice and a grand staff for the organ. The organ part continues with similar accompaniment patterns. The system concludes with a final note in the voice line and a double bar line.

②

+ 8' Gemshorn

The third system of the musical score is marked with a circled '2' and the instruction '+ 8' Gemshorn'. It features a single bass clef line for the voice and a grand staff for the organ. The organ part continues with similar accompaniment patterns, incorporating the Gemshorn register. The system concludes with a final note in the voice line and a double bar line.

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