



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

Photographer

Kari Nay
2karinay@gmail.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

October 2013

Dear Members and Friends,

Recently, I've been doing some research for a paper at school and read about the guilds that existed in France during the eighteenth century. As I studied how they functioned and what their purpose was, they seemed rather exclusive. It caused me to think about the origins of the American Guild of Organists, its purpose, and whether or not it seems exclusive to "outsiders." I reread the AGO's official document online, and I'd like to share a portion of it with you.

The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. The Guild serves approximately 20,000 members in more than 300 chapters throughout the United States and abroad. Founded in 1896 as both an educational and service organization, the Guild seeks to set and maintain high musical standards and to promote understanding and appreciation of all aspects of organ and choral music.

Under the leadership of the National Council, a network of volunteer committees and officials at the regional, district, and local levels directs the activities of the Guild. The AGO National Headquarters is in New York City where a full time staff supports and coordinates publication, administration, and development activities of the organization. For purposes of administration and representation, the Guild is divided into nine geographical regions, and each chapter is assigned to one of them.

The American Guild of Organists and the Associated Pipe Organ Builders of America (APOBA) share a mutually beneficial association, a collaboration that has existed since 1975. For several decades this relationship has been strengthened by financial contributions from APOBA and its members in support of the AGO and its Pipe Organ Encounters (POE) program. The AGO has responded with generous provisions for bringing news from APOBA and its members to the organ public.
<http://www.agohq.org/about/about.html>

I'm sure that we would all agree that it is a privilege to be associated with the AGO. I hope that as we strive to widen the circle this year that we can assist others in understanding what the guild really is, an educational and service oriented organization. Let's try to be inclusive, rather than exclusive of others.

Sincerely, Sheri

Upcoming Events

Utah Valley Chapter Meetings

Oct 21	Master class with Jeremy Filsell, Madsen Recital Hall, BYU, 5:00 pm
Nov 16	Pedals, Pipes, and Pizza, Provo Central Stake Center, 10:00 am
Jan	Organ Tour in SLC
Feb	Hymn Sing Workshop
March	Chapter Bach Recital
April	Super Saturday
May	Chapter Hymn Sing

Organ Recitals

Oct 6	Jean-Baptiste Robin from Chapelle Royale du Château de Versailles Cathedral of the Madeleine, 8:00 pm
Oct 18, 19	Richard Elliott and Timpanogos Symphony Orchestra Timberline Middle School, 500 W Canyon Crest Road, Alpine, 7:30 pm
Oct 20	Dongho Lee from Christ Church in Charlotte, North Carolina Cathedral of the Madeleine, 8:00 pm
Oct 23	Jeremy Filsell from Washington National Cathedral Tabernacle, Temple Square, 7:30 pm
Nov 3	Isabelle Demers from Baylor University Cathedral of the Madeleine, 8:00 pm

Please Join Us

Jeremy Filsell, renowned organist and artist-in-residence at Washington National Cathedral, will be visiting BYU in October. UVAGO members are invited to attend a master class and recital by Filsell. Details are below. Filsell is replacing Ulrich Bohme, organist of Thomaskirche in Leipzig, who had canceled his visit. The chapter had planned to attend Bohme's master class and recital for our October activity, and when we heard he was not coming, we hastily planned an informal music share activity, which members received an email about last weekend. We only just found out about Filsell's visit, and decided that this rare opportunity should not be passed up. We apologize for the confusion. We will not be having the informal holiday music share. We will schedule that for a future date. We instead encourage chapter members and friends to attend a master class with Jeremy Filsell at 5 PM Monday, October 21 in the Madsen Recital Hall on the campus of Brigham Young University. Everyone is also invited to Filsell's recital in the Tabernacle on Temple Square at 7:30 PM Wednesday, October 23.

Call for Music

We all enjoyed Blaine Olson's duets last year, and I would like to invite anyone in the chapter who would like to share hymn arrangements, introductions, preludes, etc. to email them to newsletteruvago@gmail.com.

At the Bench

by Miranda Wilcox

This spring I learned *Méditation*, the second of Louis Vierne's *Trois improvisations*. In December 1928, Vierne recorded three improvisations live on the Cavaillé-Coll organ of Notre-Dame de Paris. It was one of the first phonograph recording session of the electronic age. His student, Maurice Duruflé, transcribed the improvisations in 1953. Duruflé wrote, "What tender emotion, what sweet melancholy in the *Méditation*. Vierne possess . . . the art of making the organ sing, of leading a melody, of developing it with inexhaustible breath, of varying it to great effect, of taking it up again under another form, and all of this, which is constructed and logical, like a written piece, blossoms with abandon, with a naturalness, a rare sensitivity. And what charm, what freshness in the modulations! Vierne knows how to reconcile the two extremes, that is to say the rigor of logic and the fantasy of the imagination. He doesn't drop his theme for an instant. Nor does he forget the principal key in the course of his tonal escapes. He calls it back furtively with a delightful unexpectedness. And despite this continual presence of the intellect, he opens his heard wide." I love the unique rhythm and tone. The unusual juxtaposition of duple and triple meter is counter-intuitive, but immensely beautiful. Take a few minutes and listen to the original recording on YouTube, <http://www.youtube.com/watch?v=UyxUGtVp34A>.

Super Saturday Follow-up Training Reports

Jennifer Morgan reports: On September 14th from 9:30 to 11:30 a.m. we presented a Super Saturday follow-up workshop at the American Fork Stake Center. This workshop was attended by more than 50 organists from all over Utah County, as well as Salt Lake, Tooele, and Wasatch Counties. It was a great experience for all involved. The overall feeling from the attendees was of gratitude for the time that was taken to offer some basic instruction in church organ playing. David Chamberlin and Mike Carson offered instruction in pedal and manual technique and registration, while Jennifer Morgan's instruction covered the importance of proper preparation and a new approach to prelude and postlude. Following a formal question and answer session, many attendees stayed after to ask more questions and to visit with other organists. The morning was a great success, and we hope to be able to offer more events like this one in the future.

Mike Carson reports: Yesterday's Super Saturday follow-up workshop was a great experience. The overall feeling from the attendees was of gratitude for the time that was taken to offer some basic instruction in church organ playing. Here's an e-mail I received today from one of the attendees:

Hi Mike! I was thinking of the workshop as I played in church today. I appreciate the efforts you and others made for our benefit. Your impact does carry over into our playing, and I hope to further improve. You did go beyond the call of duty in all the preparations, etc. As time goes on I hope to be able share what I came away with. Thanks - Becky

I think we've hit onto something with these "local," two-hour workshops. I was amazed that we had people attend from all over Utah County, as well as Salt Lake and Heber. I'm glad that another one is scheduled for February 2014.

The workshop was completely planned via e-mail by Jennifer, David, and me in basically one week! Every message was sent "reply to all," so we were all in the loop on all conversations. We discussed topics and arranged for sign-up sheets, name tags, handouts, printed program, room set up, rehearsal beforehand, and every other detail in this manner, even dress for the event. Needless to say, the messaging was active day and night!

I asked David to demonstrate musical examples at the console during my presentation on "All Things Pedal." I had all the examples copied for him, and we had a quick run through at the church before everyone arrived. It was very helpful to me to have him do that, as it freed me up to teach and field questions more effectively. It also freed me up from having to register and perform the examples on an unfamiliar organ. We both thought it was real slick, and we worked together very well, not to mention that he played the examples wonderfully!

Jennifer's classes in the Relief Society room seemed to have gone very well. She had good attendance, and she beamed with joy and delight at the attendees' acceptance of the material when I asked her about it afterward. Everyone was very appreciative.

The Quick Q&A at the end was excellent, and it gave a few people the chance to write questions down in advance. After the workshop we stayed a while longer answering more questions and visiting with old friends and becoming acquainted with new ones. To me, the morning was a great success!



Many thanks to Lella and Glen for sharing the music and life of Clifford Demarest on Friday evening. It was a treat. A member of the audience shared his enthusiasm for the performers on the chalkboard.

On Saturday, September 27, Don Cook and Kym Stone gave tours of BYU's Centennial Carillon Bell Tower during Parents' Day weekend. The 97-foot bell tower was dedicated in 1975 by Spencer W Kimball. The tower consists of a practice room, a clavier room, and a belfry. There are 52 cast bronze bells from Holland ranging in weight from 21 to 4,730 pounds that play a chromatic scale. Carillonneurs use their fists to play the clavier keyboard consisting of batons that push down wires connected to clappers inside the bells. They control the dynamics of the bells with how hard they press the batons. Carillonneurs also use foot pedals to ring the bells. Each bell plays until the tone fades away naturally, allowing new tones and fading



tones to resonate with one another.



The bells play "Come, Come Ye Saints" on the hour by a magnetic tape. BYU students and Don Cook can be heard practicing throughout the day and playing for devotionals and commencement exercises.

Don Cook studied carillon at the University of Kansas and became BYU University Carillonneur in 1991.

Photos by Kari Nay
(<https://yfacts.byu.edu/article?id=118>)



Organ Symphony with Richard Elliott

October 18 & 19, 2013 - 7:30pm

Timberline Middle School

Richard Elliott, principal organist of the Mormon Tabernacle Choir, joins the Timpanogos Symphony Orchestra in an unforgettable evening of music for organ and orchestra. The program includes:

- Saint-Saëns, Symphony No. 3 ("Organ")
- Poulenc, Organ Concerto for Organ, Strings, and Timpani
- Douglas Pew, Fantasia On An Air for Organ and Orchestra

For tickets, see <http://thetso.org/>.



Jeremy Filsell

Jeremy Filsell has established a concert career as one of only a few virtuoso performers on both the piano and the organ. In 1999/2000 he recorded the complete organ works of Marcel Dupré (12 CDs) for Guild. Gramophone magazine commented that it was 'one of the greatest achievements in organ recording....' In 2004, he recorded the six Organ Symphonies of Louis Vierne on the 1890 Cavaillé-Coll organ in St Ouen Rouen for Signum (BBC Radio 3's Disc of the Week September 2005). Recent recording projects (2010/11) have included two discs of French Mélodies for Naxos (by Vierne, Widor, Dupré and Tournemire) with Michael Bundy (Baritone), and one of Rachmaninov's piano music for Signum (Sonata no. 2 in Bb Op. 36, Etudes-Tableaux Op.33 and Preludes Op. 32).

A Limpus prize winner and Silver Medallist of the Worshipful Company of Musicians for FRCO as a teenager, Jeremy graduated from Oxford University as Organ Scholar at Keble College, having pursued organ studies with Nicolas Kynaston and Daniel Roth in Paris. As a post-graduate he studied Piano with David Parkhouse and Hilary McNamara at the Royal College of Music and privately at the University of Surrey with Martin Hughes. He completed a PhD at Birmingham Conservatoire/Birmingham City University examining aesthetic and interpretative issues in the music of Marcel Dupré.

During the course of his career Filsell has held posts at Cranleigh School, Ely Cathedral, St Luke's Chelsea, St Peter's Eaton Square, the London Oratory School, Royal Holloway College University of London and Eton College. Until 2008, he combined teaching posts at the Royal Academy of Music in London and the Royal Northern College of Music in Manchester with a lay clerkship in the choir of St George's Chapel, Windsor Castle. Now, he combines international performing with being Artist-in-Residence at the Washington National Cathedral, Director of Music at the Church of the Epiphany, and Professor of Organ at the Catholic University of America in Washington, DC.

<http://www.jeremyfilsell.com>

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.agoregionixblog.blogspot.com

AGO National Headquarters

www.agohq.org

American Guild of Organists - Utah Valley Chapter

www.facebook.com

The 2014 Schoenstein Competition in Hymn Playing

Competition Rules

1. Objective

The goal of the Schoenstein Competition in Hymn Playing is to promote excellence in hymn playing on the organ as an aid to congregational singing.

2. Eligibility

The competition is open to anyone born on or after March 20, 1981. The winners are responsible for visas and other legal requirements to earn money in the United States.

3. Prize

A jury of three judges will award a First Prize of \$3000 and a Second Prize of \$1000. The prizes are generously sponsored by Schoenstein & Co., Organ Builders, San Francisco, CA.

4. Application Requirements

Application Forms are available in PDF format from www.hymnplayingcompetition.org. Applicants should submit their completed Application Form with the recording outlined below and the Application Fee. All components must be received by March 20, 2014 at the following address: Schoenstein Hymn Playing Competition, c/- Dr. Stuart Forster, Director of Music and Organist, Christ Church Cambridge, 0 Garden Street, Cambridge, MA 02138. Application Forms should be submitted in hard copy with the Application Fee. Certified Mail is recommended. An email acknowledgment will be sent when an application is complete.

5. Application Fee

A check in the amount of \$25 should be made payable to Christ Church Cambridge, noting "Hymn Playing Competition" in the memo line.

6. Recording

The recording round is designed with flexibility to accommodate the various hymnals, repertoire, and liturgical requirements of different congregations. Early planning is recommended so that appropriate selections may be prepared in a worship setting. Recordings should be submitted as audio CDs with the Application Form and Application Fee. Recordings should consist only of three hymns, as separate tracks, played by the applicant on an organ, accompanying live congregational singing after September 1, 2013. There may not be a conductor or other instruments. The hymn text may come from any hymnal currently used by the congregation singing; hymn tunes should be selected as one each from three of the following categories:

- i. A plainsong hymn composed in Italy before 1500.
- ii. A metrical psalm from the Netherlands, Belgium, Scotland, or France, composed in the period 1500–1650, in the style prominent in *The Genevan Psalter*, *The Strasbourg Psalter*, or *Souterliedekens*.
- iii. A chorale-style hymn composed or adapted in Germany in the period 1600–1800.
- iv. A hymn composed or adapted in England in the period 1800–1906.
- v. A hymn or song composed or adapted in Northern America since 1900.

Each hymn should include an organ introduction and at least three verses of singing. No verses should be omitted from the recording if they were sung on the day of recording, and

no editing is permitted. The accompaniment may be in any style the applicant chooses. All authors, composers, and arrangers should be acknowledged by name on the Application Form. If a choir is present, the microphone(s) should be placed closer to the non-choir portion of the singing congregation than the choir. It is your responsibility to ensure that the recording is of sufficient quality for the judges to evaluate your hymn playing with an unrehearsed congregation.

7. Final Round

Up to four applicants will be selected from the recorded portion of the Application Requirements. All applicants will be sent notification by April 30, 2014, and will be informed of three hymns they will be required to play in the final round. The final round will be open to the public, who will form the singing congregation, and will take place at 4:00 p.m. on Sunday, June 22, 2014 (one day before the National Convention of The American Guild of Organists, held in Boston) at Christ Church, 0 Garden Street, Cambridge, MA. Competitors will play the 2006 3-manual Schoenstein Organ. Specifications of the Christ Church organ are available online at <http://cccambridge.org/ministries/music/the-organs/organ-specifications/>. The results will be announced following the deliberation session after the final contestant has played. Each hymn may be played in any style chosen by the competitor, and should include an introduction and at least three verses, which will be specified in the above-mentioned notification. Each competitor will be offered up to one hour of preparation time with the instrument in the days preceding the final round. This time will be allocated on a first-come-first-served basis by contacting Stuart Forster at stuartforster@aya.yale.edu. Coaching from personnel not involved in the competition is permitted, but not on the competition instrument. No one will be permitted into the church during the preparation time other than the performer, church staff, and competition organizers; no one will be permitted in the vicinity of the organ console, except for the competitors, during the competition. One memory level on the organ will be assigned to each finalist. Use of any musical material composed by someone other than the hymns' composers or the competitor is optional, and must be disclosed in writing to Stuart Forster by May 31, 2014. No reimbursement is offered for expenses incurred by competitors.

8. Judging Criteria

The judges will consider, among other factors:

- i. the ease of singing with the organist;
- ii. leadership;
- iii. sensitivity to the words of each hymn;
- iv. sensitivity to the musical style of each hymn;
- v. use of the instrument and acoustic;
- vi. dynamics and colors appropriate to the text and the congregation

9. Judges' Decision

The judges' decision will be final, and will not be subject to appeal. Applicants who engage in conduct that is contrary, in the opinion of the judges, to the spirit of the competition, may be subject to disqualification. The jury reserves the right to award both, either, or none of the prizes.

10. Publicity

The finalists' names and images may be used in future publicity.

The 2014 Schoenstein Competition in Hymn Playing

Application Form

Name _____

Address _____

Email address _____

Social Security Number _____

Date of Birth _____

Please attach a copy of government-issued identification, showing date of birth, to the hard copy of your Application Form.

Please tell us about your church experience. Include such details as choir membership, playing instruments, church name/location, dates, and position.

Please write a biography of up to 100 words. For finalists, this information will be included in the printed program at the final round. You may wish to include such information as schools, teachers, musical background, and current activities.

... continued overleaf

Please complete the following table in reference to your recorded hymns:

	EXAMPLE	HYMN 1	HYMN 2	HYMN 3
HYMN TITLE	The heavens are not too high			
HYMNAL AND HYMN NUMBER	The Hymnal 1982, #403			
AUTHOR	George Herbert			
TUNE	MacDougall			
COMPOSER	Calvin Hampton			
ARRANGER(S), IF APPLICABLE	Introduction by Gerre Hancock; the rest by the composer and me			
DATE RECORDED	October 6, 2013			
TYPE AND TIME OF SERVICE	Morning Prayer 10:00 a.m.			
EVENT	Regular Sunday			
COMPETITION CATEGORY	v. Hymns from North America			
INSTRUMENT (E.G., BUILDER, YEAR, SIZE)	III/43 2006 Schoenstein			
SIZE OF CONGREGATION	Approx. 200			
SIZE OF CHOIR	40			

I certify that the above information is accurate. I played the organ for the recordings listed above and submitted with this application. There was no conductor or other instrumentalists. The recordings have not been edited.

Signed by applicant

Date

The following table is to be signed by a teacher, music director, or clergyperson who was present at the above recording sessions. (Three slots are printed here so that the hymns may be recorded on different occasions.)

I certify that the applicant named above was the organist in these recordings:

	HYMN 1	HYMN 2	HYMN 3
NAME (PRINT)			
POSITION			
SIGNATURE			

Please return this form in hard copy with your application fee, identification, and recording.