

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

January 2014

Dear Members and Friends,

With the dawning of a New Year, it is common for Americans to sing *Auld Lang Syne*. This Scottish folk song is attributed to Robert Burns in 1788. One source states that the tune that we generally sing is not the original tune that Burns set the words to; another claims that it wasn't set to a tune until after Burns' death. Regardless of the origins of the tune, the text is reminiscent of the good old days, while fostering a sense of community that we can go forward as we take the hands of each other. I believe this text speaks well to the UVAGO this year. While we reminisce about dear friends and events of the past, let us remember that as we "hold hands" we can forge ahead with the strength of unity and that as we share our knowledge and skills in efforts to "widen the circle" we can influence others for good.

Happy New Year!

Sheri

Burns' Original Auld Lang Syne

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne!

Chorus: For auld lang syne, my dear,
For auld lang syne.
We'll tak a cup o' kindness yet,
For auld lang syne.

And surely ye'll be your pint stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.
Chorus

We twa hae run about the braes,
And pou'd the gowans fine;
But we've wander'd mony a weary
fit,
Sin' auld lang syne.
Chorus

Auld Lang Syne, English translation

Should old acquaintance be forgot,
and never brought to mind?
Should old acquaintance be forgot,
and old lang syne?

Chorus: For auld lang syne, my dear,
For auld lang syne,
We'll take a cup of kindness yet,
For auld lang syne.

And surely you'll buy your pint cup!
And surely I'll buy mine!
And we'll take a cup o' kindness yet,
For auld lang syne.
Chorus

We two have run about the slopes,
and picked the daisies fine;
But we've wandered many a weary
foot,
since auld lang syne.
Chorus

continued on p. 3

Upcoming Events

Utah Valley Chapter Meetings

- Jan 11 Organ Tour at St. Ambrose Catholic Church
2315 Redondo Avenue, SLC, 12:00–3:00 pm
- Feb 22 Hymn Sing Workshop, Sharon Stake Center
- March Chapter Bach Recital
- April 26 Super Saturday
- May Chapter Hymn Sing

Organ Recitals and Concerts

- Jan 12 Wesleyan Sermon Organ Recital by Heidi Alley, Alex Oldroyd, Barry Rishton, Ian Christensen, and Scott Mills at First United Methodist Church, 203 S 200 E SLC, 5:30 pm
- Jan Matthew Beesley, Senior Recital, student of Don Cook, TBA
- Feb 24 Utah Chamber Artists and University of Utah Chamber Choir, “For They Shall Be Comforted – A German Requiem by Johannes Brahms,” Libby Gardner Hall, 7:30 pm
- March 29 SLCA Concert Choir and Chamber Choir, “How Lovely are Thy Dwellings: Brahms Requiem,” Libby Gardner Hall, 7:30 pm
- April 18-19 SLCA and BYU Early Music Ensemble, “Music for Holy Week: J. S. Bach *St. John Passion*,” Waterford School Concert Hall, 7:30 pm

Please Join Us

On Saturday, January 11, our chapter has the opportunity to play the beautiful 3 manual organ at St. Ambrose Catholic Church from noon to 3 pm. Bring your music! We will have a potluck sandwich bar while people play. The chapter will provide hoagie buns and condiments; please bring cold cuts or veggies to share. If you would like to carpool as a driver or a passenger, please send your email address and phone number to Jack Stoneman (jackstoneman@byu.edu) by Wednesday, January 9. If you can drive, please include how many passengers you can take, where you live, and if you can pick up passengers along your way. If you would like a ride, please include where you live and/or where you could meet the carpool.

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, or other music to email them to newsletteruvago@gmail.com.

Organ Teacher List on Chapter Website

The chapter posts a list of local organ teachers on our website. Please contact DeeAnn Stone at ddstone@renewamerica.com, if you would like your name to be included on the list.

At the Bench

by Sheri Peterson

Last year, I had the privilege of playing my Senior Recital at St. Ambrose Catholic Church. It was a most memorable experience, one that I will not easily forget. In preparation for my recital, I scouted around, looking at stop lists of various organs, and listening to them in performance. In the end, after attending the inaugural recital for the Roper Memorial organ, I determined that St. Ambrose would be a good venue for the program I was preparing. The Roper Memorial organ offered some lush, warm tones that I wanted for some of my French Romantic pieces.

The people at St. Ambrose were absolutely wonderful to work with. I cannot rave enough about them. They told me that they wanted the community to enjoy the organ and their doors were wide open to me. I was able to use as many memory levels as I needed and I was able to schedule multiple practice sessions, of several hours each, to ensure I was prepared for my performance. The first time I practiced there, I found that the organ bench was more narrow than I was accustomed to, and when I played a fugue by Bach and sonata by Guilmant, I about fell off the bench. Therefore, Chris Huntzinger, at St. Ambrose, graciously suggested that I bring in a bench from BYU and leave it there until after my recital. I did just that and it made all the difference for me.

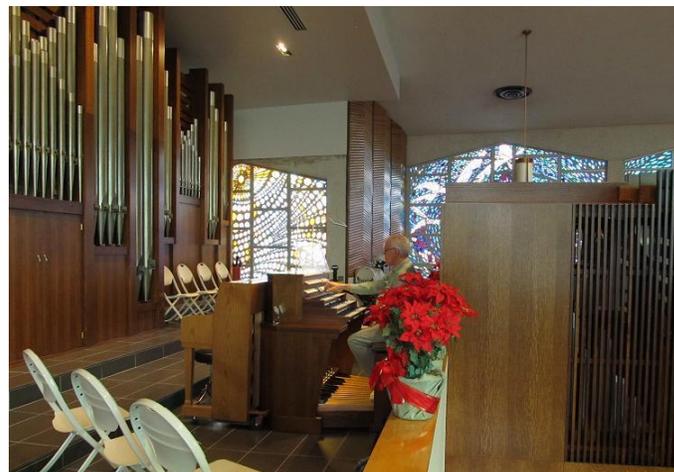
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Bigelow & Co., Opus 36

Installed at St. Ambrose Catholic Church in Salt Lake City in 2012 and dedicated in January 2013, the organ has three manuals, 2,700 pipes, and 50 ranks, which include 40 voices and 11 transmissions. It was a rebuild and enlargement of Holtkamp Opus 1820. The list of stops is included at the end of the newsletter.

David Chamberlin says that the best thing that Bigelow & Co. did was move the former Holtkamp from



St. Mark's to St. Ambrose, where the acoustics are superior: "Tonally, everything fell into place remarkably easily, including the seven Wicks ranks from the former St. Ambrose organ. Those who remember the Holtkamp at St. Mark's are amazed at the difference in sound." For a photographic chronicle of the installation of the organ, see Barry Martak's *Reflections of Life Photography* at <http://barrymartak.zenfolio.com/p782155892>.

Dean's Message continued

We twa hae paidl'd in the burn,
Frae morning sun till dine;
But seas between us braid hae roar'd
Sin' auld lang syne.
Chorus

And there's a hand, my trusty fere!
And gie's a hand o' thine!
And we'll tak a right gude-willie waught,
For auld lang syne.
Chorus

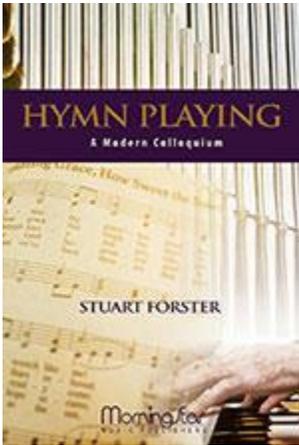
We two have paddled in the stream,
from morning sun till dine;
But seas between us broad have roared
since auld lang syne.
Chorus

And there's a hand my trusty friend!
And give me a hand o' thine!
And we'll take a right good-will draught,
for auld lang syne.
Chorus

At the Bench continued

I cannot adequately describe the absolute joy I felt as I practiced all alone in the loft. I must have driven Don Cook crazy as I sent him clips of recordings from my practice sessions, saying, "Listen to this!" and "I'm in heaven!" It was one of the most amazing experiences of my life!

One of the highlights of my recital was the response of the audience to Barber's *Adagio for Strings*. Some organists had wondered how I would pull it off on that organ and they were pleasantly surprised to hear that it worked out very well. I have to thank Don Cook and Matt Beesley for listening and helping me set up the registration for it on that organ. I was very pleased with how we were able to orchestrate the stops to create both the subtle and dramatic effects I wanted. Not only was the registration effective, but many of those who attended my recital told me of how inspiring it was to listen to the *Adagio for Strings* while gazing straight ahead at the statue of Christ that was at the front of the chapel. I am truly grateful for the opportunity I had to perform at St. Ambrose and would love to perform there again someday.



2014 Schoenstein Competition in Hymn Playing

To promote the value of excellence in hymn playing, the 2014 Schoenstein Competition in Hymn Playing has just been announced to coincide with the release by MorningStar Music Publishers of the book *Hymn Playing: A Modern Colloquium* by Stuart Forster.

Organists born on or after March 20, 1981, are invited to apply. The application should include live recordings of the applicant playing hymns with a congregation singing, and must be received by

March 20, 2014. The final round will be held at Christ Church, Cambridge, Massachusetts, at 4:00 p.m. on Sunday, June 22, 2014, the day before the National Convention begins in Boston for the American Guild of Organists. The public is invited to sing in the congregation during the final round. Finalists will play the 2006 III/43 Schoenstein organ at Christ Church, Cambridge, MA. First prize will be \$3000 and second prize will be \$1000. For instructions and application, see <http://www.hymnplayingcompetition.org/>.

Job Opportunity: Assistant or Associate Professor of Organ

The University of Michigan School of Music, Theatre & Dance's Department of Organ is accepting applications for a faculty position available in September 2014. Rank is tenure track assistant or associate professor, commensurate with education and experience. Duties include providing studio instruction in organ performance to undergraduate, masters-level, and doctoral students, teaching classes in organ literature, and recruiting outstanding students. Other teaching duties may include church music, improvisation, and conducting. In addition, the successful candidate is expected to maintain national and international visibility as a performer, teacher, and clinician, while meeting faculty service responsibilities at the School. Requirements include a record as an artist and teacher, or (for assistant professors) promise of same; a thorough knowledge of organ repertoire and its history, and of improvisation pedagogy. Expertise in church music is strongly desirable, as well as potential to thrive in a cross-disciplinary environment. Doctorate preferred, M.M. or equivalent experience required. Applications should be received by February 1, 2014 to ensure full consideration. For more information, contact David Chamberlin or Sheri Peterson.

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

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BIGELOW & Co. – OPUS 36

ST. AMBROSE CATHOLIC CHURCH
SALT LAKE CITY, UTAH
(Rebuild/enlargement of Holtkamp Opus 1820)

Three manuals and pedal: 61/32 notes
50 ranks: 40 Voices + 11 transmissions = 51 stops

GREAT Man. II			POSITIV Man. I				
1.	Bourdon	16	Sw. 1-12 = Bd. Doux (P)	12.	Prestant	8	ext. 4'. 1-6 = Copula
2.	Quintadena	16		13.	Copula	8	
3.	Open Diapason	8		14.	Dolce	8	Gt.
4.	Principal	8		15.	Prestant	4	
5.	Gedeckt	8		16.	Rohrflöte	4	
6.	Dolce	8		17.	Dolce	4	Gt.
7.	Octave	4		18.	Principal	2	
8.	Spitzflöte	4		19.	Blockflöte	2	
9.	Doublette	2		20.	Octave	1	
10.	Mixture	IV		21.	Sesquialtera	II	
11.	Trumpet	8		22.	Scharf	III	
	Positiv to Great			23.	Cromorne	8	
	Swell to Great				Swell to Positiv		
SWELL Man. III			enclosed	PEDAL			
24.	Viol-Principal	8		38.	Resultant	32	Bourdon
25.	Bourdon	8		39.	Principal	16	
26.	Flute	8		40.	Bourdon	16	Sw 8'; 1-12 unenclosed.
27.	Salicional	8		41.	Bourdon doux	16	Bourdon. 1-12 lower pressure
28.	Celeste (FF)	8		42.	Quintadena	16	Gt.
29.	Principal	4		43.	Octave	8	
30.	Harmonic Flute	4		44.	Flauto	8	
31.	Nasat	2 2/3		45.	Choralbass	4	
32.	Nachthorn	2		46.	Bourdon	4	Sw.
33.	Furniture	III		47.	Rauschpfeife	III	
34.	Fagott	16		48.	Posaune	16	
35.	Cornoepen	8	New	49.	Fagott	16	Sw.
36.	Oboe	8		50.	Trumpet	8	
37.	Fagott	4	ext. 16	51.	Schalmey	4	
					Great to Pedal		
					Positiv to Pedal		
					Swell to Pedal		

GENERAL

Rebuild/merge of III/42 Holtkamp (St. Mark's Cathedral, Salt Lake City, 1967) and II/7 Wicks (St. Ambrose, 1965). Electro-pneumatic and some Direct Electric® (Wicks) action.
Holtkamp console with additional stop keys and pistons.
New oak and oak veneer case.
Multi-level combination action.
Zimbelstern (5 bells).