

A MEMORIAL TRIBUTE IN HONOR OF  
DR. DOUGLAS E. BUSH (1947-2013)  
PRESENTED BY THE UTAH VALLEY CHAPTER OF THE AGO  
OCTOBER 17, 2014  
OAK HILLS STAKE CENTER, PROVO, UTAH

PRELUDE: "Reverently, Quietly" (Bush) performed by Jay Goodliffe

WELCOME & INVOCATION: Mike Carson

NARRATOR: A few years ago, at the BYU Organ Workshop Thursday night tour to Temple Square, Dr. Bush played an organ recital in the Assembly Hall. He played many great pieces, but when he played Benoit's "Le Bon Pasteur," I was completely entranced and wanted to learn to play it. A few months later I saw Dr. Bush and was able to inquire about obtaining a copy of the piece. Since it wasn't under copyright, he offered to provide a copy for me. As I looked at the music, my heart sank; it was covered with hundreds of black notes, and I felt I would never be able to learn it. About one year ago my organ teacher, Lella Pomeroy, encouraged me to expand my repertoire beyond the level three certification list, so I decided to pull out "Le Bon Pasteur" and learn it. I love this piece and am grateful to Dr. Bush for sharing it with me. –Linda Rehart

[LINDA REHART plays *Le Bon Pasteur* (Paul Benoit)]

NARRATOR: I first met Douglas Bush about 30 years ago when my husband and I moved into his ward. I fell in love with Doug's hymn playing the very first time I heard him play at church. I wanted to take organ lessons from him, but, as poor college students, we couldn't afford it. We were only in Doug's ward for a year, but I never forgot him. Years later, our paths crossed again when I pursued a bachelor degree in organ performance at BYU and took classes from him. While I appreciated Doug's knowledge of the organ, I also appreciated the tender stories and life insights that he shared in his classes. I was often moved to tears and always uplifted. On a more personal note, Doug made a huge impact when he sought me out, in the moments before my senior recital began, to wish me well and give me his personal vote of confidence. When I arrived home from the recital, I found that he had sent an email message of congratulations on my

playing. He didn't have to do that, but he cared deeply about all of his students. I am grateful for Douglas Bush, because he helped me feel my Heavenly Father's love. –Sheri Peterson

[SHERI PETERSON plays “My Heavenly Father Loves Me” (Bush)]

NARRATOR: Doug often shared the stories behind the hymn settings he had created. "Let Us Oft Speak Kind Words" was written in memory of a friend's son named Rob, who departed this life unexpectedly. Doug dedicated this beautiful hymn setting to this young man: “For Rob, because he did.” It reminds each of us to “go and do likewise.” –Sandra Mangum

[SANDRA MANGUM plays “Let Us Oft Speak Kind Words” (Bush)]

NARRATOR: I chose to play “High on the Mountain Top” to honor Doug's love of the temple and family history work. It is one of his most passionate and stirring hymn arrangements and is befitting of the enthusiasm with which he embraced the Spirit of Elijah. Recently, BYU's new president, Kevin Worthen, in his inaugural address, interpreted Isaiah's prophetic words (about the people of the world gathering to the tops of the mountains) as not just gathering to the Lord's temple, but also to temples of learning. Indeed, many have gathered to learn the organ—and the gospel—from Doug. His life was an example of striving—scaling peak after peak in a quest to draw closer to the Lord and to draw one's ancestors into the fold, as celebrated in this hymn. –Jack Stoneman

[JACK STONEMAN plays “High on the Mountain Top” (Bush)]

NARRATOR: I can't imagine what my adult life would have been like if I hadn't had the opportunity to study organ with Doug Bush. Before my very first organ recital back in 1987, I asked my husband for a blessing, because I was so nervous. In that blessing he told me that my great, great grandfather, Joseph Harris Ridges, builder of the first Salt Lake Tabernacle organ, had led us to find the house we bought in Provo in the fall of 1986, because he wanted me to experience a tracker organ, similar to the one he had built in the Tabernacle. With Doug living in the boundaries of our new stake and with him serving in the stake presidency, I'm sure Grandpa Ridges also prompted me to call Doug and arrange for lessons. Performance has never been fun for me, except when I am alone, playing great music on the Bigelow, Opus 16, in the Provo Central Stake Center. Bach, along with all the other wonderful composers of organ music and the hymns and hymn

arrangements of the Church have sustained my spirit through all the trials of my life. I have Doug Bush to thank for that, and also for my love of teaching the organ to others over the past 27-plus years. –Carol Dean

[CAROL DEAN plays “O Mensch, bewein dein’ Sünde gross” (O Man, bemoan thy grievous sins) BWV 622 (J.S. Bach)]

NARRATOR: As soon as I heard of the tribute recital for Dr. Bush, I e-mailed from Israel, where my husband and I have served as the music couple for the past 18 months. I immediately volunteered to play “Vor deinem Thron tret’ ich hiermit” (BWV 668), because this was the first piece of music I had ever heard Dr. Bush play, it had touched me deeply, and I always think of him when I play it. I have studied this piece in depth and learned that it is only loosely included in the Leipzig Chorales, and was likely the last piece written by Bach before his death. It is based on the chorale tune, “Wenn Wir in Höchsten Nöten Sein,” or “When we are in the hour of our greatest need.” In the Bach setting the tune is stripped of ornamentation, and we hear it in its simple form. Like the steps of a weary traveler, the melody winds and climbs as it seems to ascend toward God’s throne or a final resting place, sometimes accompanied by other voices, like spirit friends, and sometimes unaccompanied, like walking alone, just as each of us must do as we depart this mortal life. It is my heartfelt wish that the family of Dr. Bush will find peace and understanding as they mourn the passing of their dear father and grandfather. Truly, we have *all* lost a special friend. –Jan Clayton

[JAN CLAYTON plays “Vor deinen Thron tret’ ich hiermit” (Before Thy throne I now appear) BWV 668 (J.S. Bach)]

NARRATOR: I can still remember the first time I heard Doug play his hymn prelude on “Behold the Great Redeemer Die.” He played it on the Bigelow organ at the Provo Central Stake Center soon after the instrument was installed. I believe the Bigelow’s robust cornet inspired the piece. I immediately fell in love with it, so I purchased the music and learned it. Through the years I had come to establish the practice that if my birthday fell on a Sunday, I would choose my favorite music for the prelude and the postlude, and this piece was always included. It is dignified and has a solemnity that befits the text. Playing it inspires me and nourishes my soul. –Ruth Ann Hay

[RUTH ANN HAY plays “Behold the Great Redeemer Die” (Bush)]

NARRATOR: As part of a family trip to Provo in the spring of 1970, I wanted to visit BYU campus, so my parents drove me to the Harris Fine Arts Center. I was 11 years old. From the main floor I heard faint organ music and followed the sound into the recital hall. A gray-haired man was teaching about 20 students. When the class was over, I walked up to the teacher, who was J.J. Keeler, and told him that I would like the opportunity to play the organ. He introduced me to one of his graduate students, Doug Bush, who took me under his wing that afternoon, showed me around, and let me play the organ for a while. Years later I returned to BYU to study organ. I took lessons from Dr. Bush. Once, I remember riding to Salt Lake City with him and a few others to attend a concert. He always seemed to know the best ice cream places, and he took us all to Ice Berg Drive Inn on the way home. He was also my music history professor. The research was challenging, but he was kind and encouraging, and I grew to love his classes. When he taught of Bach, Buxtehude, Schutz, and many others, he spoke of them so patiently and lovingly, as though they were his best friends and he had just finished visiting with them on his porch, enjoying a bowl of chocolate ice cream with them. Several years later after I graduated, Dr. Bush nominated me to serve as dean of the Utah Valley chapter of the American Guild of Organists. These are some of my memories of my wonderful teacher and friend. –Scott Mills

[SCOTT MILLS plays “Christ lag In Todesbanden” (Christ lay in the bonds of death) BWV 625 (J.S. Bach)]

NARRATOR: I met Douglas Bush only one time. It was at an extremely crucial point in my life: I had come from my homeland in Budapest, Hungary, to the Provo MTC to prepare to serve my mission in the Utah Salt Lake City Mission. For one of the devotionals in the MTC I was asked to play a special selection on the organ, and Dr. Bush was the organist that day. For the selection I played the Bach transcription of the Vivaldi Concerto in A Minor, which apparently appealed to him on some level. Dr. Bush told me I should consider coming to BYU after my mission. He gave me his address and phone number and told me to get in touch with him if I needed help with anything concerning my application. It was certainly Heavenly Father's will that we met on that day, because Dr. Bush played a crucial role in the creation of the idea to come to BYU. He was part of the miracle of my coming here! Unfortunately, I never had the opportunity to thank him in this life, because he passed away a month before I arrived. This caused me much sorrow, since I really wanted to thank him for encouraging me that day. I feel very grateful to be able to play this fantasia and fugue in his memory,

because I have been told that this was one of his favorite pieces by the great master, Johann Sebastian Bach. –Levente Medveczky

[LEVENTE MEDVECZKY plays *Fantasia and Fugue in G Minor* BWV 542 (J.S. Bach)]

VIDEO PRESENTATION by Scott Mills

SCOTT MILLS: I had always wanted to go to Europe on a tour with Dr. Bush and had made two or three attempts over the years. When the e-mail came that he would be giving his last tour, I was determined to go with him to Germany. This would be Doug's 65th tour. Twenty of us were on the tour, which left on April 29, 2013, and returned on May 11. On Thursday, May 9, we travelled through the Thuringen forest to the little town of Geisa to visit the historic Knauff organ, which was originally built in 1846. This was the last organ that we played on our tour. Doug wanted us all to experience this Mendelssohn-style instrument. After all of us had a chance to play, Doug concluded by playing for us. I was able to capture a video of his playing. Little did I know then the significance of what I was recording.

[The video may be viewed on YouTube here:

<https://www.youtube.com/watch?v=5xSMZ0S7AMk>

NARRATOR: I have known Douglas Bush possibly longer than anyone here this evening. He and I have been friends for a half century. We met at Ricks College in 1965, when he was a freshman from Hamilton, Montana, and I had just returned from a mission in Switzerland. Doug was my vice-president in the AGO student chapter, with Ruth Barrus as our advisor. Together we organized recitals, master classes, field trips, and fun socials. I graduated from "Rix in Sixty-Six," and was delighted to learn that Doug had been called to the Swiss Mission, as I had been three years earlier. My future wife, Mary Sowby, also served in Switzerland, concurrently with Doug and Ron Staheli. Over the years our paths have crossed many times—at recitals, workshops, and church meetings—and even at the candy counter of the BYU Bookstore. Doug truly inspired me, not only with his passion for music, but also with his deep-seated commitment to Gospel principles. I salute a dear friend, whose passing has left an enormous void. –Walter Whipple

[WALTER WHIPPLE plays *Andante with Variations in D* (Mendelssohn)]

NARRATOR: I was a new student of the organ when I attended the BYU Organ Workshop for the first time in 2003. Doug made me feel loved and welcome then and every year thereafter. He *always* knew my first name and showered me with affection and encouragement through his smile, his warm spirit, and even a hug on occasion. He served me with love and patience as I have worked—and continue to work—through the organ certification program, and he always made time to assist me. I will forever admire and miss this great man. –Becky Azera

[BECKY AZERA plays “Come unto Jesus” (Bush)]

NARRATOR: “Jesus, the Very Thought of Thee” is one of the most sublime of Doug’s *Hymn Settings for Organ*. The smooth, looking-glass river of melody and harmony evoke perfect peace throughout. Considering the setting in four sections, one finds in the first section a straightforward presentation of the melody elegantly harmonized. The second section is a chant, based on the melody “Jesu dulcis memoria,”\* or “Jesus, sweet memory.” It begins with the chant accompanied by open fifths in the lower register. Harmonic shifts ensue, with pedal added in time, followed by the third section of unspeakable beauty, a lush harmonization of the chant melody. The final section recalls the first, but with added elaboration of the hymn melody. A brief coda evokes the final words of the hymn: “...and thru eternity.” The bonny Schantz in this building speaks with exquisite flutes. Doug taught my final lesson before my recital in this chapel in April 2013. He made some adjustments in my registration, and those are what you will hear tonight. His genius with registration always made all the difference.... *He* made all the difference. –Judy Wright

(\*Yay’-zoo dool’-chis meh-mor’-ee-ah)

[JUDY WRIGHT plays “Jesus, the Very Thought of Thee” (Bush)]

NARRATOR: Doug was my first organ teacher (I was a high school student and he, a graduate student at BYU). After a year of lessons we went our separate ways. Many, many years later we reconnected as student and teacher and—I like to think also—as friends. I was fortunate to study privately with Dr. Bush for five years before his passing. I also had the opportunity to travel to Europe with him on three different tours and was with him on the last tour he took to Germany in the spring of 2013. One of the little villages we visited was Zschortau, where we were able to play in a small charming church led by an enthusiastic young pastor,

Daniel Senf. As we departed, Pastor Senf left us with a blessing, and we in turn sang "God Be With You" for him. Shortly after we returned home, our group met to perform for each other. Doug's gift to us was his new hymn arrangement of "God Be with You Till We Meet Again" in remembrance of our experience in Zschortau. –Lorelea Anderson

[LORELEA ANDERSON plays "God Be with You Till We Meet Again" (Bush)]

BENEDICTION: Paul Duncombe

POSTLUDE (AUDIENCE REMAINS SEATED): David Chamberlin plays LOBE DEN HERREN (Max Drischner)

REFRESHMENTS SERVED IN THE CULTURAL HALL BY LINDA REHART AND HELPERS:  
DIPPING CHOCOLATE WITH FRUIT AND CREAM PUFFS.

Submitted by Mike Carson