



American Guild of Organists

UTAH VALLEY CHAPTER NEWSLETTER

MARCH 1994

No. 7

DEAN'S MESSAGE

It's hard for the present Executive Committee to realize that nearly two years of serving all of you is almost at an end. Coming from all of us, it has been a joy to associate with each of you at our functions. I feel we have grown in closeness and purpose over the past two years.

Enclosed is a ballot which will enable voting members to confirm the Nominating Committee's choices for officers. Three "Members at Large" have been added to the Executive Committee to be representatives of the AGO membership and to aid in serving them better. Please mark the ballot promptly and return it to me. (Flor Peeters had the philosophy of never handling a piece of mail more than once.)

Nominations are as follows: for dean, Lella Pomeroy; for sub-dean, Lee Clark; for secretary, DeeAnn Stone; for treasurer/registrar, Joan Barnett; for members at large: Don Cook, LuJean Moss, and David Pickering.

Thank you to our Nominating Committee who worked quickly and efficiently: Tammy Hinckley, Chairman, David Chamberlin, and Elise Richards.

MARCH CHAPTER MEETING/SPOTLIGHT

Our Chapter Meeting this month will be Friday, March 11th at 7:30 p.m. at the Provo Central Stake Center, 1200 W. 500 N. We will be honoring Dr. Douglas E. Bush that night by playing most of his published music and a few pieces which are not yet published.

Please be aware of a wonderful article in the January issue of *Latter-day Digest* entitled "Pipes that Speak Praise." It is a well-written, in-depth article about the Bigelow tracker organ in the Provo Central Stake Center. The following is a condensed version of the article written by Doc Taylor and

entitled, "Organist Living His Pipe Dream," which came out in *The Journal* a few weeks ago:



Douglas Bush would be the first to admit he is a lucky man. Most people have careers; Doug Bush has a grand passion.

The walls of Bush's preternaturally neat BYU office, where he is an associate professor of music, tell the tale. They are festooned with framed portraits of some of the great cathedral organs of Europe; and nestled among them is a portrait of just one composer: Johann Sebastian Bach.

Like the music of that great German composer, Bush is both unpretentious and singular in his dedication and purpose. His soft-spoken, unassuming manner belies the intensity of that twofold passion--for the organ and the music of Bach--that burns within him.

Bush was born in rural western Montana, where organs and organists are few and far between and classical music scarce. But truth will out.

"I remember my first experience with an organ as well as if it were yesterday," he recalls. Bush's LDS branch had finally managed to buy an electronic organ. He was upstairs in Junior Sunday School the first time the organ was played downstairs in Senior Sunday School.

DEAN	SUB-DEAN	SEC./NEWSLETTER	TREASURER/REG.	EDUCATION
Carol Dean 375-4873	LuJean Moss 374-2595	DeeAnn Stone 377-4728	Joan Barnett 375-7880	Thomas Hinckley 373-1477

"I was so excited to hear that sound, and I was at the same time disappointed that I was as young as I was, because I didn't want to sing to the piano anymore," says Bush. "I wanted to be downstairs where I could hear the organ. I think I pestered the women who played the organ to death to let me practice on it."

And practice it he did. By age 14, Bush was the regular Sunday School organist and playing for many other church meetings. He had studied piano from a young age, but the closest organ teacher was in Missoula at Montana State University (now the University of Montana).

"I wanted to have organ lessons so badly I could taste it," says Bush. So at age 16 his mother drove him to the university to see the organ professor, and elderly gentleman who, it turned out, flatly refused to teach anyone who was not a university student. "That broke my heart," he remembers. "I wanted that so badly I would have given anything for it--but I couldn't have it."

Most music teachers have trouble getting their students to practice at all, but Bush's hunger to play the organ was such that he went to extraordinary lengths to teach himself. He bought every classical organ and Tabernacle Choir recording he could find (no easy task in western Montana) and listened without fail to all the various Temple Square radio broadcasts every Sunday.

"Then I would go to our little chapel on that electronic organ and try to coax those same sounds out of it," he recalls. "I didn't know what I was doing, but the thing that was helpful to me was it taught me to listen very carefully to organ sounds, and that has always served me well."

Bush finally got his first formal organ lesson as a freshman at Ricks College in Idaho. His teacher, Ruth Barrus (whose son, Clyn, is currently chairman of BYU's music department), got him to unlearn a host of self-taught bad habits. "A remarkable teacher, a remarkable woman in every way," he says.

Barrus also introduced him to some small but challenging works of Bach, which at first he found frustrating but gradually began to appreciate.

After a year at Ricks, Bush was called on an LDS mission to Switzerland. Instead of feeling homesick or displaced as so many missionaries do, Bush related instantly and completely to the European culture. "I felt like a hand that had found a glove that fit it right for the first time," he says. He related to the architecture, the language, the sense of color, even the way the streets are laid out. "All those things were beautiful to me."

He was especially impressed with the churches. "The churches were remarkable and still are remarkable to me," he says. And it was in three of those churches that Bush would have musical experiences that would change his life forever.

The first was in a cathedral outside of Basil, where Bush had his first chance to play a historic organ. "I think it was a blessing to me that my first experience with a historic organ was on an instrument of such beauty," he says, "because it was just stunning, visually as well as tonally. It was a revelation."

Bush estimates he has played 400 historic organs during concert tours and visits to Europe since then. "Those instruments speak to me, they speak to me very deeply," he says fervently. "There is an intensity of sound, a beauty of sound that marries with the acoustical environment of the rooms, and it just changed something inside of me." He reconsiders. "It didn't change it; it awakened it."

On a recent visit to Europe, KBYU recorded Bush playing historic organs located in areas where Bach lived and worked, for a compact disc being released in two months.

Bush's second transforming experience happened immediately before his second Christmas in Switzerland, in a cathedral in Bern. "As we approached the cathedral that night it was cold and it was snowing with that gentle sort of soft storybook kind of snow," he recalls. "The cathedral bells were ringing as we passed that square and went into the cathedral--and then there was that incredible music."

The music was Bach's **Christmas Oratorio**, and it marked the beginning of Bush's life-long love affair with the choral music of Bach. He sat in that pew while a whole new and undreamt-of world opened up before him.

The following good Friday, he attended his first performance of one of Bach's master works, the **Mass in B Minor**, in a cathedral in Zurich.

"Much of it went right over my head," he recalls, "but at least I was blessed with the sense that I was in the presence of something that was far greater than anything I'd ever heard before, and I couldn't leave it alone . . . That music . . . was a revelation that changed me forevermore, and I couldn't go back. I could not go back."

And he hasn't. After his mission, Bush took bachelor's and master's degrees in organ performance at BYU and a doctorate in music history at the University of Texas at Austin before coming to BYU to teach in 1978. Immediately upon his arrival, he founded the Utah Bach Choir, which he directed until its dissolution in 1985.

He is still as fascinated and awed by Bach as he was that snowy night of discovery in Switzerland. "There is no composer who speaks to me as deeply or consistently as does Bach," he says. "Bach said, 'The final aim and reason of all music is nothing other than the glorification of God and the refreshment of the human spirit.' His music does that to me. It glorifies God. It refreshes my spirit. It revitalizes my own energy . . . When I feel weary and just tired to the bone, I listen to that music or practice it and I have new life.

"Bach's music has consistently taught me. It has inspired me; it's calmed my heart; it's pumped me up; it's excited me; and it continues to teach me and to humble me because it's so profound. The more I know about it, the more I feel I yet need to learn."

Bush directs the department's newly founded Early Music Ensemble, which incorporates both choral and instrumental musicians. The ensemble will be performing Bach's **Mass in B Minor** in Salt Lake City's Cathedral of the

Madeleine on March 20 at 8:00 p.m. (and on Thursday, March 17 at 7:30 p.m. at the Provo Tabernacle).

DAN BERGHOUT ALAIN PRESENTATION

Much thanks to Dan Berghout for the outstanding and interesting presentation on Jehan-Ariste Alain given to us at our last Chapter Meeting. If any of you missed this presentation, Dan will be doing it again in Salt Lake at the Cathedral of the Madeleine on Tuesday, March 22nd at 7:30 p.m. Please go directly to the organ loft.

ORGAN FOR SALE

Sovereign by Saville, 32-pedal, full-sized stake organ, \$800. Call Dave Anthony, 225-2222.

PAUL MANZ HYMN SING

The Paul Manz Hymn Sing scheduled for Saturday, April 23rd, has been cancelled!

"SUPER SATURDAY"

Registration brochures for the "Super Saturday" sponsored by the Salt Lake AGO will be coming out later this month. Please register as soon as possible. The date is April 9th from 8:30 to 2:30 p.m. at the First Baptist Church in Salt Lake City.

DAN GAWTHROP PREMIERE

On Tuesday, March 15th at 7:30 p.m. at Abravanel Hall, the Utah Chamber Orchestra will premiere two new orchestral works composed by Daniel E. Gawthrop, one of the featured artists at "Super Saturday."

WIDOR FEST

A series of events commemorating the 150th anniversary of the birth of Charles Marie Widor will take place in the Mormon Tabernacle, Salt Lake City, on Friday and Saturday, May 27 and 28, 1994, utilizing the 206-rank Aeolian-Skinner organ. The Temple Square Concert Series and the Salt Lake AGO Chapter are the primary sponsors.

The central event will be a concert at 7:30 p.m. on Friday evening featuring organists from local AGO chapters performing selections from the ten organ symphonies of Widor. The program will also include infrequently-heard works for other instruments, and will conclude with the Toccata from Widor's **Fifth Organ Symphony** in an arrangement by Paul Callaway (organist at the National Cathedral for many years) for organ, brass, and timpani.

Also highlighting the festival will be a lecture-recital at 9:30 a.m. on Saturday, May 28 by Dr. Jess Anthony of Trinity Cathedral, Little Rock, Arkansas, an authority on the music of Widor and on the genre of the organ symphony. Dr. Anthony will discuss "The History and Development of the Organ Symphony," and will provide examples from the literature, utilizing the Tabernacle organ.

In addition, half-hour recitals in the Tabernacle at 12:00 noon and 2:00 p.m. each day will include selections by Widor. All events are free and open to the public. Inquiries may be directed to Dr. Richard L. Elliott, Tabernacle Organist, 50 E. North Temple, Salt Lake 84150 (801-240-3221).

WIDOR FEST TENTATIVE SCHEDULE

Thursday, May 26

*8:00-9:30 p.m.--Mormon Tabernacle Choir rehearsal (free, open to public)

Friday, May 27

12:00-12:30 p.m.--Organ recital by Dr. John Longhurst, Tabernacle Organist, featuring works by various composers including Widor.

2:00-2:30 p.m.--Organ recital by Dr. Clay Christiansen, Tabernacle Organist, featuring works by various composers including Widor.

7:30-9:30 p.m.--Festival concert featuring movements from the ten organ symphonies of Widor as well as sundry choral and instrumental pieces, performed by twelve local organists, pianists, and flutists, and members of the Mormon Tabernacle Choir.

Saturday, May 28

9:30-10:30 a.m.--Lecture-recital by Dr. Jess Anthony on "The Organ Symphony as Cultural Synthesis"

12:00-12:30 p.m.--Organ recital by Linda Margetts, Temple Square Organist, featuring works by various composers including Widor.

Sunday, May 29

*8:15-10:00 a.m.--Live TV/radio broadcast of "Music and the Spoken Word," featuring the Mormon Tabernacle Choir (visitors may arrive anytime between 8:15 and 9:15 a.m. while the choir is rehearsing; doors close promptly at 9:15; broadcast goes on the air at 9:30 a.m.)

*not officially a part of the festival, but of possible interest to attendees from out of town

WIDOR FEST PROGRAM

Symphonie VI

Allegro--James Drake
Adagio--Joan Stevens
Intermezzo--Carl Anderson

Symphonie VIII

Moderato cantabile--Rulon Christiansen
Final--Kenneth L. Udy

Humoresque, from **Six Duos for Piano and Harmonium**--Don Cook, piano; Russell Sorensen, organ

Symphonie IV

Andante cantabile--Janet Griffin

Symphonie I

Marche pontificale--David Lines

-Intermission-

Tantum Ergo, Op. 18

--organist, baritone soloist, members of
Mormon Tabernacle Choir

Symphonie romane

Choral--
Final--Jess Anthony

Romance and Scherzo, from Suite, Op. 34

Lynette Leavitt, flute

Symphonie gothique

Andante sostenuto--Paul A. Barte

Symphonie V

Allegro (Variations) (10:57)--Troy Hunter
Allegro cantabile (7:15)--David Chamberlin
Andantino quasi allegretto (7:18)
--David Chamberlin

Adagio (5:27)--Don Cook

Toccata (arranged for brass and timpani by
Dr. Paul Callaway) (5:25)--Richard Elliott,
organ; Brad Omer and Mark Chamberlain,
trumpets; Neil Hendriksen and Louis
Campbell, trombones; Don Marsh, timpani

PIPEDREAMS

(KBYU-FM, Tuesday, 9:00 P.M.)

8 March - "Solos at St. Thomas," selections from the regular Sunday afternoon recitals given throughout the year at New York City's renowned St. Thomas Church on Fifth Avenue. Performances by Gerre Hancock, Michael Kleinschmidt, Judith Hancock, Stephen Rumpf, Thomas Bara, and Stephen Tharp.

15 March - "Sons of JSB," Music by three talented offspring of the greatest organ composer of them all, J. S. Bach.

22 March - "A Bach Gamut--Up the scale from 'A' to 'G'," Collection of Bach performances featuring Wolfgang Rubsam, Kevin Bowyer, Daniel Chorzempa, David Rothe, Has Fagius, Noel Rawsthorne, Theirry Melchler, Jean-Patrice Brosse, and E. Power Biggs.

29 March - "Palm Sunday and Passiontide," Musical impressions from four centuries by Weckmann, Dupre, Scheidt, Reger, Fetler, Maleingreau, and Hessenberg.

CALENDAR OF EVENTS

March 11 - Friday

CHAPTER MEETING - "All-Bush Night,"
7:30 p.m., Provo Central Stake

March 12 - Saturday

Andrew Unsworth Organ Recital, 7:30 p.m.,
Provo Central Stake

March 13 - Sunday

Jeffrey Shumway piano recital, 8:00 p.m.,
Provo Central Stake Concert

March 15 - Tuesday

Andrus Madsen Organ Recital, 7:30 p.m.,
Provo Central Stake

March 17 - Thursday

BYU Baroque Ensemble performing J.S.
Bach's B Minor Mass, 7:30 p.m.,
Provo Tabernacle

March 20 - Sunday

BYU Baroque Ensemble performing J.S.
Bach's B Minor Mass, 8:00 p.m.,
Cathedral of the Madeleine, SLC

March 22 - Tuesday

"All-Bach Recital," No. 7, Doug Bush, 7:30
p.m., Provo Central Stake

March 25 - Friday

Ruth Ann Hay, Sophomore Recital, 7:30 p.m.,
Provo Central Stake

March 27 - Sunday

"Music for a Sunday Evening," Richards
Family Instrumental Ensemble, 7:00 p.m.,
State Hospital Chapel, 1300 E. Center,
Provo

March 30 - Wednesday

Ralph Woodward Chorale singing Robert
Cundick's "The Redeemer," 7:30 p.m.,
Presbyterian Church, SLC

April 1 - Friday

Woodward Chorale (same as above), 7:30 p.m.,
Provo Tabernacle

April 1 - Friday

Lance Johnson Organ Recital, 7:30 p.m.,
Provo Central Stake

April 3 - Sunday

Provo West Stake Easter Service, 7:00 p.m.,
Harbor Park Chapel, 2225 W. 620 N. (enter
from Geneva Road)

April 9 - Super Saturday

8:30 a.m. to 2:30 p.m. at First Baptist
Church, 800 W. 1300 E., SLC

April 9 - Saturday

Gayle Farnsworth Organ Recital (student
of Don Cook), 7:30 p.m., Edgemont South
Stake, 2950 N. Canyon Road, Provo

April 9 - Saturday

Lorelei DeNise and Carol Dean Organ
Recital, 7:30 p.m., Provo Central Stake

April 24 - Sunday

Carol Dean Organ Recital, 7:00 p.m.,
Scott Mill's chapel at 1038 N. 1200 E.,
Provo

April 24 - Sunday

"Music for a Sunday Evening," Chapel Choir
sings excerpts from Mendelssohn's *Elijah*,
7:00 p.m., 1300 E. Center, Provo

AMERICAN GUILD OF ORGANISTS



UTAH VALLEY CHAPTER

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