

# 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

April 2013

Dear Members and Friends,

I always look forward to the Bach Recital and this year was no exception. We had a large number of people sign up to play a nice variety of music. It turned out to be a wonderful evening. Thank you to everyone who played, as well as to those who came to listen! Thank you, also, to Carol Dean for organizing the event!

The Bach Recital reminded me of how grateful I am for an organization where everybody pitches in to contribute what they can. I am sure that I've mentioned it before, but I really believe in synergy and it is exciting to me to watch it work for the UVAGO.

Speaking of synergy, our annual Super Saturday Organ Workshop is just around the corner, on Sat., April 27. Many have been working hard behind the scenes to organize the event. Others have volunteered to teach classes and assist at the workshop. If you are not already helping, and would like to, please contact Jack or me.

I am looking forward to our May Recital. Remember that our theme is: *If you can play it in church, we don't want to hear it!* This is your chance to play the pieces you seldom get to play for others. It should be another delightful evening!

Happy Spring!  
Sheri



## Upcoming Events

### Utah Valley Chapter Meetings

April 27 Super Saturday, BYU, Harris Fine Arts Center, 8:00 am – 2:00 pm

May 17 Closing Social & Member Recital

June 24-26 AGO Regional Convention, Bakersfield, CA ([bakersfieldAGO2013.org](http://bakersfieldAGO2013.org))

### Organ Recitals

April 9 Valerie McDougal, student of Doug Bush, St. Mark's Cathedral, 231 E 100 S, SLC, 7:30 pm

April 10 Simon Johnson, organist at St. Paul's Cathedral in London, Tabernacle, Temple Square, 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 2300 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 James Welch, guest recital, Tabernacle, Temple Square, noon

## Please Join Us: Super Saturday

Bring your friends to Super Saturday on April 27<sup>th</sup>. Carol Dean will give the keynote address, "Forge Ahead with Faith" at 8:30 am. There are many classes and organ instruction opportunities. Lella Pomerory will play the prelude and opening hymn, and Mike Carson will conclude the event with a hymn sing. The complete schedule is attached.

## Premiere Performance of New Toccata by Rulon Christiansen

On Monday, May 13, James Welch will premiere the newly composed "Toccata Parisienne" by Rulon Christiansen. This will be during the noon recital at the Salt Lake Tabernacle when James Welch will be performing as a guest recitalist. Over the years Welch has premiered several of Rulon's works, including a toccata at Notre Dame Cathedral in Paris, and, in 2009 at the Tabernacle, the "Lyric Symphony."

## Blaine Olson's Duet

Blaine's duet for Hymn #142 "Sweet Hour of Prayer" is attached to this newsletter.

## At the Bench

by Seth Bott

I feel so blessed and honored to be able to perform my graduate organ recital on the Mormon Tabernacle Organ on Temple Square on April 13<sup>th</sup>. This instrument breathes a unique sound with all of the literature performed on it. I will be playing many pieces from many corners of the organ literature. One of the pieces that I will be playing is the Choral in E Major by Cesar Franck. This piece calls for the resources of the French Romantic Organ inspired by the famed organ builder, Aristide Cavaille-Coll. The Tabernacle organ is full of the resources needed to perform this piece in a very convincing manner. It has many soft sections that include flutes and soft solo reeds that crescendo to a full organ sound! The unique sound of the Voix Humaine is also used in two sections.

Among some of the other pieces I will perform will be my two renditions I wrote to be a guest organist: "Come Come ye Saints" and "Oh Waly Waly." Both of these pieces were written with the signature sounds of the Tabernacle organ in mind, including the legendary flute solo at 16', 8', 4. 2' pitches with a tremulant. This flute chorus is used every Sunday at the conclusion of The Music and the Spoken Word.

I hope that all of the pieces on my program will be convincing and inspirational. I look forward to sharing them with you.

## Welcome to our Chapter: Paul Duncombe

Paul was raised in Arcadia, California (near Pasadena). His piano teacher was also the organist St. Edmunds Episcopal Church in San Marino. Hearing the church's fine Aeolian Skinner organ of 44 ranks and other sacred music performed there was influential in his decision to study organ. A couple of years later he studied with J. J. Keeler and Robert Cundick at BYU. Although he did not major in music, the organ occupied much his time. During his last two years at BYU, he was organist at St Mary's Episcopal Church in Provo.

After marrying, Paul and Linda moved back to Arcadia and began raising their three children. Paul joined his father's commercial insurance firm and also took a position as organist at Church of the Angels, a midsize Episcopal-Anglican church in Pasadena where he remained for 38 years.

The Church of the Angels completed in 1889 is one of the most beautiful historic churches in the western United States. The stone church sits on a three acre hillside and is patterned after Hombury St. Mary's Church near Dorking, Surry, England. The magnificent chancel window, which depicts the discovery of Jesus' open tomb on Easter Morning was designed and executed in London and is said to be one of the finest examples of stained glass in America.

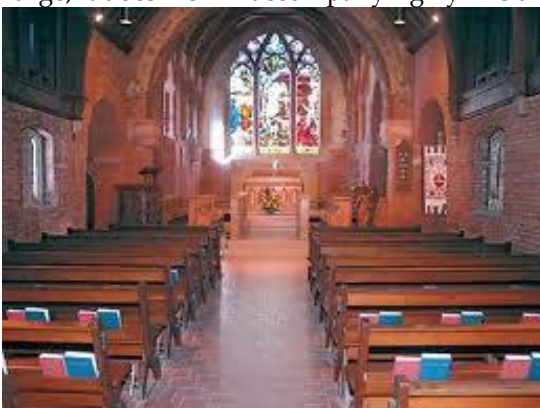


The Church of the Angels is home to a Frank Roosevelt

Organ, Opus #433, built in 1889. The action is Tracker and part Roosevelt's innovative and patented pneumatic. A signature feature of Roosevelt organs is the Doppelflute, a rich full wood stop with two mouths, one on the front and one on the back.

Unlike Opus # 433, few of Roosevelt's instruments remain intact today, and almost none of those that survive in original condition remain in the churches or halls for which they were built. The Roosevelt firm built 538 instruments in their 20 years of business from 1875 to 1895. Although the organ at Church of the Angels is not large, it does well in accompanying hymns and the 12 voice, semi-professional choir that has an affinity for Anglican Chant and music of the Renaissance-Tudor period.

Paul's Sundays were church-filled days with Church of the Angels as well as the LDS three hour-block. Paul appreciates the history at Church of the Angels, all the great hymns, and traditional Anglican music. If anyone happens to be in Pasadena, the Church of the Angels is open during the day for visitors. It is a step back in time and worth a visit.



Paul and Linda moved to Pleasant Grove in 2011 where they are close to their children and seven grandchildren; they are enjoying all that Utah has to offer.

## Organists and Electronics

by Lea Schmidt-Rogers, Coordinator for Professional Development, Region IX

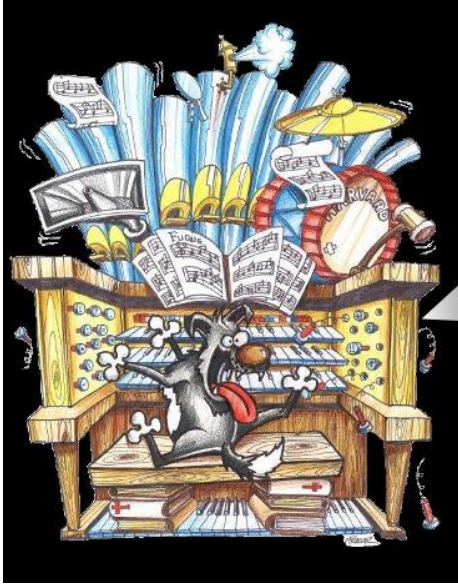
The electronic music world is moving fast. Years ago the Westwind Quintet began reading music from cumbersome music stands with page turning pedals. Only two weeks ago, local San Diego pianist Bryan Verhoye performed from an iPad with a bluetooth pedal, effortlessly. Uploading an iPad is as easy as transferring a .pdf file. My favorite program for this is unrealBook. E-files are now accepted at many contests, provided they have a copyright on them. Copyrighting your own music is as simple as adding your name, a copyright sign and the date at the bottom of your Finale sheet that you notate yourself. It's exciting. The e-world allows you to put your compositions online or on Youtube faster, perhaps to a directed audience of your choice, than a publishing company.

Some of us are tossed into this new world, some of us embrace it. Institutions are lost that we hold dear, music stores disappearing as performers buy music online and download it onto performance devices. If the soloist does not have time to physically get you the music for Sunday, he can send it to you via email. Soon orchestras will probably perform from iPads and the "other" violinist can turn the page with her foot. A lot of happy stand partners there!

I have noticed that most organist types, used to handling unwieldy instruments, tons of stops, pistons, out-of-tune pipes, pedals, and multiple keyboards take the electronic world in stride. Has the iPad and Android world come up with a page-turning pedal for us organists yet? What do you know about this? Sharing sessions at the chapter, regional, and national level can bring each other up to speed. Let's get together with our devices and see who has the best theory, notation, or invoice program, the best metronome. It's an exciting world!



THE TEMPLE SQUARE CONCERT SERIES  
& SALT LAKE CHAPTER OF THE  
AMERICAN GUILD OF ORGANISTS  
PRESENT  
**SIMON JOHNSON**  
ORGANIST, ST. PAUL'S CATHEDRAL  
LONDON, UK  
WEDNESDAY APRIL 10, 2013  
7:30 PM, SALT LAKE TABERNACLE



**AGO REGION IX CONVENTION**  
**BAKERSFIELD, CA**

June 24-26, 2013

[bakersfieldAGO2013.org](http://bakersfieldAGO2013.org)

Pre-convention concert by Hector Olivera and post-convention concert By Dorothy Young Riess

Gala concert by Robert Ampt and Amy Johansen

**REGIONAL COMPETITION**  
**FOR YOUNG ORGANISTS**

The Regional Competition for Young Organists (RCYO) was co-sponsored by the Salt Lake and Utah Valley Chapters, and was held on Thursday, March 14, at St. Mark's Cathedral. Two of our chapter members competed. Both did a fine job. It was a delight to hear them play! First place went to Kymberly Stone, student of Don Cook, and second place to Quinten Knudsen, student of Doug Bush. Kymberly will have the opportunity to play at the regional competition in Bakersfield, in June. Congratulations Kymberly and Quinten!

**GALA CONCERT**  
**Dynamic Organ Duo**

Robert Ampt and Amy Johansen  
 From Sydney, Australia  
 June 26 - 8pm  
 Olive Drive Church

Arrival of the Queen of Sheba	George Frederic Handel (1685 - 1759)
Sonata in D Minor Op 30	Gustav Merkel(1827 - 1885)
Variations on an Original Theme Op 55	Barrie Cabena (b. 1933)
Waltzing Matilda for Four Feet	Robert Ampt (b. 1949)
Hymn: Praise to the Lord, The Almighty (Lobe den Herren)	
J. A. Freylinghausen's Gesangbuch, Halle 1741	
Finale from "The Organ" Symphony No.3	Camille Saint-Saëns (1835 - 1921)

**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.slago.org](http://www.slago.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)

American Guild of Organists -  
 Utah Valley Chapter  
[www.facebook.com](http://www.facebook.com)

# Sweet Hour of Prayer

8' Corno d'Amore

#142

William Bradbury 1816-1868 alt.

Blaine A. Olson 1952-

Peacefully  $\text{♩} = 42$

Corno d'Amore

Musical notation for the Corno d'Amore part, measures 1-5. The staff is in treble clef with a key signature of one flat and a 6/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note D5, and continues with a series of eighth and quarter notes.

Organ

Musical notation for the Organ part, measures 1-5. The organ part consists of two staves: a treble staff with chords and a bass staff with a steady eighth-note accompaniment. The chords are primarily triads and dyads.

Cd'A

Musical notation for the Cd'A part, measures 6-11. The staff is in treble clef with a key signature of one flat and a 6/8 time signature. The melody continues from the previous system, starting with a quarter note D5 and ending with a quarter note G4.

Organ

Musical notation for the Organ part, measures 6-11. The organ part continues with chords in the treble staff and eighth-note accompaniment in the bass staff.

Cd'A

Musical notation for the Cd'A part, measures 12-17. The staff is in treble clef with a key signature of one flat and a 6/8 time signature. The melody continues, starting with a quarter note G4 and ending with a quarter note G4.

Organ

Musical notation for the Organ part, measures 12-17. The organ part continues with chords in the treble staff and eighth-note accompaniment in the bass staff.

Cd'A

18

Organ

18

Detailed description: This block contains the musical notation for measures 18 through 23 of the piece 'Sweet Hour of Prayer'. It is divided into two parts: 'Cd'A' and 'Organ'. The 'Cd'A' part is written on a single treble clef staff. It begins with a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. A fermata is placed over the C5 note. The line continues with eighth notes: G5, F5, E5, D5, C5, B4, A4, G4. A final fermata is placed over the G4 note. The 'Organ' part is written on a grand staff (treble and bass clefs). The right hand plays chords and single notes: G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4, G4-A4-B4, G4-A4-B4-C5, G4-A4, G4-A4-B4, G4-A4-B4-C5. The left hand plays chords and single notes: G3-A3, G3-A3-B3, G3-A3-B3-C4, G3-A3, G3-A3-B3, G3-A3-B3-C4, G3-A3, G3-A3-B3, G3-A3-B3-C4. Both parts end with a fermata over the final note of each line.

<h1 style="margin: 0;"><i>Super Saturday Organ Workshop</i></h1>	<p>Sponsored by the Utah Valley Chapter of the American Guild of Organists          April 27, 2013          Brigham Young University Harris Fine Arts Center</p>
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Check-In—Madsen Recital Hall South Foyer 8:00 Prelude—Lella Pomeroy 8:25 Opening Hymn
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Opening Session—Madsen Recital Hall 8:30	Keynote Speaker—Carol Dean, <i>“Forge Ahead With Faith”</i>
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	Organ Technique for All Levels	Topics	Organ Instruction		
9:15-10:00	<p style="text-align: center;"><b>Manual Technique</b> Learn to play melody and inner voices smoothly and with proper articulation. This class can be useful even for experienced organists if you have not had formal training before.</p> <p style="text-align: right;"><i>Sheri Peterson</i>      <i>E-400</i></p>	<p style="text-align: center;"><b>Pedal Technique</b> Jump in with both feet and learn the principles of good pedaling. This class can be useful even for experienced organists if you have not had formal training before.</p> <p style="text-align: right;"><i>Kymerly Stone</i>      <i>E-250</i></p>	<p style="text-align: center;"><b>Understanding Stop Names and Pipe Families</b> Have you ever wondered what the difference between a Gedeckt and a Bourdon is? Or what these pipes look like? Learn about the material components of major pipe families.</p> <p style="text-align: right;"><i>Blaine Olson</i>      <i>Madsen</i></p>	<p style="text-align: center;"><b>Enhancing Our Worship through Music</b> Learn more about the organist’s role as music minister. Topics include choosing appropriate hymns, supporting congregational singing, and other ways to invite the Spirit into worship services.</p> <p style="text-align: right;"><i>Ken Adams</i>      <i>E-251</i></p>	<p>Receive hands-on experience with private instruction and organ lab tutoring.</p> <p style="text-align: center;">Come to the organ lab after a technique class to practice what you’ve just learned.</p>
10:10-10:55	<p style="text-align: center;"><b>Pedal Technique</b> Jump in with both feet and learn the principles of good pedaling. This class can be useful even for experienced organists if you have not had formal training before.</p> <p style="text-align: right;"><i>Kymerly Stone</i>      <i>E-400</i></p>	<p style="text-align: center;"><b>Manual Technique</b> Learn to play melody and inner voices smoothly and with proper articulation. This class can be useful even for experienced organists if you have not had formal training before.</p> <p style="text-align: right;"><i>Sheri Peterson</i>      <i>E-250</i></p>	<p style="text-align: center;"><b>Master Class Stake Organ Training</b></p> <p>Come watch an actual group organ class being taught. Six beginners who can sight-read hymns will be taught by Carol (other beginners are welcome to watch). More experienced organists may want to attend to gain ideas for teaching group organ classes in their own stakes.</p> <p>*Please bring your own hymn book.</p> <p style="text-align: right;"><i>Carol Dean</i>      <i>Madsen</i></p>	<p style="text-align: center;"><b>Understanding Hymn Text</b> Create a more meaningful singing experience for you and your congregation as you deepen your understanding of familiar hymn texts.</p> <p style="text-align: right;"><i>Miranda Wilcox</i>      <i>E-251</i></p>	<p>Each lab session will last one hour and is limited to 12 students per session. Signups available in E-354.</p> <p>Pre-registration required for private instruction. Contact Gayle Farnsworth (801-374-0147) to sign up for a 30-minute lesson. See Gayle in E-354 on the day-of to confirm lesson time and location.</p>
11:05-11:50	<p style="text-align: center;"><b>How to Get the Most Out of Your Practice Time</b></p> <p>Learn ways to increase your efficiency as you practice and how to avoid common pitfalls that can lead to mistakes in playing.</p> <p style="text-align: right;"><i>Matt Beesley</i>      <i>E-400</i></p>	<p style="text-align: center;"><b>Registration</b> Learn the fundamental principles of organ tone families and registration. This class will be helpful to the beginner or the organist who has been playing for years but wants to learn how to build beautiful and unique registrations without always resorting to “presets.”</p> <p style="text-align: right;"><i>Seth Bott</i>      <i>E-250</i></p>	<p style="text-align: center;"><b>Playing With Confidence</b></p> <p>Identify key principles and strategies to help you perform at your peak with confidence and surety.</p> <p style="text-align: right;"><i>Jon Skidmore</i>      <i>E-251</i></p>		
11:50-12:35	<p><b>Snacks—South Foyer</b></p> <p>The UVAGO will provide bagels, spreads, fruit, and water bottles. If you’re a little more hungry, there are other dining options in the Wilkinson Student Center directly south of the Harris Fine Arts Center, including Freschetta pizza, Subway sandwiches, Cougar Café soup and bakery, Taco Bell, LT Salad &amp; Soup, and Scoreboard Grill burgers and fries.</p>				
12:35-1:20	<p style="text-align: center;"><b>Music Theory for Organists</b></p> <p>Discover how music theory basics can transform your preludes, postludes and hymn accompaniment from ordinary to outstanding.</p> <p style="text-align: right;"><i>Ruth Ann Hay</i>      <i>E-400</i></p>	<p style="text-align: center;"><b>Advanced Registration</b></p> <p>Make the most of your music by incorporating advanced organ registration principles and techniques.</p> <p style="text-align: right;"><i>Seth Bott</i>      <i>E-250</i></p>	<p style="text-align: center;"><b>Simple Ways to Beautify Hymn Accompaniment</b></p> <p>Encourage a spirit of love and joy by incorporating these simple creative techniques into your hymn introductions and accompaniment.</p> <p>*Please bring your own hymn book.</p> <p style="text-align: right;"><i>Jennifer Morgan</i>      <i>Madsen</i></p>	<p style="text-align: center;"><i>UVAGO Members</i>      <i>Organ lab E-354</i></p>	
1:30-2:00	Closing Session Madsen Recital Hall	Hymn Sing—Mike Carson			