



# 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 2014

Dear Members and Friends,

Thank you to everyone who participated in and helped in the preparation of the Bach recital! It was a wonderful evening. I left the recital with some new ideas and am grateful for the presentation of Bach's music. Thank you!

As a result of writing about the AGO Code of Professional Standards for last month's newsletter, I have been thinking also about the AGO Code of Ethics. (It is included on page 5 of this newsletter for your convenience.) I recognize that the vast majority of our chapter's members are not professional church organists. However, I think there is value in and things to be learned from being familiar with the AGO Code of Ethics. I, for one, am quite impressed with the official Code of Ethics of this organization. Rule No. 5 states that "Members shall conduct professional activities with truthfulness, honesty and integrity, and shall maintain sensitivity in matters of a personal or confidential nature." This statement reminds me of the Latter-day Saint Thirteenth Article of Faith: "We believe in being honest, true, chaste, benevolent, virtuous and in doing good to all men. . . ." While we may not all be professional musicians or have the same religious affiliation, we should still apply these kinds of ethics to all of our dealings with others.

Recently, I was stopped in the hall at BYU by a high school student who was visiting. She informed me that she was preparing to sing for an event but did not have any vocal training. She wondered if I knew anything about singing that I could share with her, because she was concerned about injuring her vocal chords. I explained to her that even though I have had several years of voice lessons, have sung solos, and have conducted choirs, I am not a vocal professional. Knowing my background, she still wanted me to give her some advice. Seeing as I had been honest with her about my qualifications, or lack thereof, I felt comfortable sharing my limited knowledge with her.

This experience reminded me of another situation several years ago when I was approached about giving voice lessons. Can you believe that an individual wanted to pay me to teach them how to sing, even though they knew my limited background? Of course, I would not accept payment for such services, as I did not feel like that would be ethical. However, I was very willing to coach the individual with the little knowledge that I had.

(continued on p. 3)

## Upcoming Events

### Utah Valley Chapter Meetings

- April 26 Super Saturday, Harris Fine Arts Bldg., BYU, 8:00 am – 2:00 pm  
May 16 Chapter Hymn Sing, Sharon Stake Center, 550 S 800 E, Orem, 7:00pm

### Organ Recitals and Concerts

- April 12 SLCAGO Activity, Dr. John Longhurst will lecture on Joseph Ridges and the original Tabernacle organ  
Tabernacle, Temple Square, 10:30 am  
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  
May 23 Hans Uwe Hielscher (organist and carillonneur at Marktkirche in Wiesbaden, Germany), Recital, Tabernacle, Temple Square, 7:30 pm  
Sept 5 Gabriel Dessauer (cantor and organist at St. Bonifatius in Wiesbaden, Germany; organ faculty at the Musikhochschule Rheinland-Pfalz), Recital, Tabernacle, Temple Square, 7:30 pm

## Please Join Us

On Saturday, April 26, our chapter will host our annual Super Saturday held in the Harris Fine Arts Building at BYU. Check-in begins at 8:00 am. Tabernacle organist Bonnie Goodliffe will give the keynote address at 8:30 am. Workshops start at 9:15; see the workshop schedule on page 6 of this newsletter. Super Saturday will conclude with a hymn sing. Please share the attached poster with your friends.

## Douglas E. Bush Memorial Recital

The chapter will hold a member recital in October to honor our dear friend and colleague, Douglas E. Bush, who passed away on October 4, 2013. Doug had a significant and lasting influence in the lives of many of our chapter members. We wish to honor him and celebrate his life and music.

The memorial recital will feature pieces from the repertoire of Doug's wonderful hymn arrangements and other organ works that members know Doug loved. These could also be pieces you studied with Doug and, because of that, hold a special place in your heart. We will announce a date and place for the recital in the chapter's May newsletter and begin taking requests to play at that time. We will also ask for written remembrances and anecdotes from your personal experiences with Doug, which will be published in the printed program and on the chapter's website for longer articles. These remembrances may be submitted both by those performing and not performing. We look forward to this special evening.

## At the Bench

by Paul Duncombe

In a recent *TAO* I read with interest about the chaplain for the York, PA chapter that took a three month sabbatical in which he travelled from "Rome to Reno." The purpose of his trip was to experience worship in various diverse settings.

While he expected to hear great music in the major churches of London and Rome he expressed his surprise at the quality of the music in minor parishes with limited resources.

He then impressed upon the members of his chapter the importance of preparation and the willingness to do the best possible with the people and resources they had.

I believe this chaplain's experience reflects much of what is found in Utah and most other areas of the country. While many mainline churches with paid organists and musician's often create quality music LDS stakes and wards rely on unpaid lay talent. Some have trained organists, music leaders, and volunteers that can produce good music while many other stakes and wards struggle. Our challenge as AGO members is to improve our own skills and then assist those who have not had the opportunity of formal training.

At the conclusion of playing for our Stake Conference in January two ward organists came up and asked me if I would give them some tips on registration. Like all of us they were trying to do the best with the skills and training they had and reached out for some instruction. (continued on p. 3)

## The Dean's Message continued

I am certain that all of us have run into these kinds of situations. I am equally certain that our chapter members conduct themselves with a great deal of honesty and integrity. I do not mean to imply otherwise. Nevertheless, I think it is healthy for all of us to periodically evaluate ourselves and see if there is some small way in which we might improve. I have recently looked at myself and found something that I could do better at. I invite you to do the same.

It is a pleasure to associate with all of you. Thank you for being such good people!

Most sincerely,  
Sheri

## At the Bench continued

A number of years ago a popular talk show host was given a complement for his vast array of knowledge and talent. He replied: "Well, I'm better than many, but not as good as some." As guild members, most of us have had various levels of training and are "better than many." When the opportunity arises, we can assist others in their musical callings to help inspire their congregations in worship. As we do we heed the call of the AGO Mission Statement to: "enrich lives through organ and choral music."

## Bach Recital

On March 21, 2014, members of the chapter gathered at the Provo Central Stake Center to perform works by J. S. Bach in honor of the 329th anniversary of his birth. The program included the following pieces and performers.



Carol Dean: Prelude and Fugue in E Minor, BWV 565

Laura Petterson: In dulci Jubilo, Aus meines Herzen Grunde, BWV 269

Jerri Bearce: Sei gegrüßet, Jesu gütig, BWV 768

Katie Clark: O Gott, du frommer Gott, BWV 767

Nora Hess: Von Gott will ich nicht lassen, BWV 658

Caleb Lyons: Prelude and Fugue in C Minor, BWV 549

Anna Judkins: Trio Sonata in E Minor, BWV 528

Miranda Wilcox: Fantasia super Komm, Heiliger Geist, BWV 651

Jay Goodliffe: Prelude and Fugue in A Major, BWV 536

David Chamberlin: Trio Sonata in C Major and Eb Major, BWV 529, 525

Lori Serr: Trio Sonata in Eb Major, BWV 525

Kymerly Stone: Fugue in B Minor, BWV 544



## AGO National Convention: Boston, June 23-27, 2014

The National Convention offers:

- Fifty concerts by thirty-seven performers, featuring internationally acclaimed musicians, Boston’s rich choral heritage, many new instruments, and our famous landmark organs.
- Eight finely crafted worship services in a wide variety of styles, featuring music from Renaissance polyphony to Duke Ellington;
- Ninety workshops and master classes on a vast array of topics;
- Fifty-two scholarly research papers;
- Fourteen commissioned works;
- Ten reading sessions of choral and organ music;
- More than one hundred exhibitors;
- Two national competitions and opportunities to hear previous competition winners;
- An opportunity to explore one of this nation’s greatest cities.

To register, see <http://www.agoboston2014.org/>.



## AGO Pipe Organ Encounters

Pipe Organ Encounters are multi-day events organized by a local AGO chapter under the sponsorship of the national organization. It introduces participants to the world of the pipe organ. For more information see the links below, or at

<http://www.agohq.org/education/poe/poe/>

**POE (students ages 13 -18):** June 8-13, 2014, Colorado State University  
<https://www.agohq.org/wp-content/uploads/2014/02/TriState-2014-POE-Brochure.pdf>.

**POE-Advanced (students ages 13-18):** June 29-July 4, 2014, Ann Arbor Chapter  
<http://www.agohq.org/education/poe/poe-advanced/>

**POE-Technical (students ages 16-23 interested in organ building):** June 8-13, 2014, Patrick J. Murphy & Associates, Pennsylvania  
<http://www.agohq.org/education/poe/poe-technical/>

**POE+ (for adults):** June, Rockford, Illinois; July, Seattle, Washington  
<http://www.agohq.org/education/poe/poe-plus/>

## 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)

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)

## CODE OF ETHICS

Members of the American Guild of Organists are bound by the Code of Ethics and guided by the Code of Professional Standards.

**Adopted by the National Council on October 23, 1933 as revised through April 16, 2007.**

**Preamble:** The purpose of the American Guild of Organists is to promote the organ in its historic and evolving roles, to encourage excellence in the performance of organ and choral music, and to provide a forum for mutual support, inspiration, education, and certification of Guild members. Voting members are entitled to enjoy the privileges and are expected to accept the responsibilities of membership in the Guild. Members shall be considered equally for Guild offices and participation in Guild activities. These are the rules that shall be considered binding upon all voting members in good standing.

**RULE 1.** Members shall promote good working relationships within the American Guild of Organists and shall respect the employment of colleagues. Members shall address differences between themselves and other members by following the procedures outlined in the *Discipline*.

**RULE 2.** Members shall not seek or appear to be seeking employment for themselves, a student, or a colleague, in a position held by someone else. Members shall apply for employment only for a position which the employer, with the knowledge of the incumbent musician, has officially and publicly declared vacant by announcement of the vacancy.

**RULE 3.** In cases pending under the *Procedures* or in cases where the National Council has determined that a position has been made vacant by wrongful termination of a member of the American Guild of Organists, members shall not seek or accept regular or permanent employment for themselves, a student, or colleague at that Institution until the National Council is satisfied that differences between the Guild and the Institution have been resolved. Interim services may be provided for a period of 90 days.

**RULE 4.** Members shall obtain the approval of the incumbent musician before accepting an engagement for a wedding, funeral, or other service requested by a third party. In such cases, the incumbent should receive his/her customary fee, and the third party is expected to provide it. It is the responsibility of the guest member to inform the third party of this rule. Members are advised to protect themselves as incumbents in this regard by negotiating employment contracts which secure these fees and which provide some responsibility, oversight, and control as to choice of music, etc.

**RULE 5.** Members shall conduct professional activities with truthfulness, honesty and integrity, and shall maintain sensitivity in matters of a personal or confidential nature.

**RULE 6.** Members shall not discriminate against others on the basis of race, national origin, age, religious affiliation, gender, marital status, sexual orientation, disability, or medical condition (including, but not limited to, Acquired Immune Deficiency Syndrome).

<i>Super Saturday Organ Workshop</i>		Sponsored by the Utah Valley Chapter of the American Guild of Organists, <a href="http://www.uvago.org">www.uvago.org</a> Brigham Young University Harris Fine Arts Center April 26, 2014				
8:00 AM Check-In—Madsen Recital Hall South Foyer 8:00 AM Prelude—Paul Duncombe, Madsen Recital Hall 8:25 AM Opening Hymn		If you signed up for <b>private instruction</b> , please arrive outside your scheduled room five minutes early and quietly enter the room at your scheduled lesson time. Forty-five minutes goes very quickly, so please be fully prepared to jump right in. <b>Signup link:</b> <a href="http://www.signupgenius.com/go/10C0B4FAFAF28ABFD0-private">http://www.signupgenius.com/go/10C0B4FAFAF28ABFD0-private</a>				
Opening Session—Madsen Recital Hall 8:30 AM		Keynote Speaker—Bonnie Goodliffe, “Surviving 30+ Years at the Tabernacle”				
	Topics					Group Organ Instruction *Signup link is below
9:15-10:00	<b>Advanced Organ Registration</b> Make the most of your playing by “going beyond the basics” with advanced registration techniques <i>Don Cook E-400</i>	<b>Fundamentals of Manual Technique</b> Learn to play with proper articulation. This lecture & demonstration class can be useful even for experienced organists who have not had formal training <i>Miranda Wilcox E-250</i>	<b>Creating Preludes from the Hymnal</b> Learn how to create effective preludes from the hymnal that will bring beauty to your meetings and invite the Spirit <i>Alena Hall Madsen</i>	<b>Classical Organ Repertoire for Church Organists</b> Explore music by classical composers that you can use as prelude, postlude, or solos for sacrament meetings <i>Sheri Peterson C-250</i>	<b>Effective Practice Techniques</b> Learn ways to increase your efficiency as you practice and how to avoid common pitfalls that can lead to mistakes in playing <i>Jay Goodliffe E-251</i>	<b>Manual Technique</b> Get hands-on help as you practice proper fingering techniques <i>AGO Instructors E-354</i>
10:10-10:55	<b>Online Resources for Learning to Play the Organ</b> Learn what is available for beginning organists and pianists transitioning to the organ <i>Don Cook E-400</i>	<b>Fundamentals of Pedal Technique</b> Learn the principles of good pedaling. This lecture & demonstration class can be useful even for experienced organists who have not had formal training <i>Kymerly Stone E-250</i>	<b>Creating Preludes from the Hymnal</b> Learn how to create effective preludes from the hymnal that will bring beauty to your meetings and invite the Spirit <i>Alena Hall Madsen</i>	<b>Classical Organ Repertoire for Church Organists</b> Explore music by classical composers that you can use as prelude, postlude, or solos for sacrament meetings <i>Sheri Peterson C-250</i>	<b>Effective Practice Techniques</b> Learn ways to increase your efficiency as you practice and how to avoid common pitfalls that can lead to mistakes in playing <i>Jay Goodliffe E-251</i>	<b>Pedal Technique</b> Get hands-on help as you practice proper pedaling techniques <i>AGO Instructors E-354</i>
11:05-11:50	<b>What is an Organ—And How Does It work?</b> A basic introduction to the King of Instruments <i>Lella Pomeroy E-400</i>	<b>Fundamentals of Hymn Registration</b> Learn the principles of organ tone families and registration. For the beginner or the experienced organist who wants to learn how to build beautiful registrations without resorting to “presets” <i>Carol Dean E-250</i>	<b>Hymn-playing Checklist</b> Essential ingredients for joyful, Spirit-filled hymn singing <i>Mike Carson Madsen</i>	<b>Preparation Tools for Emerging Organists</b> Learn simple steps for transitioning from piano to organ <i>Parley Belnap C-250</i>	<b>Confidence? or Confidence!</b> Explore the four pillars of confidence in a practical way so you can identify the tools you need to strengthen and maintain your confidence at the organ <i>Jon Skidmore E-251</i>	<b>Manual Technique</b> Get hands-on help as you practice proper fingering techniques <i>AGO Instructors E-354</i>
11:50-12:35	<b>Light Lunch—South Foyer</b> 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.					
12:35-1:20	<b>Repertoire Resources</b> Need to start acquiring organ literature for Church use and to promote skill building? But what to buy? A list provided with demonstration: Level One and beyond <i>Lella Pomeroy E-400</i>	<b>Fundamentals of Hymn Registration</b> Learn the principles of organ tone families and registration. For the beginner or the experienced organist who wants to learn how to build beautiful registrations without resorting to “presets” <i>Carol Dean E-250</i>	<b>Hymn-playing Checklist</b> Essential ingredients for joyful, Spirit-filled hymn singing <i>Mike Carson Madsen</i>	<b>Preparation Tools for Emerging Organists</b> Learn simple steps for transitioning from piano to organ <i>Parley Belnap C-250</i>	<b>Confidence? or Confidence!</b> Explore the four pillars of confidence in a practical way so you can identify the tools you need to strengthen and maintain your confidence at the organ <i>Jon Skidmore E-251</i>	<b>Pedal Technique</b> Get hands-on help as you practice proper pedaling techniques <i>AGO Instructors E-354</i>
1:30-2:00	Closing Session Madsen Recital Hall	Hymn Sing—Jay Goodliffe				

\*To sign up for group organ instruction in the organ lab (capacity 12 per session), go to the following site: <http://www.signupgenius.com/go/10C0B4FAFAF28ABFD0-manual>

The public is welcome to attend

# Super Saturday

## Organ Training Workshop



**Saturday, April 26, 2014**  
**Harris Fine Arts Center**  
**Brigham Young University**

Presented by The American Guild of Organists--Utah Valley Chapter  
*Free admission • Free, light lunch provided*



### Keynote Speaker: Bonnie Lauper Goodliffe

#### “Surviving 30+ Years at the Tabernacle”

As one of the Tabernacle organists, Bonnie performs with the Mormon Tabernacle Choir, Temple Square Chorale, and Bells on Temple Square and joins with her fellow organists in presenting daily 30-minute organ recitals in the Tabernacle and Conference Center. Bonnie studied piano and organ at the San Francisco Conservatory of Music, Brigham Young University, and the Mozarteum in Salzburg, Austria. She holds bachelor's and master's degrees in music theory from Brigham Young University. She is a Fellow in the American Guild of Organists and serves as a member of the Certification Board. She and her husband, Glade P. Goodliffe, have seven children and twenty grandchildren.

### Organ Training for Beginning, Intermediate and Advanced Levels

- Fundamentals of Organ Technique
- Fundamentals of Hymn Registration
- Advanced Organ Registration
- Repertoire Reading Session
- Classical Organ Repertoire for Church Organists
- Effective Practice Techniques
- Emerging Organ Preparation for Pianists
- What Is an Organ and How Does It Work?
- Online Resources for Learning to Play the Organ
- Creating Effective Preludes and Postludes from the Hymnal
- Hymn Playing Checklist: The Essential Ingredients
- Developing Performance Confidence

**Check-in 8:00 a.m. -- Madsen Recital Hall South Foyer**

Prelude at 8:00. Opening Hymn at 8:25 -- Opening Session and Keynote at 8:30.  
Workshop training classes begin at 9:15 a.m. -- Workshop ends at 2:00 p.m.

See [www.uvago.org](http://www.uvago.org) after April 1<sup>st</sup> for a complete class schedule and to sign up for private and/or group lab instruction.