



PROGRAM GUIDE

**2017 WEST REGION CONVENTION
AMERICAN GUILD OF ORGANISTS**

**JUNE 11-15
SALT LAKE CITY**





2017 WEST REGION CONVENTION AMERICAN GUILD OF ORGANISTS

*June 11-15, 2017
Salt Lake City, Utah
agowest2017.org*

*Facebook & Instagram: agowest2017
Use the #agowest convention hashtag!*

Sheraton Salt Lake Downtown

150 W 500 S
Salt Lake City, Utah
sheratonsaltlakecityhotel.com
801.401.2000

Convention Contacts

Transportation: Bill Hesterman 801.232.1719
Questions/issues: info@agowest2017.org /
Becky Ázera 801.661.9629

Convention Steering Committee

Heidi Alley	Food & Hospitality	heidi@slcago.org
Becky Ázera	Dean, Salt Lake Chapter	becky@slcago.org
Ronnie Bishop	Treasurer	ronnie@agowest2017.org
Matthew Burt	Councillor, West Region	matthewburt@gmail.com
Janice Clayton	Competition Coordinator	jan@agowest2017.org
Harry Cross	Programming Director	harry@agowest2017.org
Bill Hesterman	Hotel, Exhibits, Transportation	bill@agowest2017.org
Scott Mills	Program Committee	scott@agowest2017.org
Alex Oldroyd	Convention Coordinator	alex@agowest2017.org
Dwight Rimmash	Transportation Coordinator	dwright@agowest2017.org

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The American Guild of Organists

American Guild of Organists

National Headquarters
475 Riverside Dr., Ste. 1260
New York, NY 10115
W: 212-870-2310
Fax: 212-870-2163
info@agohq.org
www.agohq.org

National Council

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Eileen J. Hunt, AAGO, DMA

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The American Guild of Organists is the national professional association serving the organ and choral music fields.

Founded by 145 organists in 1896, the Guild now serves approximately 15,000 members and subscribers throughout 302 chapters nationwide and in Europe, Africa, Asia, and Australia.

As both an educational and service institution, the AGO offers a graduated examination program for the professional certification of organists and choral conductors at specified levels of attainment; general programs and publications for continuing education; workshops, lectures, performances, and educational events at the local chapter level and at regional and national conventions; and competitions in organ performance, improvisation, and composition. The AGO's constantly expanding Web site and monthly publication of *The American Organist Magazine*, the most widely read organ and choral music journal in the world today, provide Guild members and the public at large with a wide array of information resources, communication links, and research tools.

Under the leadership of an eight-member National Council, a network of volunteer officials and committees at the national, regional and local levels directs the activities of the Guild. A professional staff at AGO Headquarters in New York City coordinates the publication, education, competition, and development programs of the organization.

Membership in the Guild is open to any interested individual who supports the mission of the AGO. The American Guild of Organists is a not-for-profit, tax-exempt 501(c)(3) organization, chartered by the Board of Regents of the University of the State of New York.



On behalf of all national and regional officers and councillors of the American Guild of Organists, it is my very great privilege to extend a warm and enthusiastic welcome to the 2017 West Regional Convention of the AGO in beautiful Salt Lake City. The Steering Committee of the Salt Lake City Chapter has spent countless hours in preparation for this event, providing a wide range of concerts, services, workshops, exhibits and social events for your education and enjoyment. I am delighted that you have chosen to attend a regional convention. If this is your first time to do so, you are in for a wonderful experience. You will find new music, new ideas and new friends, and hopefully you will leave with a sense of refreshment and rejuvenation to carry you through another year of music making.

Many people find the regional conventions particularly enjoyable because they are more intimate than the national conventions and represent a much smaller geographic area of membership. In addition to meeting new friends, it is also a pleasure to connect with old friends and colleagues and enjoy a “family reunion” atmosphere. Networking is an important part of who we are, and there will be ample opportunities for you to take advantage of this added benefit.

As you work your way through the next several days, I hope you will be enriched and transformed by the high caliber of music, learning and worship provided for you. Conventions fill a tremendous need by providing experiences that our chapters alone are unable to do. By your attendance here, you have validated the efforts of all the volunteer planners involved, and have given yourself an valuable opportunity for mental and spiritual nourishment.

I wish for each and every one of you a lasting and memorable experience that will serve you well in the days to come. Thank you for coming, and have a pleasant stay!

MICHAEL BEDFORD^{AAGO, ChM, DMA}
PRESIDENT



Greetings and welcome to all participants in the 2017 AGO Regional Conventions. Whether you are in Montreal, Richmond, Jacksonville, Youngstown, Iowa City, Dallas, or Salt Lake City, you are among dedicated volunteers who have been working since 2014 to plan this celebration of the organ and its music. I extend my profound thanks to the host chapter, the convention steering committee, and the performing artists, workshop presenters, and clergy who will lift your spirits with their talents and insights; to the advertisers and exhibitors whose products and services will inform and delight you; and to our very generous donors for their gifts in support of this event.

The AGO’s mission is to “foster a thriving community of musicians who share their knowledge and inspire passion for the organ.” To that end, the regional conventions are designed to encourage excellence in the performance of organ and choral music; inspire, educate, and embrace certification for organists and choral conductors; provide opportunities for networking, fellowship, and mutual support; nurture future generations of organists; promote the organ in its historic and evolving roles; and engage wider audiences with organ and choral music. Whether this is your first AGO convention or you’ve been to more than you can keep track of, please take full advantage of the sights and sounds this meeting has to offer. Connect with new people, visit with old friends, and above all sit back and enjoy the music.

JAMES E. THOMASHOWER
EXECUTIVE DIRECTOR

June 11, 2017

Dear friends,



I'm thrilled to welcome you to the 2017 West Region Convention in Salt Lake City! I hope you're looking forward to this wonderful week.

We set out to provide an experience that only Salt Lake City could provide. Although our city is much smaller by comparison with the west coast cities in our region, we have a vibrant organ community here. Three of the most familiar organs anywhere in the world are situated within a few blocks: the Kenneth Jones organ in the Cathedral of the Madeleine, the Schoenstein organ in the Conference Center, and the famed G. Donald Harrison organ in the Tabernacle. More than 500 recitals and performances take place on these three instruments alone each year. You'll have several opportunities to hear these wonderful instruments; culminating in performances by Kimberly Marshall, Stephen Tharp, and Richard Elliott, respectively.

Of course, no visit to Salt Lake City would be complete without hearing the Mormon Tabernacle Choir and Orchestra at Temple Square! Mack Wilberg has created a tremendous program that's sure to raise the roof in the Tabernacle. During this performance, you'll hear Alexandre Guilmant's 2nd Symphony for Organ and Orchestra. Our convention commissioned 11 new pieces of music, 9 of which are published in a new collection by MorningStar Music. This is available for sale in the exhibit area; and I think you'll find the pieces to be high quality and very useful.

A regional convention is a great place to discover new talent, as well. We have Utah-native artists and presenters, as well as from throughout our region. I think you'll find many of our less well-known venues house particularly fine instruments in their own right. There's so much to look forward to on our program! We've planned the program thoroughly, and if you attend every concert from Saturday - Thursday, you'll find only one piece played more than once.

Some of you may know that we took over hosting the 2017 Convention due to unavoidable venue issues with the original host, who moved to a later hosting date; a problem no fault of their own. I'm incredibly grateful to my small, but incredibly dedicated and capable committee who have worked tirelessly in a much shorter time span to bring this event to fruition. Their countless hours juggling multiple assignments and wearing many different hats have paid off!

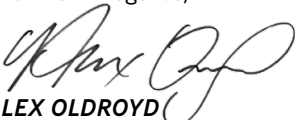
Thanks to Bill Hesterman, Harry Cross, Ronnie Bishop, Becky Ázera, Jan Clayton, Dwight Rimmasch, Scott Mills, Heidi Alley, and Matthew Burt for your innumerable contributions to this event.

Lastly, a regional convention provides a wonderful venue to reconnect with friends, and to make new ones. No matter whether you possess a doctoral degree, or you're a self-trained organist, or you're "just an audience member", I hope you'll take advantage of this opportunity and create lasting friendships grounded in our common interest: the organ.

Don't forget to share your experiences and photos on social media using the convention hashtag #agowest on Facebook and Instagram!

I hope you have a wonderful time here in Salt Lake City, and return home energized and refreshed in your music-making endeavors.

With warm regards,


ALEX OLDROYD
CONVENTION COORDINATOR



Dear AGO Members and Friends:



It is my pleasure to join Alex Oldroyd and the convention Steering Committee in welcoming you to Salt Lake City! The committee has spent many months planning a magnificent week of performances, services, workshops, and fellowship that is certain to inspire us and further enhance our appreciation for the organ and its music. As you meet the members of the Steering Committee over the course of the convention, please join me in thanking them for their hard work.

I am now in my third year as Councillor for the new West Region, but nevertheless remain grateful for all my predecessors in this role—especially, most recently, Dean Jamieson and Leslie Wolf Robb. Moreover, I want to thank all those who serve in leadership throughout our region, especially chapter deans, district conveners, and regional coordinators. The challenge of serving a area that encompasses eleven states, as well as parts of Asia and Australia, is made much easier by

your commitment to the AGO and your generous support for our work together.

This year I have served as chair of the Regional Councillors, which means that I have also had the privilege of being a member of the AGO National Council. A particular focus of our work this year has been strategic planning, and we are working with some excellent consultants from Los Angeles to help us discern how best the Guild can flourish financially and programmatically in its second century. I am hopeful that we can work together to build on the AGO's enormous strengths—most of all its dedicated membership—and provide a solid foundation for the future.

I am always delighted to receive your comments or suggestions on any matter regarding the Guild—I can be reached at matthewburt@gmail.com or (650) 283-7512. Thank you for your support of the AGO, and have a wonderful convention!

MATTHEW BURT
COUNCILLOR, WEST REGION AMERICAN GUILD OF ORGANISTS

Hello friends,

The Salt Lake City Chapter of American Guild of Organist would like to welcome you to Salt Lake City and the 2017 Western Regional Convention. We thank you for your participation and hope you will build new friendships, be uplifted and gain a greater knowledge of the organ while here. The Convention Committee has a full and exciting week planned out for all of you.

The Salt Lake City Chapter has been growing in recent years, and consists of more than 100 members. This year is the 80th anniversary for the Salt Lake Chapter, which was chartered in 1937 with Frank Asper as founding Dean. Our Chapter puts on a strong program with 10-15 events each season. In addition, we support many local events such as The Eccles Organ Festival, and the Daily Organ Recitals on Temple Square. Members are given the opportunity to learn about and play the great organs around town, and support each other in annual member recitals. We utilize our many talented members for educational events and presentations each year. Keeping traditions such as our Super Saturday, and our newly-established tradition to host an annual "Pedals Pipes and Pizza" - which draws more than 60 young organists!

We hope you'll build new friendships, be uplifted with all the beautiful music, and improve your skills as a musician, and above all, have fun!

All the best,

BECKY ÁZERA
DEAN, SALT LAKE CHAPTER AMERICAN GUILD OF ORGANISTS





STATE OF UTAH

OFFICE OF THE GOVERNOR
SALT LAKE CITY, UTAH
84114-2220

GARY R. HERBERT
GOVERNOR

SPENCER J. COX
LIEUTENANT GOVERNOR

June 10, 2017

Dear Friends,

It is my pleasure to welcome you to the 2017 West Region Convention of the American Guild of Organists (AGO). Fortunately for all attending, this year's convention coincides with the 150th anniversary of the public debut of the Mormon Tabernacle Choir's famed organ. In fact, a portion of the program is dedicated to the museum exhibit opened in its honor.

Talented feature artists and performers from across the state and nation are sure to make this a memorable convention. The Salt Lake Chapter of AGO has produced luminaries in this field for generations, as is exhibited by the more than 500 organ concerts performed in Salt Lake City each year. The Cathedral of the Madeleine, The Mormon Tabernacle Choir, and the annual Eccles Organ Festival, are just a few well-known organizations, churches, and events which provide unparalleled musical performances, emphasizing the organ. The majesty, history, and grandeur of these towering instruments will come to life at the hands of the talented artists you may witness.

Although twenty-three concerts, sixteen workshops, masterclasses, lectures, and more should be enough to make for a great trip, you also have the opportunity to experience what it means to live "Life Elevated" in Salt Lake City, Utah. Enjoy the world-class restaurants, sights, public transit, and entertainment the area has to offer. Thank you for attending this outstanding event, and welcome to Utah.

Sincerely,

A handwritten signature in black ink that reads "Gary R. Herbert".

Gary R. Herbert
Governor



June 11-15, 2017

Dear organists, family members, music students, and fans:

On behalf of everyone in Salt Lake City, I welcome you to the 2017 West Region American Guild of Organists Convention. It is truly an honor for our Capital City to host your membership for a week filled with exhilarating organ and choral performances, as well as educational offerings that will expand support for, and awareness of the organ and its music.

Salt Lake City is home to many of the world's finest organs. In fact, 2017 marks the 150th anniversary of the world-famous Salt Lake Tabernacle and its very first organ. Organ music from the Tabernacle and Conference Center at Temple Square is heard across the globe through the weekly broadcasts of "Music and the Spoken Word," the longest-running uninterrupted network broadcast in the world, since 1929.

Our City also boasts more than 500 recitals of organ and sacred music every year – including the Eccles Organ Festival at the Cathedral of the Madeleine, live events at the University of Utah and area colleges, and performances at churches of every denomination. Love and respect for the arts and cultural awareness are woven throughout the history of Salt Lake City, they are strong drivers of our local economy, and I know you will experience great warmth and hospitality from our residents during your visit here.

Even with a robust schedule of performances and workshops this week, I hope you will make time to explore Salt Lake City and experience all we have to offer our guests. Within walking distance of hotel and performance venues (or a short ride on the TRAX line or on one of our GreenBikes) are incredible and eclectic restaurants, an exciting club and brew pub scene, and great shopping experiences. City Creek Canyon, an urban oasis just a few minutes from the heart of downtown, makes for a fabulous walk or jog if you desire a short break from all the activity!

We are thrilled to have more than 2,400 members of the AGO represented at this convention, and from countries as far away as China, Taiwan, and Australia. Our City will be all the richer in experience having access to many performances and interaction with the finest organists and choral musicians.

Thank you again for choosing Salt Lake City for your event. May you have a productive and exciting convention experience, and please come back again soon.

With warm regards,

A handwritten signature in black ink that reads "Jacqueline M. Biskupski".

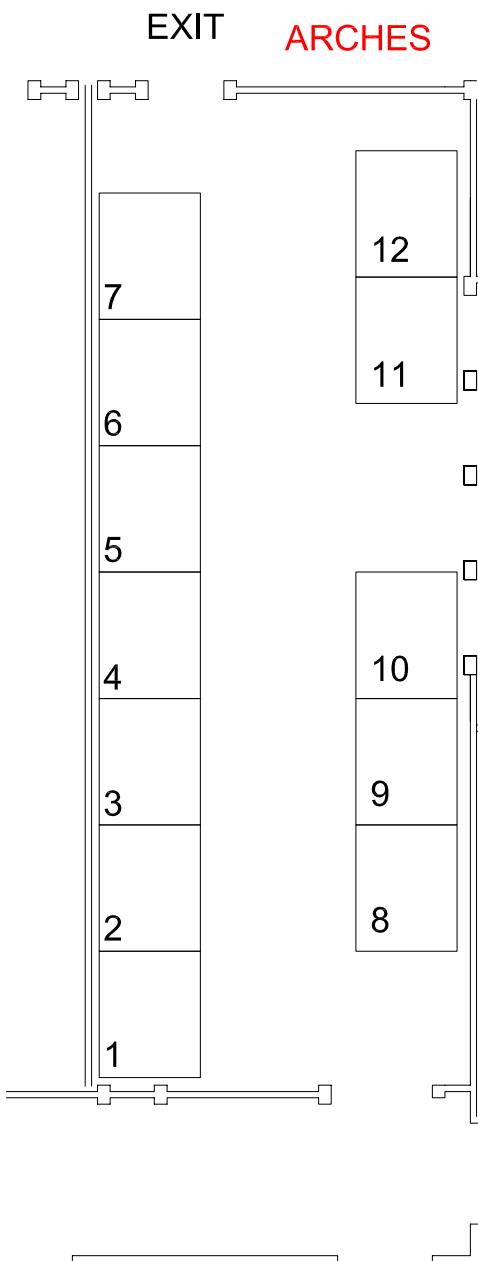
Jacqueline M. Biskupski
Mayor

EXHIBITORS

We are grateful to the companies exhibiting with the convention for their support. Be sure to visit the booths during the open hours Sunday - Wednesday. Check out the scheduling overviews for each day for exact times. Exhibits will be open during workshop hours and during lunch breaks, as well in the evening and morning hours.

BOOTH LISTINGS

- I-2: ANDERSON ORGAN WORKS (JOHANNUS)**
- 3: MORNINGSTAR PUBLICATIONS**
- 4: ORGELKIDS USA**
- 5-7: WANG PIANOS AND ORGANS (RODGERS)**
- 8-9: DAY MURRAY MUSIC**
- 10: HERITAGE CHURCH ORGAN COMPANY (ALLEN)**
- 11: CHANDLER MUSIC**
- 12: ORANGE COUNTY 2019 WEST REGION CONVENTION**



GETTING AROUND

If you purchased convention transportation, the bus will take you to all venues within the convention schedule, including points for food for meals on your own. Please make sure to be on time and board the bus promptly so we can keep the convention on schedule.

You're welcome (and encouraged) to explore the city! From the hotel, TRAX (Salt Lake's light rail system) is accessible from the Courthouse station one block northeast. Trains run frequently, and maps and schedules are posted at the station. Within the majority of the city center, TRAX is free to use. More information is available at rideuta.com

A GREENbike rental station is located on the south side of the hotel if you are interested in biking around Salt Lake City. More information is available at greenbikeslc.org

The Sheraton offers complimentary shuttle service based on driver availability. Discuss this service with the hotel desk.

UBER, Lyft, and various taxi services are readily available in Salt Lake City. Use the app on your phone, or utilize the hotel concierge for assistance.

FOOD

Many of the convention meals are on your own. This provides convention attendees the freedom to follow their own schedules and preferences, and saves the convention money.

The hotel has an on-site restaurant which is available for breakfast, lunch, and dinner. In addition, the hotel will run a buffet for our convention attendees around the dinner scheduled hours, except on Monday when the convention banquet occurs. This is a convenient option if you wish to stay on site.

If you wish to venture out, there are several restaurants very close to the hotel, or accessible via TRAX, a ride service, or walking. You're encouraged to use a service like Yelp to find places to eat, ask for recommendations from convention staff or Salt Lake locals, or visit the hotel concierge. Salt Lake has a large gastronomy offering, and has many innovative and award-winning restaurants to suit almost any taste.

From downtown (lunch time), there are several restaurants near Temple Square, including restaurants on Temple Square such as the Garden Restaurant in the Joseph Smith Memorial Building, and the Nauvoo Cafe. Be advised that no eateries on Temple Square will serve coffee or alcohol, although herbal tea is available.

A few recommended and close convenient restaurants are listed below, but feel free to explore!

The Garden Restaurant

Temple Square, Joseph Smith Memorial Building, 10th floor
Upscale American fare and panoramic city views

Nauvoo Cafe

Temple Square, east side (see map)
Bright cafeteria-style spot offering breakfast, sandwiches, pot pies & more. Eat in or take out.

City Creek Mall

directly South of Temple Square; walk or take TRAX to City Center station. On the east side, there is a food court with dozens of quick, affordable options such as **Chik-Fil-A, Taste of the Red Iguana, McDonalds, Subway, Kneaders, Johnny Rockets, Chang Chun**, and more. City Creek also contains stand-alone restaurants such as **The Cheesecake Factory** and **BRIO Tuscan Grille**

Eva's

Small plates & drinks
317 S Main St.

Red Iguana

Salt Lake's famous Mexican eatery. Accessible via TRAX green line (fee may apply)
736 W North Temple

Blue Lemon

City Creek (north side)
Healthy, fast, casual restaurant.



**KCAGO
2018**

EASY TO REACH. HARD TO BEAT.

Kansas City is at the center of the US, so it's easy to reach from just about anywhere – even the AGO's West Region. And with Kansas City's world-class organs, convention performances by incredible choirs, organists, and composers, and the city's famous barbeque, the 2018 AGO National Convention promises to be one you don't want to miss.

**American Guild
of Organists**
NATIONAL CONVENTION
Kansas City, Missouri
JULY 2 – 6, 2018



*Community of Christ Temple
Independence, MO*

LOCAGO

WEST REGION CONVENTION
JUNE 30-JULY 4 2019

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SCHEDULING OVERVIEW

SATURDAY JUNE 10 - SUNDAY JUNE 11

(pre-convention events)

Several great pre-convention events are available, including the RCYO competition, Clay Christiansen's concert in the Tabernacle, the Music and the Spoken Word live broadcast, and many worship services. We hope you'll take advantage of these great offerings, and also take the opportunity to explore Salt Lake City. Colored titles are part of the official convention program.

Transportation for pre-convention events is on your own. We encourage you to use the free TRAX light rail system, UBER, taxi, other services, or to walk. More information about directions and venue access is available on each venue page toward the end of the program guide.

Saturday June 10

12 - 12:30 pm: Linda Margetts Daily Recital
Tabernacle on Temple Square

1 - 5:30 pm: Quimby Regional Competition for Young Organists (RCYO)

Assembly Hall on Temple Square

Support 4 young organists who are winners of the chapter level competitions held earlier this year. Audience members will act as a congregation to sing along with hymn accompaniment which is part of the competition requirements.

2 - 2:30 pm: Linda Margetts Daily Recital
Conference Center

5 pm: Anticipated Sunday Mass
Cathedral of the Madeleine

7:30 pm: Clay Christiansen concert
Tabernacle on Temple Square

9:30* - 10:00 am: Music and the Spoken Word Broadcast

Conference Center, door 8

Reserved seating available. Arrive between 8:30 and 9:00. Broadcast ends at 10:00 am when you may leave; there is a post-broadcast program / announcements for 10-15 minutes.

Following the broadcast, you may take a free guided tour of the conference center, including art galleries, building history, and roof access (dependent on building availability and other factor). Meet at door 15 (up the escalators from the lowest level inside the building).

8:30 am: Mass

Cathedral of the Madeleine

9:00 am: Contemporary Worship

First Presbyterian Church

10:00 am: Worship

First United Methodist Church

11:00 am: Traditional Worship

First Presbyterian Church

11:00 am: Mass with Cathedral Choir

Cathedral of the Madeleine

9 / 11 am / 1 pm: LDS Worship (Sacrament Meeting)

Various churches, including JSMB on Temple Square, 150 W North Temple, and 135 E. "A" St. Services last approximately one hour; all are welcome.

CLAY CHRISTIANSEN

Salt Lake Tabernacle

June 10, 2017 · 7:30 pm

PROGRAM

Prelude & Fugue in D Major
BWV 532

Johann Sebastian Bach
(1685 - 1750)

Aria

Firmin Swinnen
(1885 - 1972)

Suite Gothique

Op. 25

I Introduction-Choral

II Menuet Gothique

III Prière à Notre-Dame

IV Toccata

Léon Boëllmann
(1862 - 1897)

Three Hymn Settings

Jesus, the Very Thought of Thee (ST. AGNES)

Come, O Thou King of Kings! (SANFORD)

In Humility, Love Divine (HYRFRYDOL)

Clay Christiansen
(b. 1949)

Choral No. 2 in B minor
FWV 39

César Franck
(1822 - 1890)

Lyric Interlude

Alexander Schreiner
(1901 - 1987)

Tu es petra et portæ inferi non prævalebunt adversus te
Esquisses byzantines, no. 10

Henri Mulet
(1878 - 1967)

NOTES BY THE ARTIST

Bach: Prelude & Fugue in D Major

The pedals open the Prelude with an ascending scale answered in the hands by a contrasting arpeggio. These two ideas – scale and arpeggio – are then tossed between hands and feet not only to open the Prelude, but again to close the wonderfully energetic and unified Fugue. The grand Adagio section that closes the Prelude exhibits Bach's penchant for dramatic chromaticism by reveling in the richest of five-part harmonies, including one part for each foot.

Swinnen: Aria

From 1923-1956 Belgian-born Firmin Swinnen was organist in residence at Longwood Gardens, the Du Pont estate in Pennsylvania where he played for Pierre S. du Pont on the large 1930 Aeolian organ which he also designed. That organ, located in the indoor

tropical gardens, has been restored and sounds with all the power and color of its 10,010 pipes as it did in Swinnen's day. Aria features orchestral color stops and smooth crescendos which are also a hallmark of the Tabernacle organ.

Boëllmann: Suite Gothique

One of 14 children, Léon Boëllmann became organist at the church of St. Vincent-de-Paul, Paris. In his short professional life he was known as a dedicated teacher, gifted composer and sensitive performer who could coax pleasing sounds out of even an old instrument. Suite Gothique is his best-known work. It has remained a staple on the noon recital programs at the Tabernacle for a century.

Christiansen: Three Hymn Settings

Jesus, the Very Thought of Thee is a meditation on the Savior. The hymn text is translated from a poem attributed to St. Bernard of Clairvaux (ca. 1091-1153). John B. Dykes, composer of the hymn tune St. Agnes, wrote over 300 hymn tunes, including Lead, Kindly Light and Holy, Holy, Holy. Come, O Thou King of Kings!, written during the 1830's by early Latter-day Saint apostle Parley P. Pratt, speaks of the triumphal second coming of Jesus Christ, and of His peaceful reign. Today's setting expresses those feelings. The great Welch hymn tune Hyfrydol written by Rowland H. Prichard ca. 1830 is found in the LDS Hymnal coupled with the reverent words In Humility, Our Savior. The exultant words Love Divine, All Loves Excelling are found with it in countless other hymnals. Both the reverent and the exultant find expression in today's setting.

Franck: Choral No. 2 in B Minor

One might say of César Franck's Trois Chorals that the first is the most constructive and elaborate, the second the most mystical, and the third the most brilliant. Written during the last year of his life, they are Franck's musical testament and epitomize the spirit of nobility and ethereal calm. No greater organ music was written during the 19th Century. Choral No. 2 begins as a solemn passacaglia, with theme repeated several times in the pedals over building manual variations.

Schreiner: Lyric Interlude

For 53 years – longer than any other organist – Alexander Schreiner sat at the console of the Tabernacle Organ. However, for nine years during the 1930's Schreiner only spent summers performing at the Tabernacle. The remaining nine months of those early years he spent at UCLA where he served as that institution's first organist. Lyric Interlude originated in the early 1950's as an improvisation when it was suddenly discovered that a weekly live broadcast of Music and the Spoken Word was three minutes short.

Mulet: Tu es petra

The last of a set of ten sketches inspired by the great Parisian Basilica of the Sacré-Cœur, Henri Mulet's quintessential French toccata is given the title (translated) "Thou Art the Rock: The Gates of Hell Shall Not Prevail Against It."

OTHER INFORMATION

This program is co-sponsored by Temple Square Performances.

Biographical and organ specifications may be found on the pages listed below.

Clay Christiansen: 97

Tabernacle Organ: 138

SCHEDULING OVERVIEW

SUNDAY JUNE 11

The official convention events on Sunday June 11 are listed below. Many great pre-convention events are available on Saturday June 10 and Sunday June 11 prior to this. Be sure to view this schedule on pages 14-15.

Concert and event start times are listed below. Buses will begin loading 20 minutes before departure unless otherwise shown. Be sure to allow plenty of time to board the bus if you are using convention transportation. Convention transportation begins with busing to Solemn Vespers. All other events are available via free TRAX light rail, UBER or other services, or walking from the hotel.

Sunday June 11

2:00 pm: Sharee Thompson Recital
Salt Lake Tabernacle

5:00 pm: Exhibits Open
Salt Lake Sheraton Hotel

6:00 pm: Mass
Cathedral of the Madeleine
Solemnity of the Most Holy Trinity. Music performed will include organ improvisations at prelude, offertory, communion and postlude as well as congregational hymnody, propers and ordinary of the Mass. Featuring Dr. Gabriele Terrone, Organist and Assistant Director of Music, The Cathedral of the Madeleine.

7:30 pm: Solemn Vespers
6:45pm bus departure Cathedral of the Madeleine
Vespers concluding the Solemnity of the Most Holy Trinity will be sung by the Cathedral Choir. Music performed will include proper chants for the office in Latin, motets by Frank Ferko, Tomas da Victoria, and Leo Nestor, and organ improvisations.

8:15 pm (approx): Kimberly Marshall Concert
Cathedral of the Madeleine
Immediately following Vespers, Dr. Kimberly Marshall will perform a concert on the Cathedral's IV/80 Kenneth Jones organ.

9:30 pm (approx): Return to Hotel

9:30 pm - 12 am: Reception/Exhibits/Cash Bar
Salt Lake Sheraton Hotel



Greetings from the
**Special Projects
Committee of the
San Francisco Chapter of the AGO!**

**Best wishes to Salt Lake City AGO
on the occasion of the 2017
West Regional Convention**

Is funding all that stands between an organ-related project that you, your chapter, or your organization have in mind and the realization of it? Perhaps SFAGO's **Special Projects Committee** can help. We offer grants for projects that meet our guidelines. For applications and more information, click on the "Special Projects" link on our chapter's website, <www.sfago.org>.

SHAREE THOMPSON

Salt Lake Tabernacle

June 11, 2017 - 2:00 pm

PROGRAM

Fanfare and Gothic March

Published: Chester Music, London(1883 - 1970)

Guy Weitz

Chanson de la Vierge Pensive: An Aria for Organ

Published: Pavane Publishing; Distr. Intrada Music Group, Anderson, IN

Andrew Carter

(b. 1939)

Variations on a Theme of Paganini for Pedals

Published: Novello Publishing

George Thalben-Ball

(1896 - 1987)

Come, Come, Ye Saints

English Folk Song

Arrangement unpublished

Sharee Thompson, arr.

(b. 1982)

Voluntary on "Crusader's Hymn"

Commissioned by the 2017 AGO West Region Convention;

Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

Franklin Ashdown, arr.

(b. 1942) bio pg. 95

Fantasy and Fugue on the Theme B-A-C-H

Published: C.F. Peters

Franz Liszt

(1811 - 1886)

NOTES BY THE ARTIST

Fanfare and Gothic March

Guy Weitz (pronounced weets) was born in Verviers, Belgium in 1883. He studied organ with Charles-Marie Widor and Alexander Guilmant at the Paris Conservatory and composition with Vincent d'Indy. Later Weitz moved to England where he held posts at Westminster Cathedral and London's Jesuit Church of the Immaculate Conception.

Written for the coronation of King Edward VIII, "Fanfare and Gothic March" opens with a dialogue of exhilarating English fanfare. The march then proceeds in three-quarter time with an angular first theme, which may account for its descriptive title. The second theme is less martial and echoes about on three manuals. A pedal "drum-roll" is characteristic throughout the piece.

Chanson de la Vierge Pensive: An Aria for Organ

Andrew Carter was born in Winston Magna, Leicestershire in 1939. He completed a music degree at Leeds University and was Director of Music at the nearby St. Mary's Convent Grammar School where he achieved his first successes as a choir trainer. Carter founded and conducted several choirs in New Zealand before returning to England to focus on composing choral and organ works most of which are published by Oxford University Press.

“An Aria for Organ” was dedicated to Irene S. Ator and the Von Beckerath Organ of First Wayne Street United Methodist Church in Fort Wayne, Indiana. The exquisite lyrical melody heard throughout the work is featured in various voices and with contrasting registrations. The melody is balanced by a steady rich harmonic accompaniment.

Variations on a Theme of Paganini for Pedals

George Thalben-Ball was born in Australia in 1896 but spent most of his life in Britain where he was a pianist, organist, composer, conductor, and teacher. Thalben-Ball was an unashamed virtuoso, with his playing style similar to his younger contemporary Virgil Fox, making full use of the modern organ, including many registration changes and dramatic contrasts in volume even while playing baroque repertoire.

The “Variations on a Theme of Paganini for Pedals” is unique because the first eight variations were written for pedals only. Some variations call for up to four notes to be played in the pedals simultaneously. The set culminates with a short brilliant toccata using both hands and feet.

Come, Come, Ye Saints

Set to the English folk song “All Is Well”, “Come, Come Ye Saints” represents the heritage and spirit of The Church of Jesus Christ of Latter-day Saints. William Clayton was a member of the first company of Mormon pioneers to face the westward trek to Utah in 1846, during which he penned the lyrics to this beloved hymn.

Old Melody (Voluntary on “Crusader’s Hymn”)

A resident of New Mexico, Franklin Ashdown is a prolific composer and medical doctor. His choral and organ works have been performed in many venues worldwide. In Ashdown’s words: “To me, ‘Crusaders’ Hymn’ is music of consummate devotional character and is the perfect musical scaffolding for the text, ‘Fairest Lord Jesus’ or ‘Beautiful Savior.’ The tune comes from the folk culture of Silesia, a small region in southwestern Poland. My setting for organ incorporates a recurrent counter-melody with harmonic textures reminiscent of Vaughan Williams and English pastoralists. The piece develops through a series of modulations and melodic variations which reach a high ethereal point, followed by a gentle descent to a position of repose.”

Fantasy and Fugue on the Theme B-A-C-H

Franz Liszt was an influential and innovative 19th century Hungarian composer, pianist, teacher, and organist. As a composer, Liszt was one of the most prominent representatives of the New German School and anticipated many 20th-century ideas and trends. Some of his most notable musical contributions were the invention of the symphonic poem, use of thematic transformation (as seen in “Fantasy and Fugue on the Theme B-A-C-H”), experiments in musical form, and radical departures in harmony.

“Fantasy and Fugue on the Theme B-A-C-H” is an organ fantasy on the BACH motif (B-flat, A, C, B-natural) composed in 1855 and later revised in 1870. In German musical notation, the B-natural is written as H and B-flat is written as B. The piece was dedicated to Alexander Winterberger and later transcribed for piano solo by the composer. It is one of Liszt’s most famous organ works.

OTHER INFORMATION

Biographical and venue information may be found on the pages listed below:

Sharee Thompson:	114
Tabernacle:	138

MASS

Cathedral of the Madeleine

June 11, 2017 - 6:00 pm

PROGRAM

Please reference the bulletin provided by the Cathedral for this service.

Solemnity of the Most Holy Trinity. Music performed will include organ improvisations at prelude, offertory, communion and postlude as well as congregational hymnody, propers and ordinary of the Mass.

Featuring Dr. Gabriele Terrone, Organist and Assistant Director of Music, The Cathedral of the Madeleine. Dr. Terrone's bio can be found on pg 112.

The Cathedral organ specification may be found on pg 128.

SOLEMN VESPERS

Cathedral of the Madeleine

June 11, 2017 - 7:30 pm

PROGRAM

Please reference the bulletin provided by the Cathedral for this service.

Vespers concluding the Solemnity of the Most Holy Trinity will be sung by the Cathedral Choir. Music performed will include proper chants for the office in Latin, motets by Frank Ferko, Tomas da Victoria, and Leo Nestor, and organ improvisations.

Featuring:

The Choir of the Cathedral of the Madeleine (bio pg. 118)

Gregory A. Glenn, Director of Liturgy and Music (bio pg. 118)

Gabriele Terrone, Organist and Assistant Director of Music (bio pg. 112)

Melanie Malinka, Director of Music, Madeleine Choir School (bio pg. 119)

WELCOME

Alex Oldroyd, Convention Coordinator

KIMBERLY MARSHALL

Cathedral of the Madeleine

June 11, 2017 · 8:15 pm

PROGRAM

Toccatà VII

Apparatus Musico-Organisticus

Georg Muffat

(1653 - 1704)

Ciacona in E Minor

BuxWV 160

Dieterich Buxtehude

(1637 - 1707)

Kyrie from *Messe du deuxième Ton*

Plein Jeu

Fugue grave

Trio en passacaille

Fugue pour une basse et dessus de trompette

Dialogue

André Raison

(1650 - 1719)

Largo from *Xerxes*

HWV40

George Frideric Handel

(1685 - 1759)

Paraphrase on "See the Conqu'ring Hero Comes!" F. Alexandre Guilmant

from G.F. Handel's *Judas Maccabeus*, Op. 90

(1837 - 1911)

INTERMISSION OF 10 MINUTES

A minor Trance

Christoph Bull

(b. 1966)

Two Selections from *Buxheimer Orgelbuch*

Præambulum super mi

Redeuntes in mi

Anonymous

(c. 1455)

Passacaglia from Organ Sonata 8

Op. 132

Josef Rheinberger

(1839 - 1901)

NOTES BY THE ARTIST

Tonight's program traces 550 years of organ repertoire, from the Præambulum and Redeuntes of the Buxheim Orgelbuch (c1455) to Christoph Bull's "A minor Trance," composed last year for the sixtieth anniversary of the Organ Historical Society. Such an eclectic choice of works provides the opportunity to explore the many colors of the Kenneth Jones organ at the Cathedral of the Madeleine, as well as to trace influences across different organ traditions.

Born in Megève, Savoy, **Georg Muffat** studied in Paris 1663-9, mastering the French classical style as developed by Jean-Baptiste Lully. In 1680, after holding positions in Germany and Austria, he travelled to Italy, where he studied with Bernardo Pasquini, a follower of Frescobaldi. Thus by the time he published his *Apparatus musico-organisticus* in 1690, he was able to combine aspects of French and Italian composition for the organ. This is apparent in the varied sections of his **Toccata settima**, which contrasts the nobility of the French overture and French ornaments with the vivacity of Italian contrapuntal writing and keyboard virtuosity.

Dieterich Buxtehude was a contemporary of Muffat; he adapted Dutch and Italian styles to the large organs characteristic of northern Germany. His **Ciacona in E minor** is a set of paired variations over a 4-bar descending ostinato that is often played by the pedals. The creative figurations and textures that Buxtehude used for this work may have influenced the young Bach when he composed his magisterial *Passacaglia*, heard later in the program.

André Raison was a leading Parisian organist of the French classical school. He published two collections of organ music, the first of which included liturgical music for use in monasteries. The organ verses from the **Kyrie of his Messe du deuxième Ton** would have alternated with sung chant. They are composed for specific registrations as reflected in some of the titles: *Plein jeu* (full principal chorus) and *Fugue* for the trumpet in bass and treble. The *Trio en passacaille* (second *Christe* of the Mass) is an elegant set of variations over a repeated bassline, while the closing *Dialogue* features the full reed choruses of the organ.

The **Largo from Serse** (Xerxes) is one of Handel's most famous operatic melodies. Originally sung as the opening aria, "Ombra mai fu," the piece is often presented in a stately orchestral arrangement. In tonight's program, the movement originally marked "largo," is presented in a transcription for organ, where it benefits from sustained sounds in its singing line and accompaniment.

Alexandre Guilmant was a pioneer in the study and performance of baroque organ music. With the musicologist André Pirro, Guilmant edited many volumes of neglected music in the series, *Les Archives des Maîtres de l'Orgue*. He further promoted "old" music in his concerts on Cavaillé-Coll organ at the Trocadéro in Paris, where he frequently performed arrangements of Handel. In his paraphrase from Handel's oratorio *Judas Maccabeus*, Guilmant presents a homophonic treatment of the chorus "**See the conqu'ring hero comes!**" before setting the first part of the melody as a fugue.

A native of Mannheim, Germany, **Christoph Bull** is equally versed in classical and popular music. He currently resides in Los Angeles, where he teaches organ at the University of California (UCLA). "**A minor Trance**" is a minimalist work that systematically explores the organ's timbres, beginning with the 8' flutes and progressing through principals and upper work to culminate in a climactic surge of sound. The piece subsides abruptly to end on a single flute, reminding us of the organ's ability to shift dramatically between thick and delicate textures.

The most important collection of fifteenth-century organ music is the **Buxheimer Orgelbuch**, a compilation of over 260 pieces from c1455. The **Praeambulum super mi** opens and closes with a melismatic line, creating an improvisatory quality. By contrast, the upper voice in the central section suggests a more regular pulse to highlight

the dotted rhythms and four-note patterns of figuration. The **Redeuntes** is a genre of organ music that was built over a drone, played by either the left hand or pedal. Such pieces were probably extemporized to provide the pitch for a cantor or choir; the reverberant acoustics of medieval churches would have enhanced the crescendo effects produced by the repetitive texture.

Josef Rheinberger spent most of his life in Munich, where he taught piano, organ and composition at the Conservatorium and also served as director of music at the royal court chapel. He was influenced by the style of his near contemporary Johannes Brahms, but also by earlier German composers such as Mendelssohn and Bach. Perhaps inspired by Bach's Well-Tempered Clavier, Rheinberger planned to compose a cycle of 24 sonatas in all keys. (He completed 20 of these.) His Sonata 8 ends with a **Passacaglia**, conjuring the full resources of the German romantic organ to breathe new life into the baroque form.

OTHER INFORMATION

Biographical and venue information may be found on the pages listed below:

Kimberly Marshall: 108
 Cathedral of the Madeleine: 128

Eccles Organ
 FESTIVAL
 24th season

					
Richard ELLIOTT	Thomas OSPITAL	David BASKEYFIELD	Dexter KENNEDY	Wolfgang SEIFEN	Crista MILLER
Sep. 9, 2017	Oct. 8, 2017	Nov. 12, 2017	Jan. 14, 2018	Feb. 11, 2018	Mar. 11, 2018*

The Eccles Organ Festival is an internationally recognized organ recital series in Salt Lake City. Each year, the Festival presents engaging performances by some of the world's most acclaimed organists. The Festival also creates educational opportunities by offering master classes and public lectures.

Thanks to generous grants from Sponsors and Friends of the Festival, all these events are offered free of charge.

Performances are Sunday evenings at 8 pm at the Cathedral of the Madeleine.
 *Performance at Libby Gardner Concert Hall

SCHEDULING OVERVIEW

MONDAY JUNE 12

Concert and event start times are listed below. If you're using convention transportation, be sure to allow plenty of time to board the buses.

Monday June 12

7:00 - 8:15 am: Exhibits Open

Arches: Salt Lake Sheraton Hotel

9:00 - 10:15 am: Th' Kirkin' o' th' Tartans

8:15 am bus departure

First Presbyterian Church

Presbyterian worship service featuring the blessing of the Tartan of the Utah Firefighters Emerald Society pipe band, with hymns and organ music.

10:15 - 10:30 am: Short Break

10:30 - 11:15 am: Sheri Peterson Recital

First Presbyterian Church

12:00 - 12:30 pm: Bonnie Goodliffe Recital

11:20 am bus departure

Tabernacle

12:30 - 2:00 pm: Lunch on your own

Downtown

2:00 - 2:30 pm: Daniel Kerr Recital

2:30 - 4pm bus to hotel every 20 minutes at west gate, Temple Square

Conference Center

3:15 - 4:15 pm: Break Out / Workshop Block A

Salt Lake Sheraton Hotel

See room assignments on pg 10

4:15 - 4:30 pm: Break/Change Workshops

4:30 - 5:30 pm: Break Out / Workshop Block B

Salt Lake Sheraton Hotel

See room assignments on pg 10

5:30 pm: Banquet Dinner

Canyons: Salt Lake Sheraton Hotel

**6:00 - 7:15 pm: James Thomashower Keynote
Address & West Region
Business Meeting**

Canyons: Lake Sheraton Hotel

James Thomashower, Executive Director of the American Guild of Organists will give a keynote address. Matthew Burt, Regional Councillor and other regional leaders will share updates news for the West Region.

8:00 - 9:30 pm: Kenneth Udy Concert

7:20 departure

Libby Gardner Concert Hall

Kenneth Udy will perform a musical tour of the AGO West Region on the Lively-Fulcher organ in Libby Gardner Concert Hall at the University of Utah. Dr. Udy will give the premiere performance of Daniel Gawthrop's Symphony No. 3 ("Reformation"), and will perform Craig Phillips Suite for Organ, Brass Quintet and Percussion.

9:30 - 10:30 pm: Nighttime Scenic Return

Bus tour for registered participants

9:30 - 10:00 pm: Buses to hotel

For those not participating in the scenic tour.

10:15 pm - 12:00 am: Exhibits / Reception / Cash Bar

Arches: Salt Lake Sheraton Hotel

THE KIRKIN' O' TH' TARTAN

First Presbyterian Church

June 12, 2017 · 9:00 am

ORDER OF WORSHIP

ORGAN PRELUDE

Larry Blackburn

***CALL TO WORSHIP**

PSALM 100

Rev. Elizabeth McVicker

(* please stand as you are able)

First United Methodist Church, SLC

Leader: *Make a joyful noise unto the Lord,*

People: **Come before His presence with singing.**

Leader: *Enter into His gates with thanksgiving;*

People: **be thankful unto Him, and bless His name.**

All: **We are His people, and the sheep of His pasture.**

***PROCESSIONAL**

AMAZING GRACE

Hymn #343

Lone piper

Utah Firefighters Emerald Society (two verses)

Congregation sings all verses

WELCOME

Rev. Dr. Michael Imperiale

Pastor, First Presbyterian Church

***INVOCATION AND LORD'S PRAYER** *(in unison)*

Pastor Mike Imperiale

Our Father, who art in heaven, hallowed be Thy name. Thy kingdom come, Thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: for Thine is the kingdom, and the power, and the glory, forever. Amen.

OLD TESTAMENT READING

PSALM 150

Rev. Elizabeth McVicker

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let everything that hath breath praise the Lord. Praise ye the Lord.

***HYMN OF PRAISE**

ALL PEOPLE THAT ON EARTH DO DWELL

HYMN #101

Sing all verses

NEW TESTAMENT READING

John 10:2-4, 7, 9, 11

Pastor Mike Imperiale

...he that entereth in by the door is the shepherd of the sheep.

To him the porter openeth; and the sheep hear his voice:

and he calleth his own sheep by name, and leadeth them out.

And when he putteth forth his own sheep, he goeth before them, and the sheep follow him: for they know his voice.

Then said Jesus unto them again, Verily, verily, I say unto you, I am the door of the sheep.

I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture.

I am the good shepherd: the good shepherd giveth his life for his sheep.

Sing all verses; last verse in unison

MESSAGE

Pastor Mike Imperiale

THE KIRKIN' O' TH' TARTAN

Representative brings tartan forward

LITANY FOR THE CLAN

Pastor Mike: Thank you, O Lord, for the rich heritage of faith and sacrifice from our Scottish forefathers in faith, our ancestors in Abraham and Sarah and our brothers and sisters in Christ everywhere.

Reverend Elizabeth: Never let us forget that a heritage of faith is a responsibility to be shared, not a treasure to be hoarded.

Congregation: Bless us that we may be a blessing, O Lord.

Pastor Mike: Thank you for the blessing of family; the warmth, comfort and security of family love.

Reverend Elizabeth: Never let us forget that our family love is a gift of blessing, that strangers may be as welcome as brothers and sisters.

Congregation: Bless us that we may be a blessing, O Lord.

Pastor Mike: We praise you for those who have lived and died in Christ that we might have freedom to swell in a community of faith.

Reverend Elizabeth: Never let us forget that the days of sacrifice are not yet over, that we, too, have lives to live in faith.

Congregation: Bless us that we may be a blessing, O Lord.

BLESSING OF THE TARTAN

Pastor Mike Imperiale

PIPER'S RESPONSE

I AM MY COUNTRY (HIGHLAND CATHEDRAL)

Lone piper

Soloist: Josette Grant

Congregation and Utah Firefighter's Emerald Society

I Am My Country

Highland Cathedral

Music by U. Roaver & M. Korb

I am my coun-try like the flag I fly, And I will love her 'till the day I die, Bound to each oth-er we will

al-ways be, I am my coun-try: for e-ter-ni-ty! So I shout from the moun-tains high: I be - long to her,

I be-long to her! Let no man ev-er doubt that I am hers_ 'till the day I die.

MON 6/12

18

And when my fu-ture takes me from my past, And for the shores of home I give my last,

22

Stand me in wa-ters in a peace-ful sea, That's when I know she be-longs to me.

INVITATION TO FAITH

Rev. Elizabeth McVicker

RESPONSE

DAY BY DAY, DEAR LORD

Used with permission, OUP

Day By Day, Dear Lord

Stonethwaite

Saint Richard of Chichester (1197 - 1253)

Arthur Somervell

Adapted by Carol V. Wilson

Prayerfully ♩ = 92

Day by day, Dear Lord, of Thee three things I pray: To see Thee more

clear-ly, Love Thee more dear-ly, Fol-low Thee more near-ly, Day by day.

*RECESSIONAL

THOU GRACIOUS GOD, WHOSE MERCY LENDS

Used with permission

Lone piper

Utah Firefighters Emerald Society (two verses)

Congregation sings v. 1-2 unison; v. 3-4 parts; v. 5 unison

Thou Gracious God, Whose Mercy Lends
O Waly Waly

Oliver Wendell Holmes (1809 - 1894)

Compiled by Cecil Sharp, 1906

arr. Harry W. Cross

Thoughtfully ♩ = 108

1. Thou gra-cious God, Whose mer-cy lends The light of home, the smile of
2. Wilt Thou not hear us while we raise In sweet ac-cord of so-lemn-
3. For all the bless-ings life has brought, For all the sor-rowing hours have
4. The noon-tide sun-shine of the past, These brief, bright mo-ments fa-ding-
5. We thank Thee Fa-ther; let Thy grace Our lov-ing cir-cle still em-

friends, Our gath-ered flock—Thine arms en-fold, As in the peace-ful days of old.
praise The voi-ces that have min-gled long In joy-ous flow of mirth and song?
taught, For all we mourn, for all we keep, the hands we clasp, the loved that sleep.
fast, The stars that guild our dark-ening years, The twi-light ray from ho-lier-spheres.
brace, Thy mer-cy shed its heav'n-ly store, Thy peace be with us ev-er-more.

MON 6/12

WHAT IS THE KIRKIN' O' TH' TARTAN?

The Kirkin' O' Th' Tartan Worship Service is an opportunity for all Christians to rededicate themselves to the God of their heritage, the Lord Jesus Christ, and renew their commitments to His service.

The Kirkin' O' Th' Tartan Worship Service seems so ancient that many assume it was brought to America by our Scottish forefathers. However, the first Kirkin' Service was probably held in Washington D.C.'s New York Avenue Presbyterian Church, April 27, 1941. Its minister was the Rev. Dr. Peter Marshall, Chaplain of the U.S. Senate and the Washington St. Andrew's Society. Since that time, Kirkin' ceremonies have been held throughout America. There is evidence that the American Kirkin' does have its roots in Scotland. It is said that when the English conquerors banned the wearing of the Tartan in 1745 that some Scottish clansmen began to carry swatches of the material concealed under their clothing into their church services. At some point in the service, when the clergyman would give a blessing, the clansmen would touch their bits of Tartan, and with no outward signals, an underground Kirkin' occurred.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

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Rev. Dr. Michael J. Imperiale:	104
Rev. Elizabeth McVicker	109
Larry Blackburn	96

SHERI PETERSON

First Presbyterian Church

June 12, 2017 · 10:30 am

PROGRAM

Jerusalem

Kristina Shtegman
(b. 1972)

Pastorale from Sonata No. I in D minor
Op. 42

F. Alexandre Guilmant
(1837 - 1911)

Rhumba

Robert Elmore
(1913 - 1985)

Miroir

Ad Wammes
(b. 1953)

Filius autem hominis non habet ubi caput reclinet

Neil Thornock
(b. 1977)

For the Beauty of the Earth

Neil Thornock

Choral No. 3 in A minor

César Franck
(1822 - 1890)

NOTES BY THE ARTIST

Kristina Shtegman is a contemporary composer, concert pianist and organist who graduated from the Moscow Conservatory and the Royal Academy of Music in Stockholm. She studied organ in Sweden with Gunnar Idenstam. **Jerusalem** is a part of Passions Music Drama "Journey without the End," which was composed by Shtegman in collaboration with Swedish actor and singer Håkan Bäfve. It appeared by meditation over Palm Sunday and triumphal entry of Jesus into Jerusalem. This piece was composed in "crossover" genre based on classical tradition with some touch of symphonic rock and presents an atmosphere of euphoric joy and celebration.

Alexandre Guilmant was a prolific French composer who composed more than his predecessors. He succeeded Widor as professor of organ at the Conservatoire and made regular extensive recital tours throughout mainland Europe, Britain, and America. In 1904 he made his third and last trip to the USA, where he played forty concerts at the Saint Louis Exhibition. Guilmant's first compositions were liturgical works for choir and organ, but most of them were never published. His works consist of concert music and comprehensive sets of liturgical music for church service. The organ sonata was Guilmant's most important genre. **Sonata in D Minor, Op. 42** was the first of eight sonatas that he composed. In keeping with the standard sonata form, the second movement, **Pastorale**, is a slow movement juxtaposed between two fast movements. It is very lyrical, full of contrasting color between strings, oboe, and flute solos.

Robert Elmore, concert organist, and professor of music at the University of Pennsylvania, began playing the piano at age six and learned to play the organ at age ten. While a teenager he was organist for Central Baptist Church and for Lincoln, Bryn Mawr Seville and Anthony Wayne

theaters, in Pennsylvania. This early experience shaped his compositional style, which consisted of religious character, virtuosity, and light theatrics. The **Rhumba** is a lively, fun, theatrical piece, filled with a very active, chromatic pedal line and many pedal glissandos. It makes one want to get up and dance. Go ahead! I dare you!

You may already be familiar with some of the music of Dutch composer, Ad Wammes. He composed the music for five Sesame Street albums. *Miroir* was his first organ work to achieve international acclaim and was awarded the Fonds voor de Scheppende Toonkunst (Award for Creative Music). This delightful piece features the right hand playing the same pattern for the entire 140 measures, with the left hand and pedal adding melodic fragments, rhythmic gestures, and intricate details. Wammes noted that, for him, the result is a “hypnotic effect, like dancing rays or light reflected in the glass.”

Neil Thornock, professor of composition and theory at Brigham Young University, has written music for a diverse array of orchestral, chamber, solo, and electronic media. Much of his music centers around his performance interests as a keyboardist, including many works for organ and carillon. **Filius autem non habet ubi caput reclinet.** But the Son of man hath not where to lay his head (Luke 9:58) is the fifth piece in Thornock’s “*Meditationes vitae Christi*.” This set of twelve pieces includes meditations inspired both by the beginning and ending of the account of Christ’s life on earth and also by a selection of those mysterious statements or events that expressed ideas of Christ’s divinity. They employ various musical devices to symbolize certain aspects of each passage, while using timbres and textures that express the mystery of the divine.

The chorale prelude **For the Beauty of the Earth** was written for Thornock’s grandmother’s funeral in 2015. She loved nature, especially flowers, both in her extensive garden and in the wild. She was the gentlest of souls but became quite animated in the presence of anything with blossoms. Thornock’s thoughtful presentation of this familiar tune invites the listener to “walk around and smell the flowers in her garden.”

French Romantic composer and organist César Franck is considered to be the “French Bach.” Prior to his time, the quality of French music had declined and consisted of more “fluff” than substance. This was in part due to the French Revolution. Franck was a magnificent improviser and, as organist at St. Clotilde, and professor of organ at the Conservatoire, was known for his improvisatory skills. Even at a young age, he was doing things that had been unheard of before. For instance, at the age of sixteen, on a sight reading test, rather than play what was written, he took it upon himself to transpose it down a major third. A couple years later he baffled examiners when he competed in an organ exam and was required to improvise two subjects. Instead of treating them separately, as was the standard, Franck combined the two subjects, resulting in the development being longer than usual. This kind of forward thinking can be seen in his **Chorale in A Minor**, which is the last of his twelve major organ works, and the most popular of his three organ chorales.

Father Franck, as he was affectionately known, opened the A minor chorale with an agitated, free, toccata-like section, before the presentation of the chorale. This opening theme appears several times throughout the work before juxtaposing it against the chorale at the conclusion of the piece. The middle section is considered to be one of the most beautiful Adagios in all of organ repertoire. Listen for Franck’s singing melodies, thematic transformations, and chromatic harmonies.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

First Presbyterian Church of Salt Lake: I29
Sheri Peterson:

III

BONNIE GOODLIFFE

Salt Lake Tabernacle

June 12, 2017 - 12:00 pm

PROGRAM

Five Short Settings of the Tune Amazing Grace

Published: [The King of Love], Sacred Music Press

Raymond Haan

(b. 1938)

Sheep May Safely Graze

Bach From Cantata BWV 208 "Was mir behagt, ist nur die muntre Jagd" (1685 - 1750)

Published H.W. Gray Co.

Johann Sebastian

E. Power Biggs, arr. (1906 - 1977)

Selections from Three Preludes

Founded on Welsh Hymn Tunes

Hyfrydol

Rhosymedre

Published: Stainer & Bell

Ralph Vaughan Williams

(1872 - 1958)

Come, Come, Ye Saints

English Folk Song

Arrangement unpublished

Bonnie Goodliffe, arr.

Come, Let Us Anew

Attr. James Lucas

(b. 1726)

Bonnie Goodliffe, arr.

Commissioned by the 2017 AGO West Region Convention; Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

How Wondrous and Great

Published: [Postludes, vol. 3], Jackman Music Corp

Attr. Johann Michael Haydn

(1737 - 1806)

James Kasen, arr.

(b. 1956)

NOTES BY THE ARTIST

Raymond H. Haan was born in Falmouth, Michigan in 1938. He is a graduate of Calvin College and the University of Michigan. Mr. Haan has been the Director of Music for the Cutlerville East Christian Reformed Church in Grand Rapids since 1960. He is the composer of some four hundred compositions for organ, voice, choir, handbells, piano and other instruments.

J. S. Bach's Was mir behagt, ist nur die muntre Jagd (The lively hunt is all my heart's desire), BWV 208, also known as the Hunting Cantata, is a secular cantata composed in 1713 for the 31st birthday of Duke Christian of Saxe-Weissenfels. The aria "Schafe können sicher weiden" ("Sheep May Safely Graze") is the most familiar part of this cantata.

The organ solo arrangement by E. Power Biggs (1906-1977) is from 1940.

Ralph Vaughan Williams was an English composer whose works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over nearly fifty years. His works are strongly influenced by Tudor music and English folk-song. **Three Preludes** was published in 1920.

James Kasen is an American composer currently living in Provo, Utah. He earned bachelor's and master's degrees in music from Brigham Young University. He has produced several volumes of organ compositions and many sacred choral works.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Tabernacle: 138
Bonnie Goodliffe: 102



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DANIEL KERR

Conference Center

June 12, 2017 · 2:00 pm

PROGRAM

Alleluyas

Oxford University Press

Simon Preston

(b. 1938)

Cantabile Symphonique

From Symphony No. 3 ("Organ")

Published H.W. Gray

Camille Saint-Saëns

(1835 - 1921)

Virgil Fox, arr.

Come, Come, Ye Saints

English Folk Song

Arrangement unpublished

Daniel Kerr, arr.

Dearest Children, God is Near You

Commissioned by the 2017 AGO West Region Convention; Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

John Menzies Macfarlane

(b. 1726)

James Kasen, arr.

(b. 1956), bio pg 106

Pièce Héroïque

From *Trois Pièces*

Published Durand

César Franck

(1822 - 1890)

NOTES BY THE ARTIST

English musician Simon Preston has enjoyed a long and distinguished career as an organist, harpsichordist, conductor and composer. Beginning as a chorister at Kings College, Cambridge, he continued his remarkable musical trajectory as an organ scholar at Kings, sub-organist at Westminster Abbey, organist at Christ Church, Oxford, and finally Organist and Master of the Choirs at Westminster Abbey. Additionally, he has lectured in music at Oxford and conducted the Oxford Bach Choir. Alleluyas is his best-known work for organ, and draws upon the harmonic language of the modern French organ school (with a particular nod to Oliver Messiaen). The rhythmic energy is at turns majestic, jubilant, serene, boisterous, and triumphant. It is based on this text from the Liturgy of St. James:

At his feet the six-winged Seraph; Cherubim with sleepless eye,
Veil their faces to the Presence, as with ceaseless voice they cry,
Alleluya, Alleluya, Alleluya, Lord most High.

Camille Saint-Saëns was one in a long line of great French organists who was also a prolific composer, gifted pianist and conductor, and child prodigy. Among his most famous pieces (including *Danse Macabre* and *Carnival of the Animals*) would surely be his third orchestral symphony, nicknamed the *Organ Symphony* due to the prominence of the organ as a member of the orchestra. The second movement, performed this afternoon, showcases the arching, supple melodies and lush romantic harmonies of which Saint-Saëns was such a master. The transcription of this piece to organ solo is by the master virtuoso and showman Virgil Fox, whose colorful personality and

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playing style introduced the organ to a wide and varied audience during the mid-twentieth century.

More than any other hymn, "Come, Come Ye Saints" depicts the hope, aspirations, courage, trials and character of the Mormon pioneers on their epic westward trek. Penned by William Clayton, one of the first pioneers to make the journey to Utah, it has appeared in every Latter-day Saint hymnal since 1851. It is played as part of each day's organ recital on Temple Square in arrangements prepared by the performing organist.

In addition to "Come, Come Ye Saints," each daily organ recital also features an "old melody"; a tune that is widely familiar and uplifting. Today we hear "Dearest Children, God is Near You," in a new setting commissioned for this convention by James C. Kasen.

César Franck is the first of that long line of great French Romantic organist/composer/improvisors which includes Guilmant, Saint-Saëns, Widor, Vierne, Dupré, Duruflé, Messiaen and continues to this day. Pièce Héroïque provides a suitably dramatic conclusion to today's concert; the grandeur of its final passage in B Major is one of the great moments in all of the Romantic organ repertoire.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Conference Center: 135

Daniel Kerr: 106

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BREAK OUT SESSIONS / WORKSHOPS

**Salt Lake Sheraton Hotel
June 12, 2017**

BLOCK A SESSIONS (3:15 - 4:15 pm)

Improvsation (part I of 4)
Deer Valley

Gabriele Terrone
bio pg 112

Liturgy
Brighton

Christopher Huntzinger
bio pg 103

Louis Vierne
Sundance

Rulon Christiansen
bio pg 97

Parish-based Music Schools
Alta

Rev. Jared Wilson
bio pg 118

Working with Choirs
Powder Mountain

Jane Fjeldsted
bio pg 101

Exhibits Open
Arches

15 minute break

BLOCK B SESSIONS (4:30 - 5:30 pm)

AGO Membership & Certification
Sundance

Don Cook & Bonnie Goodliffe
bio pg 98 & 102

Children's Choirs
Alta

Karen Stephens
bio pg 112

Improvsation (part 2 of 4)
Deer Valley

Gabriele Terrone
bio pg 112

The Mormon Tabernacle Choir Discussion Panel
Powder Mountain

Choir Staff
bio pg 121, 99

The Organ Music of Neils Wilhelm Gade
Brighton

Neil Harmon
bio pg 102

Exhibits Open
Arches

BANQUET MEAL & WEST REGION BUSINESS MEETING

Salt Lake Sheraton Hotel

June 12, 2017 · 5:30 pm

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ANY SPECIAL PREPARATION REQUESTS OR
ALLERGY INFORMATION**

Welcome & Introductions
Convention Coordinator

Alex Oldroyd

Keynote Address
Executive Director, American Guild of Organists, bio pg 114

James Thomashower

DINNER IS SERVED

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Councillor, West Region

Matthew Burt

Kansas City 2018 Convention
Convention Coordinator

Lynn Bratney

Orange County 2019 Convention
Convention Coordinator

Alicia Adams

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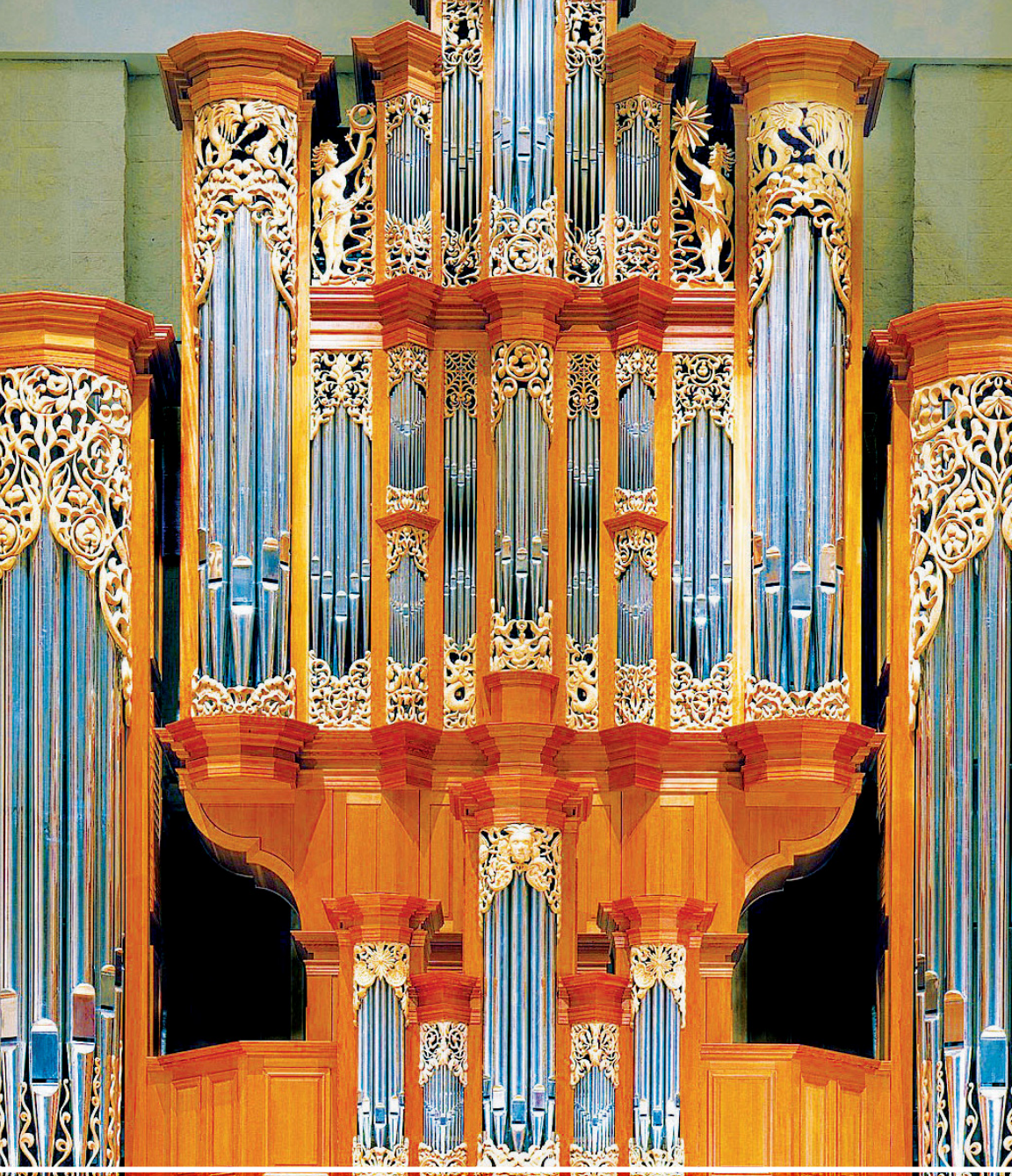
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KENNETH UDY

Libby Gardner Concert Hall, University of Utah

June 12, 2017 · 8:00 pm

PROGRAM

Toccata Festiva
Published by MorningStar Music

Franklin D. Ashdown
(b. 1942)

Two Pieces, op. 108
Scherzetto
Prière

Joseph Jongen
(1873 - 1953)

Carillon Op. 27 no. 4
Published by Bornemann

Marcel Dupré
(1886 - 1971)

IDAHO

Symphony No. 3 (Reformation)
Intrada: Nun komm, der Heiden Heiland
Capriccio: Wachet auf
Largo: Aus tiefer not
Finale: Ein feste Burg
Published by Dunstan House

Daniel E. Gawthrop
(b. 1949)

North American Premiere

WASHINGTON

Nordic Aria
from *A Scandinavian Suite*
Published by Augsburg Fortress

David P. Dahl
(b. 1937)

Marian Florence, violin

OREGON

Madrigal Sonata No. 24
Published by Zimbel Press

Craig A. Penfield
(b. 1948)

UTAH

Divertimento
Allegro non troppo
Published by Novello

Robert Cundick
(1926 - 2016)

NEVADA

What a Friend We Have in Jesus
Arrangement unpublished

Dorothy Young Riess, arr.
(b. 1931)

continued on next page

CALIFORNIA

Suite for Organ, Brass Quintet, and Percussion

Prelude
Cantilene
Toccata

Craig Phillips
(b. 1961)

Matthew Mainella, conductor; Seretta Hart, trumpet; Howard Summers, trumpet;
Stephen Proser, French horn; Donn Schaefer, trombone; Matthew Lindahl, tuba;
Andy Baldwin, timpani; Nick Jackson, cymbals

NOTES BY THE ARTIST

Franklin Ashdown, a Utah native, is a retired medical doctor and prolific composer residing in Alamogordo, New Mexico. The spirited **Toccata Festiva** composed in 2001 is one of his favorite pieces from his vast organ catalog. It is dedicated to Dr. James M. Drake, organ professor at Utah State University from 1975-2006, and employs rapid manual figures combined with lyrical melodies punctuated by tuba fanfares.

Early in September 1938 Belgian composer Joseph Jongen wrote his **Two Pieces**, which were probably commissioned by Oxford University Press. The cheerful **Scherzetto**, like most of Jongen's organ works, is cast in ternary form—in this case a shifted symmetrical block pattern (A=I2,I6,I6; B=I6,I6; C=I6,I6,I2). The **Prière**, different than his earlier *Prière*, op. 37, no. 3, is a calm reflection which recalls Jongen's admiration of Gabriel Fauré. Both pieces are dedicated to Valérie Chesneau-Barberis, a friend and one of a handful of private pupils retained by Jongen after he retired.

Not only was Marcel Dupré's father an organist, but both of his grandfathers were also organists. At 16, Dupré was admitted to the Paris Conservatory and studied under Widor and Vierne. Opus 27 dates from 1931 and was Dupré's first work to be issued by an American publisher (H. W. Gray). Appropriately, each of the seven pieces is dedicated to an American organist. **Carillon** is dedicated to Frederick C. Meyer, organist at West Point Military Academy and belongs to a genre favored by many twentieth-century French organists imitating the ringing of bells. Here Dupré depicts the bells at the Church of the Immaculate Conception in Elbeuf, where he first played in public at the age of eight. The piece features rapidly jangling fourths resembling a quarter-hour chime along with stately ninths and concludes with one of Dupré's signature codas: a persistent procession of detached quarter-note chords. Dupré programmed the piece on recitals throughout his career and also recorded it at Saint-Sulpice.

Daniel Gawthrop, a former Dean of the Salt Lake City AGO chapter, spent most of his professional life in the Washington, DC metro area and eastern United States. He now resides in Twin Falls, Idaho. Gawthrop has received over one hundred commissions to write original music, including **Symphony No. 3 ("Reformation")** which tonight is receiving its North American premiere. It was commissioned to mark the 500th anniversary of the Protestant Reformation this year. During the time of the Reformation, Martin Luther and Philipp Nicolai not only wrote sublime poetry but also composed chorales to accompany their texts. Each movement of Gawthrop's vibrant and engaging work is based upon such a chorale. The opening movement uses a rondo form (ABACADA) to evoke three tableaux progressing through time. The first depicts an ancient procession in the parallel minor, interrupted by prophetic strains of Luther's 1524 Advent chorale "Savior of the Nations, Come" played on soft string and celeste stops. The second portrays a litany of longing, and the third a complete statement of the chorale followed by an expression of joyous fulfillment in the relative major. The cheeky second movement utilizes Nicolai's 1598 Advent chorale, "Sleepers, Wake!" (nicknamed the "King of Chorales"), sounded on colorful mutation stops. The next movement weaves together a wistful flute melody and Luther's Lenten chorale, "Out of the Depths," composed to accompany his paraphrase of Psalm 130. The work concludes with three continuous variations on Luther's celebrated chorale, "A Mighty Fortress," culminating in an imposing crescendo to full organ.

David Dahl is Professor of Music and University Organist Emeritus at Pacific Lutheran University in Tacoma, Washington, where he served on the music faculty for 30 years. He is also the Director of Music Ministries Emeritus for Christ Episcopal Church in Tacoma, where he worked as a church musician for 40 years. Originally composed as an elegy or lament, the beautifully cathartic **Nordic Aria** was composed in 1976 after the death of Dr. Dahl's Norwegian mother, Norma Elizabeth Dahl.

A native of Connecticut, Craig Penfield began composing and performing as a violinist, pianist, and organist at a very early age. He was a student of Clarence E. Watters (remembered as the first American student of Marcel Dupré) and of Maurice Duruflé. **Madrigal Sonata No. 24** was composed in 2012, the last in a set of short, three-movement sonatas. After its brief first and second movements, the sonata concludes with colorful variations and reprises on a theme in medieval rounded bar form. Penfield wrote, "My inspiration for composing these sonatas comes as a direct result of the music of the Renaissance and early Baroque. It is an attempt by this composer to capture in his own musical vocabulary some of the 'essence' that pervades the music of these past centuries." Now retired from various church posts in the greater Portland area, Penfield currently resides in Forest Grove, Oregon.

Robert Cundick was born in Salt Lake City and studied with Mormon Tabernacle organist Alexander Schreiner. Cundick himself was later employed as a Tabernacle organist from 1965-1991. He earned his Bachelor of Fine Arts, Master of Fine Arts, and PhD degrees from the University of Utah and was later instrumental in the acquisition of the Lively-Fulcher organ and developing the organ degree programs at the University of Utah. In 1962 he and his wife and five children (ages 5-11) moved to London, England, to serve as organist for two years at the new Hyde Park Chapel. While there, he composed his lighthearted five-movement Divertimento to perform in his four dedicatory recitals of an 18-stop mechanical action Walcker organ (opus 3691) in March 1963 at the LDS Church in Vienna, Austria.

As a high school student Dorothy Young Riess had her own radio show of pop tunes on the Hammond organ at KTOW in Oklahoma City. Later she became a protégé of the legendary Mildred Andrews at the University of Oklahoma and won many competitions including first place in the 1952 NYACOP in San Francisco. After graduation she studied in France with Marcel Dupré and at Yale University; however, following the death of her beloved father from diabetes, she decided to become a medical doctor. After retirement to Las Vegas in 2000, she resumed organ playing and performed for the 2011 San Francisco Regional AGO Convention at First Congregational Church in Berkeley, the same venue as her winner's recital in 1952. Her jazzy arrangement of **What a Friend We Have in Jesus** begins with a boogie-woogie pedal solo, and the texture thickens with each phrase of the hymn tune. Following an invigorating modulation, the piece grows to a full-textured finale.

Craig Phillips is a composer who is also a gifted organist. Since 2009, he has been Director of Music at All Saints' Church in Beverly Hills and previously served for 20 years as the church's Associate Director of Music and Composer-in-Residence. He was named the 2012 AGO Distinguished Composer and has appeared as soloist at regional AGO conventions and at various venues across the United States. The **Suite** was jointly commissioned by the 2001 Regional AGO Conventions held in Binghamton, New York and San Diego, California. It was premiered at the San Diego convention by organist Alison Luedecke at St. Paul's Episcopal Cathedral and remains one of Dr. Phillips' most successful organ compositions in either service or concert settings. The Prelude begins softly, as an awakening, and masterfully builds to a majestic climax. The middle movement in ABA form is an undulating lullaby. The final movement, an exciting French-style toccata, is characterized by invigorating shifts in harmony and rhythm.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Libby Gardner Hall:	131
Kenneth Udy:	115

SCHEDULING OVERVIEW

TUESDAY JUNE 13

Concert and event start times are listed below. Buses will begin loading 20 minutes before departure time (departure times listed below event times). Be sure to allow plenty of time to board the buses.

Tuesday June 13

7:00 - 8:15 am: Exhibits Open

Arches: Salt Lake Sheraton Hotel

9:00 - 9:45 am: RCYO Winner's Recital

8:15 am bus loading Assembly Hall

Winner of the 2017 Quimby Regional Competition for Young Organists (west region)

10:00 - 10:45 am: Plenary Session: Numerology in Bach's Music

North Visitor's Center

11:00 - 11:45 am: Jaebon Hwang Recital

Assembly Hall

12:00 - 12:30 pm: Neil Harmon Recital

Tabernacle

12:30 - 2:00 pm: Lunch on your own

Downtown

2:00 - 2:30 pm: Andrew Unsworth Recital

2:30 - 4pm bus to hotel every 20 minutes at west gate, Temple Square
Conference Center

3:15 - 4:15 pm: Break Out / Workshop Block C

Salt Lake Sheraton Hotel
See room assignments on pg 10

4:15 - 4:30 pm: Break/Change Workshops

4:30 - 5:30 pm: Break Out / Workshop Block D

Salt Lake Sheraton Hotel

See room assignments on pg 10

5:30 pm - 6:45 pm: Dinner on your own

Use buffet at hotel, or nearby restaurants

7:30 pm - 9:30 pm:

**6:45 pm bus departure
from hotel**

**Mormon Tabernacle Choir,
Orchestra at Temple Square, and
Guilmant Symphony No. 2 with
Richard Elliott**

Tabernacle

The Mormon Tabernacle Choir will perform with the Orchestra at Temple Square and Tabernacle Organists. Richard Elliott and the Orchestra at Temple Square will perform Guilmant's 2nd Symphony for Organ and Orchestra.

10:15 pm- 12:00 am:

9:30 pm bus loading

Exhibits / Reception / Cash Bar

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RCYO WINNER RECITAL

Assembly Hall on Temple Square

June 13, 2017 · 9:00 am

PROGRAM TO BE ANNOUNCED

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

RCYO Competitors: 124-125

Assembly Hall: 134

AGO/Quimby Regional Competition for Young Organists

This competition, held in odd-numbered years, is sponsored and administered by the seven regions of the American Guild of Organists. Competitors must be under 24 years of age as of August 1 of the year the competition is held. Membership in the AGO is not required. Applicants who do not reside in the U.S. are responsible for understanding and complying with U.S. visa requirements as well as travel costs where applicable.

The first round of competition begins at the chapter level. Competitors may compete in any chapter competition held within the AGO region of their home or school. Only one chapter competition may be entered. A registration fee is required for participation in a chapter-level competition. The final round is at the regional level, and it is held concurrent with one of the 2017 Regional Conventions. The official rules for 2017 were published in the September-16 issue of THE AMERICAN ORGANIST. Download the 2017 Rules. Prizes: Chapter level varies. Regional: First place – \$1,000; Second – \$500. The AGO/Quimby Regional Competitions for Young Organists are made possible by a generous grant from Michael Quimby, President, Quimby Pipe Organs, Inc.

2017 RCYO Regional Competitions

29 chapters hosted chapter competitions between February 15 and April 15, 2017. Four such competitions took place in the west region. The first place winners from those events are competing today at the regional convention. Competitors at the regional conventions were required to perform one of three hymns and lead the audience in the singing of all verses of: Nicaea, Lasst uns erfreuen, or Nun danket.

PLENARY SESSION:

NUMEROLOGY IN BACH'S MUSIC

North Visitor's Center on Temple Square

June 13, 2017 · 10:00 am

Dr. Craig Jessop, Dean of the Caine College of Arts at Utah State University, and former Music Director of the Mormon Tabernacle Choir. His bio is found on pg 105

The North Visitor's Center (pg 137) is on the north side of Temple Square, a short walk from the Assembly Hall.

JAEBON HWANG

Assembly Hall
June 13, 2017 · 11:00 am

PROGRAM

Paean

Kenneth Leighton
(1929 - 1988)

Variations on a Korean Traditional Lullaby

Jaebon Hwang
(b. 1982)

Prelude and Fugue in A Minor
BWV 543

Johann Sebastian Bach
(1685 - 1750)

Claire de lune

Louis Vierne
(1870 - 1937)

Sonata in F Minor Op. 65, No. 1

Allegro moderato, e serio

Adagio

Andante recitativo

Allegro assai vivace

Felix Mendelssohn
(1809 - 1847)

NOTES BY THE ARTIST

Paean is a celebratory, extended fanfare-march by distinguished 20th century British composer, Kenneth Leighton. This piece is one of his finest and exhibits many familiar Leighton traits, including energetic rhythms and a variety of articulations.

Variations on a Korean Traditional Lullaby was first composed for a small string and woodwind ensemble in 2009. The composer transcribed it for organ, revised, and added more variations in the middle in early 2016. As the composer's first work for solo organ, this piece shows her interest in promoting music for her native culture and in merging it into western music. This lullaby, which has been sung for years in Korea, is usually repeated numerous times, with mothers sometimes even improvising lyrics until a baby finally falls asleep.

Prelude and Fugue in A Minor, BWV 543 by Johann Sebastian Bach is a combination of a prelude derived from Bach's early Weimar period (circa 1709) and a fugue that was composed during his later year in Leipzig. The prelude consists of various rhapsodic ideas. The violinistic figuration alternates with toccata-like improvisatory sections, including a pedal solo and continuing suspensions. The well-defined melodic and rhythmic contours of the subject, which also has violinistic figuration, displays remarkable inventiveness and advanced unity. It concludes with a brilliant and technical cadenza on pedal and then on manual.

Louis Vierne, who was the famous organist of Notre Dame de Paris, wrote **Clair de lune**

(Moonlight) as part of the "24 Pièces de Fantaisie" toward the end of his life, shortly after he returned from his only recital tour of the United States. Vierne was impressed by the organs he played in the U.S., and dedicated this romantic, serene piece to the American organ builder, Ernest M. Skinner.

Felix Mendelssohn's organ sonatas are a synthesis of old and new forms, of Baroque and Classical, and a bridge to the high Romanticism of the period in which they were written. As one of the finest organists of his day, Mendelssohn was the first person to perform Johann Sebastian Bach's music, which was totally forgotten for 80 years after his death. He also wrote great organ music himself based on inspiration from Bach. His organ sonatas do not follow the strict Sonata form of the Classical period, but rather, they are suites composed of multiple movements to be played in the church. **The Sonata No. 1 in F Minor**, written in 1844, opens with a fugato movement with the Lutheran Chorale "Was mein Gott will, das g'scheh allzeit" (God's will is always done). The slow movement is a song without words followed by the recitative that serves as an introduction to the final movement in toccata style.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Jaebon Hwang: 103

Assembly Hall: 134

TUE 6

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NEIL HARMON

Tabernacle

June 13, 2017 - 12:00 pm

PROGRAM

Fanfare

John Cook
(1918 - 1984)

Ciacona in D Major
P 39

Johann Pachelbel
(1653 - 1706)

Thema met Variates

Hendrik Andriessen
(1892 - 1981)

Allegretto
From *Three Pieces for Organ*, op. 22

Niels Wilhelm Gade
(1817 - 1890)

Come, Come, Ye Saints
English Folk Song,

Neil Harmon, arr.
(b. 1967)

I Need Thee Every Hour
Commissioned by the 2017 AGO West Region Convention; Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

Neil Harmon, arr.

Festive Toccata

Denis Bédard
(b. 1950)

NOTES BY THE ARTIST

English organist John Cook was trained at Christ's College, Cambridge and worked as a copyist for Ralph Vaughan Williams and Benjamin Britten. He later settled in North America where he held posts at St. Paul's Cathedral, London, Ontario, and Boston's Church of the Advent. **Fanfare** was transcribed by the composer from an original score, which he wrote for an outdoor sound and light show at the 1951 Festival of Britain. The work was inspired by Psalm 81: "Sing aloud unto God our strength: make a joyful noise unto the God of Jacob. Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery. Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day."

The keyboard works of Johann Pachelbel represent the pinnacle of the South German organ tradition in the Baroque era. Fond of variation forms, Pachelbel wrote six Ciaconas for organ, each exhibiting a straightforward contrapuntal style that emphasizes melodic content. The charming **Ciacona in D Major** presents a wonderful opportunity to showcase many of the beautiful flute and principal stops on the Tabernacle Organ. The son of a musician and a painter, Dutch organist Hendrik Andriessen was immersed in music and art at an early age. He studied organ and composition at the Amsterdam

Conservatory and was organist at the Roman Catholic Cathedral in Utrecht, where his improvisations became legendary. The weighty Thema met Variates (1949) opens with a dramatic homophonic section followed by a simple statement of the modal theme, played today on the Tabernacle's Antiphonal division. In the ensuing variations Andriessen's affinity for early music shines through, giving the work an ancient feel with a modern twist.

The year 2017 marks the 200th anniversary of the birth of Danish organist, violinist, conductor, and composer Niels Wilhelm Gade. Highly influenced by his friend and mentor, Felix Mendelssohn, Gade was a prolific composer who was appointed director of the Gewandhaus Orchestra after Mendelssohn's death. The delicate **Allegretto**, originally written in the key of B-flat, was conceived as the third movement of an organ sonata. Gade later abandoned the idea of the organ sonata, instead transposing and publishing three of the four movements as Three Pieces for Organ, Opus 22.

Denis Bédard's **Festive Toccata** (1998) was commissioned by Metropolitan United Church in Toronto, Canada. Bédard studied organ and composition at the Conservatoire de Québec, continuing his studies in Paris, Montreal, and Amsterdam. His French-influenced compositions are designed to appeal to a vast audience. The Festive Toccata, with its cascading pedal arpeggios, has become a popular favorite with audiences around the world.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Neil Harmon: 102
Tabernacle: 138



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ANDREW UNSWORTH

Conference Center

June 13, 2017 · 2:00 pm

PROGRAM

Trumpet Tune in Seven

Published by Jackman Music

James Kasen

(b. 1956)

Allegro Vivace

From Symphony No. 1, Op. 14

Public domain

Louis Vierne

(1870 - 1937)

Organ Hymn

Published by Adoro Music

Raymond Haan

(b. 1938)

Come, Come, Ye Saints

English Folk Song

Andrew Unsworth, arr.

(b. 1970)

Prospect of Heaven

Commissioned by the 2017 AGO West Region Convention; Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

Andrew Unsworth, arr.

Overture to "L'Italiana in Algeri"

Transcribed for four-hands by Gabriele Terrone

Arrangement unpublished

Gioachino Rossini

(1792 - 1868)

with Dr. Gabriele Terrone

NOTES BY THE ARTIST

James Kasen is a Las Vegas native with degrees in organ performance and choral conducting. He has served as a guest Tabernacle organist and is a prolific composer and arranger. Mr. Kasen currently works at Brigham Young University in the University Relations office and as an adjunct instructor in the BYU School of Music. His festive "**Trumpet Tune in Seven**" will feature the Conference Center organ's high-pressure reed stops.

Louis Vierne wrote his First Organ Symphony in 1899, while he was still Widor's assistant at St. Sulpice, and the work shows much of Widor's influence in its forms and harmonic language. The fourth movement—"**Allegro Vivace**"—serves the traditional function of the scherzo. The piece is in ABA form. The A section is light, fast, and employs the flutes of the organ. In the B section, Vierne exhibits his contrapuntal skill in a canon between the Swell Trompette and the pedal.

Raymond Haan is a contemporary American composer and organist. A graduate of Calvin College and the University of Michigan, he serves as the Director of Music for the Cutlerville East Christian Reformed Church in Grand Rapids, a position he has held since 1960. His beautiful "**Organ Hymn**," published recently, gives the performer the opportunity to show an instrument's symphonic tonal palette as well as its dynamic range.

Gioachino Rossini's opera **L'Italiana in Algeri** premiered in 1813 in Venice, and is characteristic of Rossini's style, noted for its combination of energetic, driving rhythms and exquisite, graceful melodies. The overture to this opera was transcribed for organ, four hands (and feet!) by Gabriele Terrone, organist at the Cathedral of the Madeleine.

Biography and venue information may be found on the pages listed below.

Andrew Unsworth: 116

Gabriele Terrone: 112

BREAK OUT SESSIONS / WORKSHOPS

**Salt Lake Sheraton Hotel
June 13, 2017**

BLOCK C SESSIONS (3:15 - 4:15 pm)

Choral Reading (Seasonal)

Brighton: PACKET PURCHASE IS REQUIRED

Larry Blackburn & Bonita Cross

bios: pg 96 & 99

Dale Wood

Sundance

James Welch

bio pg 116

Improvsation (part 3 of 4)

Deer Valley

Gabriele Terrone

bio pg 112

OrgelKids USA

Alta

Erin Scheessele

bio pg 111

Exhibits Open

Arches

15 minute break

BLOCK D SESSIONS (4:30 - 5:30 pm)

Choral Reading (General)

Brighton: PACKET PURCHASE IS REQUIRED

Larry Blackburn & Bonita Cross

bios: pg 96 & 99

Hand Bells

Alta

LeAnna Willmore

bio pg 117

Improvsation (part 4 of 4)

Deer Valley

Gabriele Terrone

bio pg 112

Music and The Reformation

Powder Mountain

Roger Miller

bio pg 110

Organ First: Teaching Organ to Youngsters

Sundance

Nora Hess

bio pg 103

Exhibits Open

Arches

Dinner on Your Own

Utilize hotel buffet, restaurant, or other nearby restaurants.

THE MORMON TABERNACLE CHOIR & ORCHESTRA AT TEMPLE SQUARE

Tabernacle

June 13, 2017 · 7:30 pm

enter at door 18 for reserved convention seating

Mack Wilberg and Ryan Murphy
conductors

Richard Elliott, Clay Christiansen, Andrew Unsworth
organists

PROGRAM

Welcome & Prayer

FIN DE SIÈCLE PARIS: Music from the French Romanticists

Unfold, Ye Portals

From *The Redemption*

Charles Gounod

(1818 - 1893)

Psalm 150

Mormon Tabernacle Choir
Orchestra at Temple Square

César Franck

Symphony No. 2 for Organ and Orchestra

Introduction et Allegro risoluto

Adagio con affetto

Scherzo: Allegro vivace

Andante sostenuto

Intermède at Allegro con brio

Richard Elliott, organ
Orchestra at Temple Square
--- Program notes on pg 58 ---

Félix-Alexandre Guilmant

(1837 - 1911)

Intermission

WITH CHEERFUL VOICE: Hymns, Folk Hymns, and Spirituals

Prologue: OLD HUNDREDTH

*All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with mirth, His praise forth tell.
Come ye before Him and rejoice.*

William Kethe

THREE HYMNS OF PRAISE

Praise to the Lord, the Almighty
LOBE DEN HERREN from *Stralsund Gesangbuch, 1665*

Mack Wilberg, arr.

Psalm 148
LASST UNS ERFREUEN

Gustav Holst
(1874 - 1934)

Sing Praise to God Who Reigns Above
MIT FREUDEN ZART from *Bohemian Brothers Songbook, 1566*
Clay Christiansen, organ

Clay Christiansen, arr.

FOLK HYMNS AND SPIRITUALS

Pilgrim Song

American folk hymn
arr. Ryan Murphy

His Voice as the Sound

American folk hymn
arr. Mack Wilberg

Deep River

African-American Spiritual
arr. Mack Wilberg

Battle of Jericho

African-American Spiritual
arr. Moses Hogan

Little David, Play on Your Harp

African-American Spiritual
arr. Andrew Unsworth
Andrew Unsworth, organ

TWO HYMNS OF PRAISE

Love Divine, All Loves Excelling
HYFRYDOL

Rowland H. Pritchard
arr. Mack Wilberg

Hymn of Praise
OLD HUNDREDTH

Mack Wilberg

Epilogue

*All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with mirth, His praise forth tell.
Come ye before Him and rejoice.*

GUILMANT SYMPHONY PROGRAM NOTES BY RICHARD ELLIOTT

Along with Franck, Saint-Saëns, Vierne and Widor, Alexandre Guilmant (1837-1911) is considered one of the five most influential Parisian organist-composers during the golden age of Romantic organ music. He maintained a demanding schedule as an international performer, composer, church musician, and teacher. From 1896 until his death in 1911, Guilmant held the most prestigious organ teaching post in the world—that of professor of organ at the Paris Conservatory, where he succeeded Charles-Marie Widor. He toured the United States on three different occasions, most notably in 1904, when he played 40 completely different recital programs (with no duplication of repertoire) during a six week period at the St. Louis World's Fair. From 1871 to 1901, Guilmant was the organist at l'Église de la Sainte-Trinité ("La Trinité") in Paris, where Olivier Messiaen and Naji Hakim later served as organists. His compositional output is extensive, although much of his music has not stood the test of time.

As with his first symphony for organ and orchestra, **Guilmant's Symphony No. 2 for Organ and Orchestra** is an almost note-for-note transcription of one of his organ sonatas—in this case, the **Sonata No. 8 in A Major**. The symphony and sonata both carry the opus number of 91, and both were written in 1906.

The five movements of the symphony (which is better described as a suite) follow a fairly predictable scheme. The first movement (**Introduction et Allegro risoluto**), which is the longest of the five, contrasts a lyrical stepwise melody with a more angular subject treated in fugal fashion. The second movement (**Adagio con affetto**) showcases the "fonds d'orgue" (8-foot foundation stops) and string cèlestes in a texture that pays homage to the slow movements of Widor's organ symphonies. The organ is almost entirely absent in the **scherzo** (except for a few sustained pedal notes), but returns for a cameo in the very brief fourth movement (**Andante sostenuto**). After an eight-measure transition ("**Intermede**"), the symphony concludes with an **Allegro con brio** that includes fugal sections and some virtuosic passages for the organ pedals.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

The Mormon Tabernacle Choir:	119
The Orchestra at Temple Square:	120
Mack Wilberg:	121
Ryan Murphy:	110
Richard Elliott:	100
Clay Christiansen:	97
Andrew Unsworth:	116
Tabernacle:	138

ACKNOWLEDGMENTS

We gratefully acknowledge the gift of tonight's program to the Convention by the Mormon Tabernacle Choir organization and its musicians, staff, and volunteers.

SCHEDULING OVERVIEW

WEDNESDAY JUNE 14

Concert and event start times are listed below. Buses will begin loading 20 minutes before departure time (departure times listed below event times). Be sure to allow plenty of time to board the buses.

Wednesday June 14

7:00 - 9:00 am: Exhibits Open

Arches: Salt Lake Sheraton Hotel

9:45 - 10:15 am: Halden Toy Harpsichord Recital

9:00 am departure First United Methodist Church

10:15 - 11:00 am: Liturgical Dance

First United Methodist Church

With Pamela Decker and Kaley Jensen

--- CONCURRENT OPTIONS BEGIN ---

11:00 am - 3:00 pm: Excursion: Carillon Recital & Organ Department Visit

11:00 am departure

BYU, Provo

Advance purchase required. Includes lunch on the bus.

11:00 am - 4:15 pm: Excursion: Bigelow & Co. Organ Tour/Open Console

First United Methodist / St. Ambrose Catholic Church / Cathedral Church of St. Mark

Advance purchase required. Includes lunch at First United Methodist Church.

11:00 am: Bus to Temple Square

12:00 - 12:30 pm: Richard Elliott Recital

Tabernacle

2:00 - 2:30 pm: James Welch Recital

Conference Center

**2:45 - 4:00 pm: A Bold Leap of Faith: The
Conference Center Organ**

Conference Center

**3:00 - 4:00 pm: Master Class on French Romantic
Music with James Welch**

Cathedral of the Madeleine

**3:00 - 4:00 pm: Master Class on Twentieth Century
Music with Pamela Decker**

Assembly Hall

--- FULL CONVENTION RESUMES ---

**4:30 - 5:30 pm: Evensong Service with Michael
Kleinschmidt**

4 pm departure, west side

Conference Center

Cathedral Church of St. Mark

5:30 - 7:15 pm: Dinner on your own

Buses to downtown and hotel

8:00 - 9:30 pm: Stephen Tharp Concert

7:15 departure from hotel

Conference Center

**9:30 pm - 12:00 am: Final Chance: Exhibits /
Reception / Cash Bar**

9:30 pm bus loading

Arches: Salt Lake Sheraton Hotel

HALDEN TOY

FIRST UNITED METHODIST CHURCH

June 14, 2017 · 9:45 am

PROGRAM

Aria: La Capricciosa
32 variations

Dietrich Buxtehude
(1637 - 1707)

NOTES BY THE ARTIST

There are 32 variations total in this partita on the Bergamasca titled **La Capricciosa** which follow the basic chord progression of I-IV-V-I; (simpler than the average modern pop song!) but throughout the set Buxtehude manages to keep a high level of interest. Especially with some variations practically giving a jolt of energy at the beginning of each subset. The styles of writing are vast, it feels as if everything from a bicinium to very chromatically dense counterpoint is used up in the space of a half hour.

OTHER INFORMATION

Biography information for Halden Toy is available on pg 115.

Greetings from the Seattle Chapter AGO!



As hosts for the national conventions in 1978 and 2000, we want to welcome you back to the Emerald City in July 2022. Save the dates for a vacation in the glorious Pacific Northwest, with opportunities to hear our finest instruments, both new and historic.

Congratulations to Seattle AGO members participating in this convention:
Halden Toy - Wednesday harpsichord recital at First United Methodist Church

Michael Kleinschmidt - Wednesday Evensong service at the Cathedral Church of St Mark

PAMELA DECKER

First United Methodist Church

June 14, 2017 · 10:15 am

PROGRAM

Te Deum

Naji Hakim
(b. 1955)

Kaley Jensen, dancer

Two Psalm Paraphrases: Dances of Prayer and Praise

Pamela Decker
(b. 1955)

Psalm 130: Out of the depths have I cried unto thee, O Lord

Psalm 146: I will sing praises unto my God while I have any being

Commissioned by the 2017 AGO West Region Convention

The Freese Collection

Pamela Decker

II - Lirio e amapola

III - La croix de foi

Kaley Jensen, dancer

Evocation Op. 37

Marcel Dupré
(1886 - 1971)

III - Allegro deciso

NOTES BY THE ARTIST

Naji Hakim was born in Beirut, Lebanon, in 1955. He studied with Jean Langlais and pursued studies at the Conservatoire National Supérieur de Musique de Paris, where he earned first prizes in harmony, counterpoint, fugue, organ, improvisation, analysis, and orchestration. He also won first prizes in numerous prestigious competitions, including Haarlem, Nuremberg, St. Alban's, and Strasbourg. He has won many prizes as a composer, as well. **Te Deum** was commissioned by Wolfgang Sieber, organist of the Hofkirche, Lucerne (Switzerland). The work is a Gregorian paraphrase in evocation of a quotation from The Book of Revelation 7: 9-12. The through-composed single movement gives evidence of the lines from the hymn text: first a fanfare on the Te Deum chant; then Te aeternum Patrem in the form of litanies articulated by the Sanctus acclamations; Tu Rex gloriae, represented by shifting rhythms above a pulsing pedal part; Te ergo, set in a calm episode with a canonic pedal part; Per singulos, offering recapitulations of the fanfare; and In te, Domine, speravi, with a toccata above a pedal theme. The piece closes with the impression of monumental power inspired by the Te Deum chant.

This convention performance presents the world premiere of **Two Psalm Paraphrases: Dances of Prayer and Praise** (2017). The two "dance portraits" are based on Psalm 130 and Psalm 146, respectively. The first of the two works, Out of the depths have I cried unto thee, O Lord, is a tribute to the sarabande in rhythmic configuration, but with evolving developments and transformations. The cry of despair is tempered by the inherent faith that the prayer will reach the ears of a loving Father. The concluding work, I will sing praises unto my God while I have any being, is an uninhibited dance of praise that blends influences from several genres and traditions.

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The Freese Collection was commissioned by Dr. Faythe Freese, professor of organ at the University of Alabama, in tribute to three works of art by the Alabama artist known simply as "Nall." These artworks are in a collection that Dr. Freese and her husband have on display in their home. The second movement, *Lirio e amapola* (Iris and poppy), relates to a painting of the two named flowers with a mosaic inlaid at the base of the picture. The piece opens with colorful "cells" that suggest the contours of the flower petals and leaves. A lyrical song is the centerpiece of the movement, after which the opening material recurs in another transposition and with a different conclusion. *La croix de foi* (The cross of faith) refers to a cross made from organ pipes: a sculpture mounted on the wall. This movement is a lively, powerful samba with a middle section that is akin to a scherzo. The samba increases in volume and intensity as it approaches its conclusion, with the pedal part changing from the samba drum-beat that it supplies at the opening to a swirling figuration in flying sixteenthns—a motive that traces the shape of a cross in two related transformations. The languages of the titles (Portuguese and French, respectively) find musical counterparts in stylistic influences from traditions related to the indicated cultures; for example, the concluding segment of the final movement continues the samba rhythm in combination with motivic and harmonic influences from the French tradition.

Allegro deciso is the third movement of Marcel Dupré's magnificent work entitled *Evocation*. This tripartite piece is a tribute to the composer's father, Albert Dupré, who had been Organist of the Abbey Church of Saint-Ouen in Rouen. At the age of 80 (on July 5, 1940), Albert passed away within the boundaries of a German occupied zone, making it impossible for Marcel to attend the funeral. On October 26, 1941, Marcel Dupré gave the inaugural recital celebrating the restored Cavaillé-Coll organ at St. Ouen; this occasion became both a dedicatory tribute to the organ and a memorial to his father, the long-time Titulaire. *Evocation* was the new work that Dupre composed, as a labor of love, to the memory of his father. The three movements depict aspects of his father's character. The triumphant third movement is a rondo in form, interspersing the powerful, dance-like opening theme with motivic and programmatic ideas representing other aspects of his father's nature. The brilliant concluding passages are somewhat improvisatory in nature, anchored finally by massive chords in Dupré's extended tertian harmonies.

(continued on next page)

OTHER INFORMATION

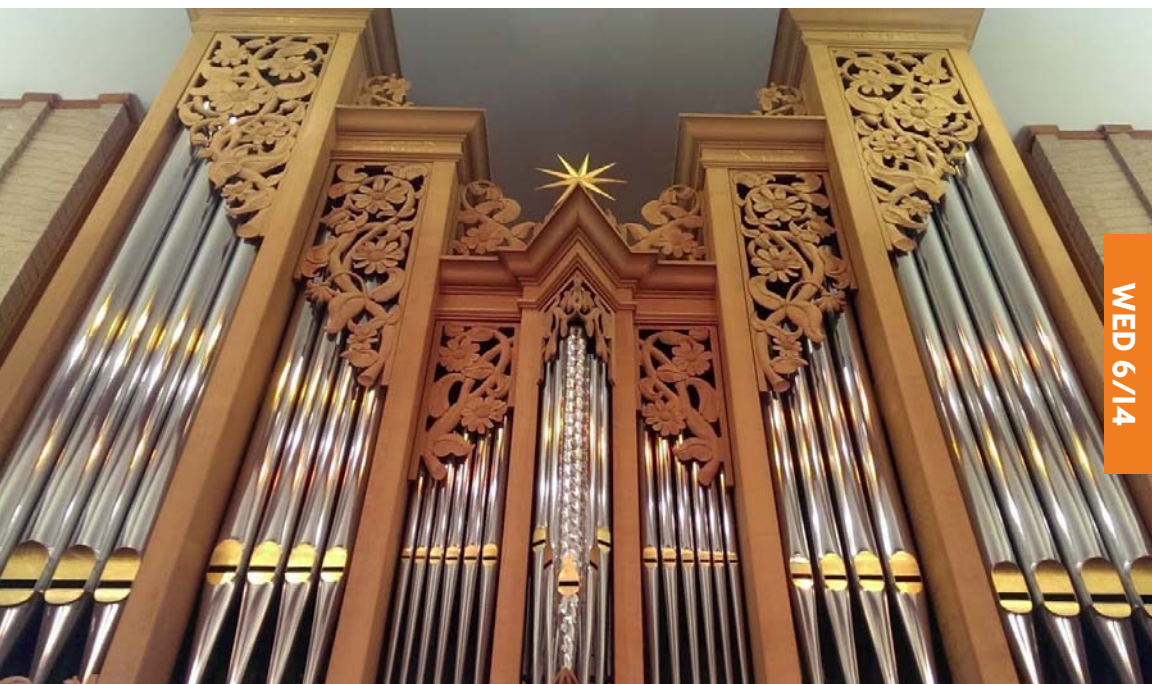
Biography and venue information may be found on the pages listed below.

First United Methodist Church:	130
Pamela Decker:	99
Kaley Jensen:	104

TRANSPORTATION

If you are taking the **BYU Excursion (pg 64)** or heading downtown or to Temple Square (pg 67), please proceed promptly to the bus.

If you are participating in the Bigelow Excursion (pg 65), remain at FUMC.



WED 6/14

 Organ Study at **BYU**
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Bachelor & Master degrees
Non-major lessons and classes
Independent study courses
Off-campus organ workshops

DON COOK

BYU Centennial Carillon, Provo, Utah

June 14, 2017 · 12:00 pm

PROGRAM

Lasst uns erfreuen

Geistliche Kir

Published by Yale University

Geistliche Kirchengesänge, Köln

(1623)

Don Cook, arr.

Summer Fanfares

Published by The Guild of Carillonneurs in North America

Roy Hamlin Johnson

Selections from the *Repertorium*

Bourrée

Menuet

Contredans

Menuet

Giga

Published by The Guild of Carillonneurs in North America

Johannes De Gruyters

(1709 - 1772)

Image No. 2

Published by The Guild of Carillonneurs in North America

Emilien Allard

(1915 - 1976)

Colindul Vanatorilor (Hunters' Carol)

From *Five Fantasies on Romanian Carols*

Unpublished

Neil Thornock

(b. 1977)

Prelude, Fugue, and Variation

Prelude

Transcription unpublished

César Franck

trans. Don Cook

Clear the Way, the World is Waking

White Spiritual

American Carillon Music Editions

Ronald Barnes

(1927 - 1997)

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

BYU Centennial Carillon: 126

Don Cook: 98

BIGELOW & CO. ORGAN TOUR

Salt Lake City

June 14, 2017 · 11:00 am - 4:15 pm

PROGRAM

Introduction to Three Organs

Michael Bigelow

Box Lunch

First United Methodist Church

Fellowship Hall is located downstairs. Please no food or drink in the sanctuary.

Open Console: First United Methodist Church

11:15 am - 1:00 pm

Bus to Saint Ambrose Catholic Church

1:00 departure - 1:30 pm

Open Console: Saint Ambrose Catholic Church

1:30 - 2:45 pm

Bus to Cathedral Church of St. Mark

2:45 departure - 3:15 pm

Open Console: Cathedral Church of St. Mark

3:15 - 4:15 pm

Move Downstairs for Evensong Service

4:15 pm

Bigelow's Work in Salt Lake City – A Brief History and Overview

1978 – Michael Bigelow founds the company. Twenty-two organs are completed in twenty-five years. Five are in Utah, but none are in Salt Lake City.

A prophet is not without honour, save in his own country... (Matthew 13:57)

1995 – Completion of Kenneth Jones IV/79 at Cathedral of the Madeleine

1997 – Unsuccessful bid for Libby Gardner Concert Hall, University of Utah

Three manuals, 76 ranks, including floating Solo/Echo.

Mechanical key action and slider chests for most stops.

2002 – Opus 29 – Private residence

Two manuals, 11 ranks, with “either-or” registration.

All mechanical action.

2011 – Opus 35 – St. Mark's Cathedral (Episcopal)

Three manuals, 40 ranks.

Mechanical key action and slider chests for most stops. Electric stop action.



BIGELOW & CO. ORGAN BUILDERS

ST. MARK'S CATHEDRAL

III/40 bigeloworgans.com

2013 – Opus 36 – St. Ambrose Catholic Church

Three manuals, 50 ranks.

All electric action (mostly electro-pneumatic).

This is a rebuild and enlargement of Holtkamp's #1820 (1966), removed from St. Mark's (see above), installed in a newly designed case. It includes 42 ranks of the Holtkamp, all seven ranks of St. Ambrose's 1965 Wicks organ, and one new rank (Cornopean). The Holtkamp console was refurbished, including an expanded stop rail.

2015 – Opus 38 – First United Methodist Church

Three manuals, 42 ranks.

All electro-pneumatic action, including two historic ventil chests (Great and Swell).

Case and façade reconstructed to original (1906) appearance. Tonal design founded upon available remnants of 1906/1924 Kilgen (20 ranks), with additions from 1916-1930's Austin (12 ranks), various other sources of vintage pipework (6 ranks), and new pipes (4 ranks). Refurbished "Style A" Austin console (1930's) and modern control system.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

First United Methodist Church: 130

Saint Ambrose Catholic Church: 132

Cathedral Church of St. Mark: 127

Michael Bigelow: 96

RICHARD ELLIOTT

Tabernacle

June 14, 2017 - 12:00 pm

PROGRAM

Præludium in C Major

Georg Böhm
(1661 - 1733)

Sicilienne from *Suite*, Op. 5

Maurice Duruflé
(1902 - 1986)

Come, Come, Ye Saints
English Folk Song

Richard Elliott, arr.

In Cloud and Sea

Richard Elliott, arr.

Commissioned by the 2017 AGO West Region Convention; Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

Prelude to *Die Meistersinger von Nurnberg*

Richard Wagner
(1813 - 1883)
Trans. Edwin H. Lemare

NOTES BY THE ARTIST

For most of his musical career, Georg Böhm was employed as organist at the Johanni-skirche of Lüneberg, in what is present-day North Germany. There is strong evidence that his music influenced Johann Sebastian Bach, but the extent of their personal interaction is not totally clear. Like Bach, Böhm absorbed not only the musical styles of North German composers such as Buxtehude and Reincken, but also elements of French and Italian music. His **Praeludium** (Prelude and Fugue) in C major is one of three free works by Bohm with that title; in it Bohm eschews the North German models of Buxtehude and instead incorporates stylistic features of Italian instrumental music.

Regarding Maurice Duruflé, the Swiss organist Lionel Rogg wrote, "Duruflé occupies in the literature for organ a place rather comparable to that of Maurice Ravel in connection with the piano: a writing of perfect limpidity, a harmony as subtle as it is personal, an innate sense of the resources and of the instrumental limits charactering their art, impregnated with refined sensuality." In the **Sicilienne** from Duruflé's *Suite*, Op. 5, connections can be made not only to Ravel, but also to the ornate "arabesque" figures of Debussy and the textures and rhythms of the *Sicilienne* from Vierne's *Pièces de fantaisie*, Op. 53.

The words to the Latter-day Saint hymn, "**Come, Come, Ye Saints**" were written by William Clayton in the course of the pioneer migration to the west. It is sung to the tune of an earlier hymn, "All is Well," which was published sometime around 1841. Because of its strong association with the Church of Jesus Christ of Latter-day Saints and its embodiment of the church's pioneer heritage and faith, it has been included in every LDS

hymnal since 1851, and has also been included in all of the church's non-English hymnals, now totaling over 30.

"In Cloud and Sea" was written by Richard Elliott in tribute to his great-grandfather, the Reverend Daniel Edward Moylan (1869-1943). Rev. Moylan lost his hearing at age four due to measles. Later, at the age of 27, he founded the first church for the deaf in Baltimore, Maryland—Christ Methodist Episcopal Church—which is still in existence at the current time. Rev. Moylan was widely known for his expressive signing of hymns, and his two favorite hymns, "Jesus, Savior, Pilot Me" and "Rock of Ages" are the basis for this composition, appearing first separately and then simultaneously.

The Prelude to Richard Wagner's 1868 music-drama, **"Die Meistersinger von Nürnberg,"** exists in several organ transcriptions. Edwin H. Lemare's 1901 arrangement requires a large instrument, a strong pedal technique, and closely aligned manual keyboards in order to allow for "thumbing-down" of certain internal melodies. As with most operatic overtures, the **prelude** elaborates on the opera's primary themes: the authority and artistic gravity of the mastersingers, and the undying love of the two protagonists, Walther and Eva.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Tabernacle:	138
Richard Elliott:	100

JAMES WELCH

Conference Center

June 14, 2017 · 2:00 pm

PROGRAM

Fête

Published by MorningStar Music

Franklin Ashdown

(b. 1942)

Spiritual from *Four Carol Preludes*

Published by Leeds

Richard Purvis

(1913 - 1994)

Blessed Assurance

Published by Sacred Music Press

Dale Wood

(1934 - 2003)

Come, Come, Ye Saints

English Folk Song,

James Welch, arr.

Prelude on "Though Deepening Trials"

Commissioned by the 2017 AGO West Region Convention;

Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

Rulon Christiansen

(b. 1949) bio pg. 97

Introduction, Passacaglia, and Fugue

Published: Oxford University Press

Healey Willan

(1880 - 1968)

NOTES BY THE ARTIST

Born in Utah and educated at the University of Texas, Franklin Ashdown has been a life-long musician. He began organ studies with Judson Maynard in Lubbock, Texas, and studied later with James Drake in Salt Lake City and was coached in composition by San Francisco concert organist Fred Tulan and Leonard Raver of The Juilliard School in New York City. His compositions for solo organ and organ/ensemble--numbering nearly 300--have been performed worldwide in venues ranging from the Hartt International Contemporary Music Festival to concerts in Grace Cathedral, San Francisco; the Mormon Tabernacle, Salt Lake City; St. Paul's Cathedral, London; and the Cathedral of Notre Dame, Paris. His published works appear in the catalogues of major publishing houses, including H. W. Gray/Warner Bros., Augsburg-Fortress, Concordia, and others. Active in the American Guild of Organists since 1961, his music has been featured in several numerous conventions. Frank Ashdown lives in Alamogordo, New Mexico, where he recently retired as a physician specializing in internal medicine. He is active as organist and choir director for The Church of Jesus Christ of Latter-day Saints. "Fête" is a splashy new piece full of fanfares, whole-tone scales, and a quotation of the hymn tune "Dix." Commissioned by William Ray in commemoration of the 70th anniversary of the Austin organ at the First Church of Christ, Scientist, in Los Gatos, California, it was premiered by James Welch in June 2016 on the new Dobson organ of St. Dunstan's Episcopal Church in Carmel Valley, California.

Richard Purvis is best known as Organist and Master of the Choristers at Grace Cathedral, San Francisco, where he served from 1947 until 1971. Born in San Francisco in 1913, he studied classical organ as a young man with Wallace Sabin. He was also very interested in theatre organ, attending performances by the great theatre organists of the day. From 1936 to 1940 he studied at the Curtis Institute in Philadelphia with Alexander McCurdy. During World War II Purvis served as a bandmaster; captured during the Battle of the Bulge, he was imprisoned in the notorious Stalag 13, a German prisoner of war camp in Bavaria. During his internment there he wrote some of his most memorable pieces, among them his arrangement of "Greensleeves." Following his liberation, he returned to California, where he soon took the post at Grace Cathedral. Purvis composed and published over 100 pieces for organ and 80 choral anthems; he concertized throughout the country; and he was much sought after as a teacher. He died in 1994. My biography Richard Purvis, Organist

of Grace was published in 2013. **The Four Carol Preludes**, based on tunes found in the 1940 Episcopal hymnal, were issued as singles between 1944 and 1948. They were never actually published as a set but were gathered in later collections. “Spiritual” abounds with the rich registrational palette and emotional power that characterize Purvis’s many compositions for the organ.

Dale Wood is recognized as one of the leading composers of church music in the 20th century, and his many organ and choral works have become standards in the sacred literature. He drew from a wide variety of sources for his over 125 organ settings—from Gregorian chant to spirituals. He also co-authored an organ collection with jazz pianist George Shearing. Originally from Southern California, Dale Wood lived and worked in Northern California from 1972 until his passing. He was organist-choirmaster at St. Mary the Virgin (Episcopal) in San Francisco, and he was executive editor for The Sacred Music Press from 1975 to 1996. His arrangement of **“Blessed Assurance”** is marked “With sparkle,” and his registration calls for “Happy Flutes”!

Rulon Christiansen is Lecturer in Music at Weber State University and organist of St. Paul Lutheran Church in Ogden, Utah. His teachers include Tabernacle organists Alexander Schreiner and Robert Cundick, J. J. Keeler of Brigham Young University, and Russell Saunders at the Eastman School of Music. He also studied in Paris with Gaston Litaize and André Fleury, a pupil of Louis Vierne. His compositions have been performed in prestigious venues worldwide. His setting of the Mormon hymn **“Though Deepening Trials”** was composed in memory of Alexander Schreiner and features several of Schreiner’s characteristic textures and registrations. The hymn tune is by George Careless who was conductor of the Mormon Tabernacle Choir from 1869 to 1880. The text, by Eliza R. Snow, was written as a comfort to the early Latter-day Saints who were bitterly persecuted in the early days of the church. “Though deep’ning trials throng your way, press on, press on, ye Saints of God!”

The **Introduction, Passacaglia, and Fugue** of Healey Willan stands among the most extraordinary compositions in all of the organ literature. This work was written when Willan was organist of St. Paul’s Church, Toronto (1913-1921) and was expressly designed for the large Casavant organ in that church. The organ, dating from the early part of the 20th century, is in the English style with a chorus of Tubas, which are used with great effect several times during the work. Dr. Willan prepared the following program note, which describes the structure lying beneath the coat of heavy romanticism:

Introduction: “The introduction is in the style of a Fantasia. The five opening chords are heard in various forms during the course of this section, and a short passage of a martial character, nobilmente, affords an agreeable contrast to the rest of the introduction. The theme of the Passacaglia is foreshadowed towards the end, and the opening chords are again heard leading into the Passacaglia itself.”

Passacaglia: “This is written on a bass of eight bars. The first eight variations are of a sombre character, the ninth and tenth of a scherzo type, while from the eleventh to the seventeenth the tone is gradually built up to a climax. The eighteenth is in the style of a Choral and the theme heard in sections in canon between the upper part and the pedals.”

Fugue: “The fugue, which is in the form of a continuous stretto, is written upon a theme of four bars derived from the theme of the Passacaglia. Subsequently the theme is heard two bars apart, and an episode formed from the latter part of the subject follows. Later the theme is heard a bar apart, and again half a bar apart accompanied by a sixteenth-note movement in double counterpoint. After the final entry of the subject there is a dominant pedal of twenty-six bars over which a free stretto is heard in the upper parts. This leads to the conclusion—the theme of the Passacaglia—in octaves on the pedal imitated a sixth above on the manuals, a short Coda on the first two notes of the theme bringing the work to an end.”

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Conference Center:	135
James Welch:	116

FRENCH ROMANTIC MASTER CLASS with JAMES WELCH

Cathedral of the Madeleine

June 14, 2017 - 3:00 pm

PROGRAM

L'Ascension

II- Alléluias Sereins

Levente Medceczky, organist

Olivier Messiaen

(1908 - 1992)

Symphony No. 6, Op. 59

Final

Seth Bott, organist

Louis Vierne

(1870 - 1937)

OTHER INFORMATION

Biographical information for the venue and individuals performing in this concert is available on pages:

Cathedral of the Madeleine: 128

James Welch: 116

TWENTIETH CENTURY MASTER CLASS with PAMELA DECKER

Assembly Hall

June 14, 2017 - 3:00 pm

PROGRAM

Deuxième Fantasia

Meaghan King, organist

Jehan Alain

(1911 - 1940)

Sonata No. 2

I - Lehaft

Edward Poston, organist

Paul Hindemith

(1895 - 1963)

OTHER INFORMATION

Biographical information for the venue and individuals performing in this concert is available on pages:

Assembly Hall: 134

Pamela Decker: 99

A BOLD LEAP OF FAITH: THE CONFERENCE CENTER ORGAN

Presented by Jack Bethards and John Longhurst

Conference Center

June 14, 2017 · 2:45 pm

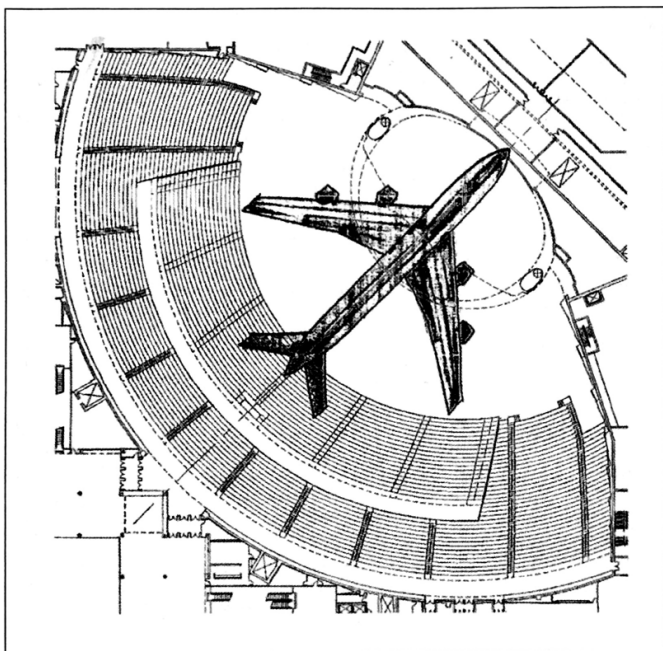
REFERENCE MATERIALS



WED 6/14

COVER FEATURE
 CONFERENCE CENTER
 THE CHURCH OF JESUS CHRIST
 OF LATTER-DAY SAINTS
 SALT LAKE CITY, UTAH

A SYMPHONIC ORGAN FOR THE WORLD'S LARGEST
 THEATER AUDITORIUM
 SCHOENSTEIN & CO. ORGAN BUILDERS



The Builders' Perspective

It's downright confounding to think of a five-manual organ with 130 ranks, seven 32' stops—two of them extended into the 64' range—and wind pressures up to 25" as a *Multum in Parvo* job (that's what the British call a small organ that sounds big). Yet, when we realize that this substantial instrument is in a 21,333-seat auditorium—fully carpeted with upholstered seats, acoustically treated walls and ceiling—into which a Boeing 747 would comfortably fit, the reality of that description sinks in. This is the largest theater-style auditorium ever built. The next largest is the Auditorio Nacional in Mexico at about 11,000 seats. For comparison, remember that Radio City Music Hall has about 6,000 seats, and a typical symphony hall about 2,000. Organs have been built for majestic spaces with reverberant resonance, but never before has one been designed for an 8.5 million cubic

foot space with an acoustic planned primarily for the spoken word. The prospect of doing this was daunting to say the least. Very few concert organs in theater acoustics have been successful, even in buildings a tenth the size. There were no examples of buildings—let alone organs—to study. We had to start installation before the building was completed, so there was no opportunity for tonal testing or even a hand clap in the finished space. We had a theory, but that was all!

Before outlining the nerve-racking, but exhilarating process of designing and building this organ, let me answer the questions we are most often asked.

Is an auditorium this large really necessary? The original plan was for one even larger, but this was the largest that could be built on the site with today's technology. The members of the Church of Jesus Christ of Latter-day Saints gather together twice each

year for their General Conference. In the last few decades requests from members to attend have flooded in by the tens of thousands. The Tabernacle and all the other Temple Square overflow facilities could barely hold the church leadership, let alone all the members who wished to attend. Church president Gordon B. Hinckley decided that the problem must be solved and ordained the building of the Conference Center.

What is General Conference? Like most people, when I heard the term I thought of a convention business meeting. Nothing could be further from the truth. General Conference, held on the first weekend of April and October each year, is a series of five religious services with messages of instruction and inspiration from the General Authorities of the church and sacred music usually led by the Tabernacle Choir. The organ provides accompaniment for the choir and support for the robust singing of over 21,000 congregants, but there are no organ solos except for soft prelude and postlude selections.

Why is the building shaped and furnished like a theater? It was important to have a semicircular (pie-shaped) design to bring the people as close as possible to the speakers on the rostrum, because the spoken word is the central aspect of General Conference. Perfect sight lines and clear sound were equally important. This shape, combined with acoustically absorptive materials, is the opposite of what is traditionally desired for choral and organ music.

Does a modern auditorium of such vast proportions have the proper atmosphere for religious services? General Conference is a deeply meaningful religious experience and a kind of homecoming or family gathering for members of the church. The Tabernacle has been its home since the early days. Moving into a new site is a bit like asking the Vatican to abandon St. Peter's. Therefore, it was of primary importance to create an atmosphere in the new building reminiscent of the traditions of past conferences and, indeed, of the church's history. A warmly welcoming, familiar and comfortable place of religious purpose was the program set before the architects. All of us in the organ profession must be very gratified that the church authorities found the organ to be the most perfect means to make the members feel at home in the new building. The organ's physical design would be a gentle reminder of the Tabernacle's pioneer case; the sound of a real pipe organ, containing sonic elements of the Tabernacle instrument, would be an equally strong reminder of the building's purpose.

Does the Auditorium have other uses? We found out just how many when we attempted to schedule tonal-finishing work! As soon as the building opened, its usage multiplied. It plays host to regional conferences of the church, special musical events such as Pioneer Day in July and Christmas programs plus pageants, meetings, and special events such as the program the church put on for the 2002 Winter Olympics. The stage platform area is designed for flexibility. It can be converted from the choir and rostrum setup (shown on the front cover) to a setting for orchestra and choir only, or to a completely clear stage—from first row of orchestra seats to the organ case. Ultra-modern rigging, lighting, and audio equipment make varied uses possible. The building is completely climate-controlled 24 hours a day—a great advantage for the organ.

WED 6/14

Given the size of the building, why isn't the organ larger? Our charge was to make an instrument large enough to get the job done but no larger. Because of the stage requirements, there were space limitations. The budget was to be reasonable and the organ had to be practical to maintain. Also, we were convinced that the number of ranks was not the answer to filling the room with sound. Overly large designs can be counterproductive, smothering themselves in cramped layouts.

I heard that the organ was to be amplified. Is that so? It was never intended to amplify the organ independently by placing microphones in or near the organ. However, we knew that the choir's sound would have to be reinforced and that the organ would be picked up along with it. We also thought that this system would be needed to help project the sound of the organ to the far reaches of the balconies. Much to our surprise and relief, the organ required no amplification at all to be heard clearly throughout the building. The acoustic surpassed even our highest expectations, thanks to the brilliant engineering of acoustical consultants Jaffe Holden Scarbrough of Norwalk, Connecticut.

MUSICAL OBJECTIVES

Our first objective was to create a tone of beauty and nobility without the coarse, shrill loudness that could so easily result from an effort to fill such a large space with sheer force. Certainly, room-filling power is important, but not nearly as important as balancing with the choir. The Tabernacle Choir is used to singing with the full resources of the Tabernacle organ and they were not enamored with the idea of full organ having to issue from closed expression boxes! Another point, the full significance of which was not obvious until the building was in operation, is that it is primarily a recording and broadcasting facility from the point of view of the worldwide church membership. Every significant event is broadcast and translated into 50 languages over the church satellite network. The Sunday radio and television program, *Music and the Spoken Word*, originates from the Conference Center on many occasions. The organ, therefore, had to have a character of tone that was appropriate for broadcasting and recording where subtlety and control are more important than loudness.

Our second objective was to provide all the tonal resources necessary for choir accompaniment. An organ of 130 ranks should be able to handle the bulk of the organ solo repertoire, but this was our last concern. The Tabernacle Choir has an unusually wide-ranging repertoire, as they say, "from Bach to Broadway." They are used to being accompanied by one of the largest and most elegant organs in the world. Our charge was to provide every sound at every dynamic that a choral conductor could ask for. The recently formed Orchestra at Temple Square, a first-rate symphony orchestra, performs often at the Conference Center, and the organ has to acquit itself well in the orchestral repertoire.

There are three features of the divisional layout that are designed specifically to enhance accompaniment capabilities. In working with the Tabernacle Choir over the years, the organists all wished that they could have more solo tone colors available for counter-melodies and melody reinforcement at contrasting dynamic levels. In other words, two



Six sets of expression shades, variable tremulants, and crescendo functions are assigned to five balanced pedals by these miniature drawknobs, which in turn are controlled by six independent combination thumb pistons.

Solo divisions. The Conference Center has three—the Solo, Grand Solo, and Orchestral. The Symphonic Flute and French Horn of the Solo, the Tuba and Tuben of the Grand Solo, and all the stops of the Orchestral fill this need. The Orchestral division is especially interesting because it includes several voices borrowed directly from the theater organ. The Conference Center organ is truly an eclectic one designed to cover the greatest possible repertoire. Borrowing sounds from the theater organ is no different than borrowing sounds from the French Romantic or English Romantic traditions. Any tone that is attractive and useful and that does not detract from the overall ensemble can be included. We picked several distinctive Wurlitzer voices not found on the typical concert organ. It is very important to note, however, that we were not attempting to insert a small theater organ into the instrument, just as we would not graft onto it a neo-Baroque positive. It turned out that these theater-inspired voices have been extremely useful in all kinds of musical contexts that have nothing to do with theater music. They are simply beautiful sounds that work well.

The Choir division is also geared toward maximum accompanimental flexibility. It has a complete selection of strings of different scales from *Viola d'orchestre* to *Viola Pomposa*, flutes of different types at all pitches of the cornet, and a chorus of small diapasons with pitches individually controllable. This arrangement provides a nearly limitless array of combinations in both tone color and pitch to create new and interesting effects. The Swell division, which is always the workhorse in choir accompaniment, is especially well developed, with several variations in diapason and flute tone, as well as both French- and English-style reed choruses.

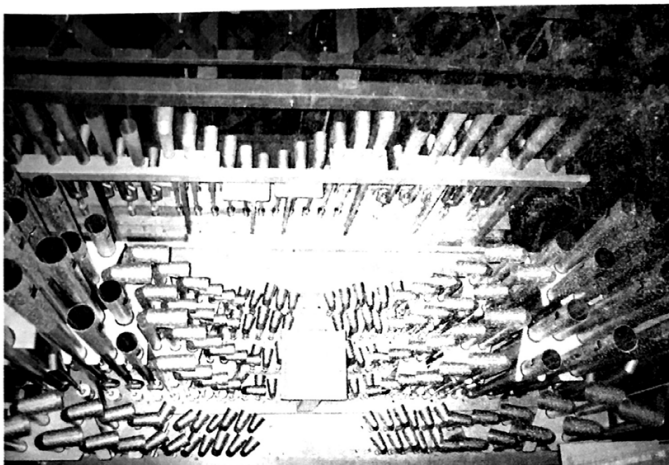
Our third objective was to include some of the more important musical effects of the Tabernacle organ, while at the same time providing overall contrast to it and the other organs on Temple Square. The Aeolian-Skinner is noted for its clarity, and that was a quality the Tabernacle Choir could not live without. The scintillating string ensemble of the Tabernacle organ and its exceptional wealth of *mezzo-forte* voices were effects we wanted to capture in the new instrument. A direct imitation would not only have been impossible but inappropriate in the Conference Center acoustic; the objective was to create equally pleasing sounds with a different accent. In the simplest terms, both organs are eclectic. The Aeolian-Skinner is an American Classic instrument, whereas the Schoenstein organ is an American Romantic one. Other organs on Temple Square lean toward the French and German, so we leaned slightly in the English direction.

Our fourth objective was to duplicate the Tabernacle console arrangements as far as reasonable to make transferring from one instrument to the other as easy as possible considering the pressure of constant performances and broadcasts with limited rehearsal schedules that face the organists.

Finally, we limited ourselves to the smallest stoptlist that could achieve the four goals above. We avoided any specialty stops that would be seldom used. For example, there was no need in this instrument for whisper-soft stops that would be lost in this acoustic. There were practical benefits to the *Multum in Parvo* approach, too: tuning stability through logical layout, keeping primary flues and primary reeds each on one level; more economical maintenance.

The following table compares various halls showing the sonic work the Conference Center organ must do:

Hall	Seats	Cu. Vol.	Ranks	Seats/Rank	Cu. Ft./Rank
Conference Center	21,333	8,500,000	130	164	65,385
Atlantic City Convention Hall	40,000	14,700,000	449	89	32,739
London Royal Albert Hall	6,080	3,060,000	172	35	17,790
Mormon Tabernacle	6,500	1,495,000	206	32	7,257
Dallas Myerson Hall	2,179	845,000	84	26	10,059
Cleveland Severance Hall	1,890	554,000	94	20	5,894



The Great reeds and Solo Millennial Trumpet viewed from above

If we apply to other halls with similar acoustics the Conference Center's ratio of seats to ranks (164 seats per rank), we can see just how small the Conference Center organ is in proportion to the hall:

Hall	Seats	Ranks
Conference Center	21,333	130
Royal Albert Hall	6,080	37
Myerson Hall	2,179	13
Severance Hall	1,890	12
Average large church	1,000	6
Average medium church	500	3

DESIGN THEORY

Every organ design should be based on a solid foundation of musical/acoustical theory, just as every composition should be based on a thorough understanding of harmony and form. For this organ we had a definite theory and a strong conviction that it would work—but no proof! Our system has worked well in moderate-sized buildings with dry acoustics, but would the same principles apply here? Since we had nothing else to go on, we decided to take a deep breath and bet our reputation that they would.

Our first principle in dealing with a dry acoustic is to "fight fire with fire." It seems logical to think that a thin, bright tone will pierce through a dry acoustic, but the exact opposite is true. A dry acoustic requires exceptionally warm, rich, and mellow tones with the center of gravity at 8' pitch. Acoustical resonance is what smooths out and adds beauty to tones that otherwise would be brittle. Without such resonance, the tone must fend for itself and be beautiful up close without the halo of reverberation. Fifty percent of the Conference Center manual voices are at 8' pitch. There are nine 8' diapasons as well as numerous flutes, smooth-toned reeds, and strings. These, along with the softer, smoother 16' and 4' voices, produce a broad tonal foundation.

The second principle is to dominate the stoplist with tones of a naturally projecting character, such as highly energized diapasons, keen strings, open and harmonic flutes, and English-style chorus reeds. These stops, which have a good balance of fundamental

and overtones within themselves, can impart power without harsh loudness.

The third principle in dealing with a dry acoustic is that dramatic power must come from reed choruses rather than mixture choruses. The brilliance from the overtones in high-pressure chorus reeds is much more satisfying than the piercing shrillness that results from over-driven mixtures. Mixtures are vitally important in any large organ, but in our concept they provide tonal color—not power.

Perhaps the most thrilling characteristic of the pipe organ is its room-shaking bass. To produce the proper gravity in a room of over eight million cubic feet requires moving a lot of air. Therefore, we included 16' and 32' stops representing each family of tonal color and several dynamic levels. Given the size of the room, it seemed not inappropriate to extend two of the stops into the 64' range. The most interesting bass stop is the Diaphone. In this country diaphones have been associated almost exclusively with theater organs; in England, they were more widely used. The diaphone is a valvular reed developed by Robert Hope-Jones. It yields a magnificent, fast speaking, fundamental bass unequaled by any other class of stop. We were fortunate to acquire a fine example made by Kimball originally for the Forum Theatre in Los Angeles.

The proper and judicious application of high wind pressure is critical to the success of all these concepts. High wind pressure is not employed to produce loudness. The virtue of high wind pressure is twofold. First, it provides a kind of tonal quality that projects sound very efficiently. You have probably experienced the amazing projection achieved by great singers and instrumentalists. Their tone is not loud, but is infused with an intensity that projects. The Wurlitzer organ is another good example. Wurlitzer organs are capable of filling large, acoustically dead motion picture theaters with rich and full tone. The same Wurlitzer organ voiced in the same way can be placed in a small broadcasting studio with an equally fine result. You can stand next to a Wurlitzer organ with no sonic discomfort; its sound projects without extreme loudness. The second virtue of high pressure is the production of sonorous

quality in solo stops. High pressure is particularly helpful in reeds, as it also promotes stability. In the Conference Center organ we applied high pressure liberally, but not throughout the instrument, because there is no doubt whatsoever that certain classes of tone fare much better on moderate pressure. This includes, of course, the traditional diapason choruses. In summary, there are certain tonal characteristics that are best achieved with different wind pressures, and to create an instrument of broad tonal scope that can work in a dry acoustic, both approaches should be employed.

Finally, although we consider unenclosed voices a luxury on small organs, there is no doubt of their value in large schemes. We designed a large Great, which is capable of a smooth crescendo buildup by itself. All of the tonal families are well represented and enhanced by the freshness of unenclosed placement directly behind the facade. This is where the application of moderate wind pressure is most valuable. The largest enclosed division, the Swell, has a very complete diapason chorus, as does the Solo. Therefore, we have the luxury of unenclosed Great and Pedal choruses in contrast to expressive choruses in both Swell and Solo. A choir can be backed by all manner of plenum effects at many dynamic levels.

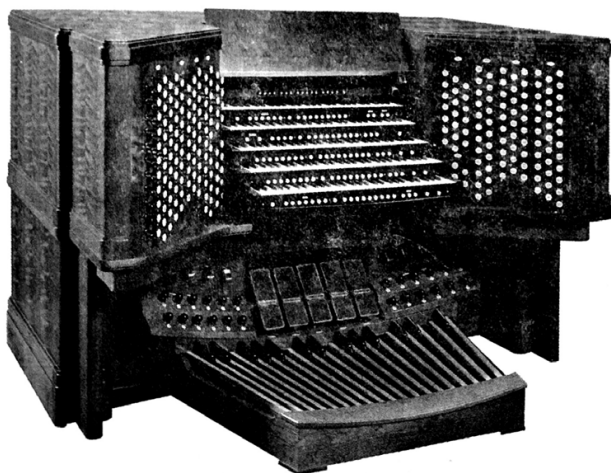
TONAL FINISHING

In scaling and designing the pipes we used the acoustical projections of Jaffe Holden Scarbrough. A theory, which fortunately worked out in practice, is that in order to have good bass in such a huge building, we would have to use extra-large scales. Treble scales would also have to be large, because there were no nearby reflective surfaces to aid in treble projection. It was almost as though the organ were located outdoors!

Our approach to tonal finishing followed the same pattern as our tonal renovation of the Tabernacle Aeolian-Skinner organ, which was completed in 1989. As at the Tabernacle, hall scheduling made it impossible to conduct long periods of tonal regulation. We never had one longer than ten days. Even then, the complete silence that we are used to in churches didn't happen except on Sundays and holidays. But this turned out to be an artistic advantage in both projects. We would do some work, evaluate it, and make refinements before moving on. The breaks between tonal finishing sessions allowed us to think through the balancing and detailed polishing of the instrument while it was being used and tested in a variety of applications. Because of the hall's varied bookings, we were able to test the organ with the Tabernacle Choir and various visiting organizations, as well as orchestra. Tonal finishing was a 32-month process.

We started this job realizing that we might have to make some major changes after hearing the organ in its final acoustical setting. Building an organ based entirely on theoretical concepts and mathematical projections is a dangerous business. We were prepared for the worst. Much to our great surprise and relief, the projections turned out to be right on the money, and the instrument performed generally as we had hoped it would. The acoustic turned out to be much like a good symphony hall of the less resonant type. We faced a huge job of tonal regulation, but no more than what we expected in any instrument of this size. We did make some tonal

The console is made of cherry, kerulian birch burl veneer, and ebony with polished bone and ebony manual key coverings, polished ebony and cherry drawknobs on brass shanks, and cast brass expression shoes.



changes, but we were gratified that none of these contradicted our design theories. To the contrary, changes were necessary only where we were not quite bold enough in following our original concepts! These were: emphasis on 8' foundation tone, adequate wind pressure, and emphasis on open rather than stopped flutes.

Even with fairly large scales specified for the diapasons, we increased the scales slightly on the Great Large Open Diapason and the Great Principal. The instrument had commanding reeds and a powerful solo flute, but no diapason of similar character. Therefore, we extended the Pedal Open Wood into a Stentor Diapason on the Solo (scale 38 on 25" wind pressure). We raised the wind pressure of the Solo from 10" to 11½" and of the Grand Solo from 15" to 17½". We knew at the outset that normal stopped flutes were not terribly effective in large buildings so we included only a few. The results proved the point and caused us to eliminate two more and replace them with diapasons! The straight 8' Stopped Diapason in the Swell was replaced with the 8' Small Open Diapason. The 8' Chimney Flute in the Great gave way to an 8' tapered principal (Gemshorn). These aided greatly the dynamic buildup in these divisions.

We also discovered that our system of double expression, which is very effective in smaller buildings, did not mean much in a building of this immense size. With the long distances between the pipes and the listeners, a single swell box is quite adequate to reduce volume to *ppp*. We modified the double expressive box and shades of the Grand Solo to make it an entirely separate subdivision of the Solo. Being separately couplable, the Grand Solo Tuba chorus topped by a Tierce Mixture serves as the capstone of other divisions.

FACADE

That the facade turned out so well is another one of the miracles of this job. It could have been a real disaster, because it was truly a design by committee. Emphasis was placed on the facade because it is the main design feature of the entire auditorium. Our first instinct was to do something completely different than the Tabernacle. We tried Modern, Greek revival, and many other concepts.

Soon it was made clear that we must arrive at something that would be a reminder of the Tabernacle, but an imitation of that case would be doomed to failure on the grounds of both appropriateness and accuracy. Four groups were involved in the design: Bill Williams, project architect of ZGF, Seattle, Washington; the church architects and design experts under the direction of Leland Gray; Paul Fetzer of Fetzers' Inc., Salt Lake City, the architectural millwork firm engaged to build the facade along with the other woodwork of the building; and Steuart Goodwin from our firm. Steuart suggested that by employing two large towers, a group of smaller towers and flats, and gold-finished front pipes we would echo the feeling of the Tabernacle no matter how far afield we went with other elements. He developed the initial design. Scott Bleak of the church's Architecture and Engineering Division suggested the unique idea of bridging all of the towers with one sweeping connective element at the top. We wanted the facade to be as acoustically transparent as possible and to include reflective elements to help project sound forward. Paul Fetzer worked out all these details, as well as the decorative elements and structure of the woodwork. The design team worked tirelessly to achieve a result that was acceptable to each party and one that appears to have been happily embraced by the leadership and membership of the church.

COLLABORATION

The time schedule, which was shorter than we would expect, even for a modest-sized church organ, combined with the size of the instrument made it impossible for us to accomplish this project without a lot of extra help from our many trusted suppliers and colleagues. A.R. Schopp's Sons Inc. of Alliance, Ohio, made almost all of the pipes and, in addition, all of the windchests and most of the wind regulators. Peterson Electro-Musical Products of Alsip, Illinois, made the combination action and relay equipment. Walker Technical Company of Zionsville, Pennsylvania, furnished the digital percussion effects. Fetzers' Inc. of Salt Lake City manufactured and installed all of the facade woodwork. The gold finish of the front pipes was executed in Bountiful, Utah, by New Im-

age Body Works. M.L. Bigelow & Company Inc. of American Fork, Utah, was very helpful to us throughout the project, particularly in restorative work of the Diaphone pipes. We could not have done this project without the help of the skilled and diligent organ technicians of the Tabernacle, Robert Poll and his associate, Lamont Anderson.

Our longtime colleague Steuart Goodwin collaborated on this project as he did on the Tabernacle renovation, helping with design work, voicing, and supervising massive amounts of the tonal finishing. Our project manager for the first portion of the work was Robert Rhoads, who was succeeded after his retirement by Luis Patterson.

All of us at Schoenstein wish to thank the Conference Center team under the direction of Tom Hanson for their generous cooperation and support, and especially the Tabernacle Choir staff: Tabernacle organists John Longhurst, Clay Christiansen, and Richard Elliott; Temple Square organists Bonnie Goodliffe and Linda Margetts; music director Clark Jessop and associate director Mack Wilberg; choir president Mac Christensen and past president Wendell Smoot. Working on Temple Square, serving the Mormon Tabernacle Choir, is a once-in-a-lifetime experience that we have been blessed to enjoy twice.

Finally, we must recognize perhaps the most important collaborators of all, the great builders of the past who handed down knowledge and inspiration. Three of them even provided pipes—Wurlitzer, Kimball, and Aeolian—three giants of American organbuilding.

JACK M. BETHARDS

On behalf of all the organbuilders:

Wendell Ballantyne
David Beck
Ann Bharoocha
Filiberto Borbon
Peter Botto
Jim Cullen
Mary Dunwell
Manuela Esteva
Steuart Goodwin
Vicente Guerrero
Chris Hansford
Nathan Hansford
Mark Hotsenpiller
Eldon Ives

Joe Lambarena
Luis-Alonzo Lopez
Fernando Martinez
George Morten
Mike Ohman
Luis Patterson
Sharon Powers
Chuck Primm
Bill Ramsay
Robert Rhoads
Tom Roberts
Don Siler
Cindy Smith
Chet Spencer

LDS Conference Center Quick Facts

1. Excavation

- a. Close to 750,000 cubic yards of dirt were removed. A record of 8,500 cubic yards per day was achieved. Many days up to 30 trucks and trailers were used.
- b. Depth is 25 feet down on southwest corner and 75 feet down on Northeast corner.
- c. To excavate near the property line holes were drilled and steel pilings set in vertically, some up to 85 feet deep. Timbers were then lagged between the piles as excavation progressed. The resulting retaining wall was then used as the form for the exterior of the concrete wall.
- d. 15 to 20 ft. tiebacks of steel and concrete placed into the surrounding soil to help hold the retaining walls.

2. Reinforced Concrete

- a. Over 116,000 total cubic yards were poured - a pace of well over 1,000 yards a week. Footings are 6'0" thick, walls are up to 110 feet high and 24 inches thick. Crews were normally 350-400 but did reach over 1,050, working 6-10 hour days in two shifts inside the building.

3. Structural

- a. The main hall seats 20,551. The little theater seats 838.
- b. The frame of the building is constructed of reinforced concrete with a steel roof frame. There are four stories of lobby access areas.
- c. The exterior is covered with 1 ½" thick panels of Little Cottonwood granite on the south and west sides, and Ashlar Little Cottonwood granite on the east and north face. Ashlar stone is random length stone laid in a brick pattern. Ashlar is just a way the stone is cut; it is still Little Cottonwood stone.
- d. There are 15,000 tons of concrete reinforcing steel & 116,000 yards of concrete.
- e. The biggest size (#18) of manufactured steel rebar was used in many applications. It weighs 14 lbs. per linear foot, is 2 ½" diameter, and was spaced many times on 4 ½" centers.
- f. The king truss, which rests on two 8 ft diameter columns, spans 152 ft, is 30 ft high, and weighs approximately four tons per lineal foot - 621 tons total. It was lifted into place by two 400-ton cranes.
- g. There are 10 radial trusses spanning 280 ft from the king truss to the rear wall of the main hall. Each weighs up to 550 tons. They are engineered to distribute the majority of the load to the rear radial wall.
- h. There are 1,300 spaces in parking garage (450,000 sq. ft.). The entrance is on West Temple. Exits are on both West Temple and North Temple.
- i. There are a total of 1.5 million sq. ft. in the building.
- j. Most of the 12,000 tons of structural steel was erected in 6 weeks.
- k. Designed to seismic 4 specifications.
- l. Central roof spire is 92 ft. tall.
- m. There is more than one mile of catwalks to service theater lights in the ceiling of the main hall.
- n. The balcony is completely cantilevered off the rear wall. When the construction supports were removed it sagged only 1 ½". When fully loaded it deflects only about 5/8".

4. Electrical & Electronics

Latest technology used in the following:

- a. Broadcast studio facilities
- b. Language translation facilities for 58 languages simultaneously
- c. One of the most complete theatrical systems in the world (lighting and sound)
- d. 40 electric winches, some with 1,000 lbs., some with 2,000 lbs. capacity, placed on a grid above the stage/rostrum. These are used to move staging materials from "pick points" placed anywhere on the grid by means of moveable pulleys.

- e. 4000 amp electrical service
- f. Approximately 50,000 miles of wire and 780 miles of conduit
- g. 330 panels for power circuits
- h. Over 300 panels for lighting
- i. Emergency diesel generator with 2000 kilowatt output
- j. Uninterrupted power supply (UPS) for critical systems
- k. Audio system: electronically enhanced distributed (ERES) combined with left-center-right.
- l. Much of front plaza and steps area heated for snow & ice removal.

5. Mechanical

- a. 28 drinking fountains for 20,551 seats or one fountain for each 734 seats.
- b. 340 toilets at 1.6 GPM per flush = 544 GPM.
- c. 84 urinals at 1.6 GPM per flush – 134.4 GPM.
- d. 678 GPM total peak domestic water usage.
- e. 5,930 gallons of water are pumped through the water features and fountains every minute.
- f. 1,035,000 cubic feet of air is moved through over 14 miles of HVAC duct work.
- g. 2,966 tons of air conditioning about equal to the needs of about 600 homes.
- h. 13 passenger elevators, 12 escalators, and 3 service and stage elevators.
- i. Heating/cooling systems source from offsite newly constructed central plant.

6. Landscaping

- a. 4 acres of landscaped roof with fountains, waterfalls, meadows, trees, planter, flowers, etc.
- b. Complete irrigation system on roof.

7. Designers

- a. Architect: Zimmer Gunsul Frasca (Portland)
- b. Structural Engineers: KPFF (Portland)
- c. Mechanical/Electrical: CHPA (Houston)
- d. Many other consultants

8. Scheduling

- a. Completion of Main Hall was April 2000
- b. Completion of Little Theater was October 2000

9. Insurance

- a. Owner Controlled Insurance Program (OCIP)
- b. Safety was number-one priority. 100% tie-off program paid off with high work. There were no substantial falls.

10. Architectural Features

- a. Individually upholstered seats.
- b. Natural finished wood in main hall crafted by Fetzers, painted woodwork by Granite Mill.
- c. Hardwood paneling used extensively throughout building. Main lobbies finished in Swiss pearwood veneer framed with solid American black cherry wood.
- d. Main hall finished in American black cherry veneers and solid wood. Where typically a cherry log would yield 10,000 to 15,000 sq.ft., the beautifully figured cherry log used on the rostrum contained 31,000 sq. ft. This huge log provided slip- matched veneer for all the rostrum and railings, organ case and console, choir walls, and organ wing paneling.
- e. Pulpit of solid black walnut wood from a tree at Gordon B. Hinckley's East Millcreek home in Salt Lake valley.
- f. Stone flooring in entrances
- g. Ceiling in Main Hall – GRG panels (a fiberglass gypsum product)
- h. Acoustical panes used on sidewalls
- i. Rostrum can be converted to stage. The rostrum, choir seats, and choir back walls con-

sist of 75 modules, which are moved on air casters or “picked” by hoists on the grid above.

II. Subcontractors

80+, approximately 1100 total onsite workers at peak construction schedule.

12. Organ

- a. Built by Schoenstein & Co. of San Francisco, CA - Jack Bethards, President.
- b. Six divisions are played from five manuals (cow bone and ebony) and pedal.
- c. The console is on a platform and is mobile.
- d. There are 99 levels of combination action memory. These allow the organist instant recall of stop registrations using several dozen (times 99) thumb pistons (buttons) on the front of the manuals (keyboards) or toe pistons mounted just above and in front of the pedal keys. In February, 2008, another bank of 99 levels was added bringing the total to 198.
- e. A record-playback mechanism allows the organists to hear their own playing in every detail from the hall.
- f. Wind is supplied by six electric blowers totaling 39.7 HP, requiring 230.6 Amps @ 208 Volts. They are started at 10 second intervals to prevent power system overload.
- g. There are 7,708 speaking pipes comprising 130 ranks or sets controlled by 238 draw knobs - including 7 tremulants, 52 couplers, 8 electronic percussion voices, and 6 MIDI controls.
- h. There are some theater organ pipes, including a Tibia and Diaphone.
- i. There are seven 32ft stops. Two of these extend four half-steps down into the 64ft octave to AAAAA flat, approximately 47ft.
- j. The speaking length of the shortest pipe is approximately $\frac{3}{4}$ ”.

13. Organ Case (woodwork housing the visible pipes)

- a. Design team:
 - Lee Gray, Scott Bleak – LDS Church architects: wood casework concepts and initial layout.
 - Steuart Goodwin – San Bernardino, CA: pipe layouts and designs.
 - Paul Scarbrough – Jaffe Holden Scarbrough Acoustics Inc., Norwalk, CT: acoustical consulting engineer
 - Paul Fetzter – Fetzters’ Inc., SLC: final case design and wood casework drawings.
 - Louis Patterson – Schoenstein & Co., San Francisco, CA: directed construction of pipes and all interior functions.
 - John Mayer & Nathan Charlton - KPFF Consulting Engineers, Portland, OR: engineered steel towers, catwalks, acoustical roof, and seismic.

- b. Construction:
 - Schoenstein – provided and installed pipes.
 - Fetzters’ – manufactured and installed all woodwork.
 - Allen Steel Company, SLC – manufactured interior steel framework upon which the woodwork and pipes are mounted.
- c. Casework facts:

Fetzters, Inc. is same company that added wings to Tabernacle organ case in 1915. All pipes in display made of zinc. Interior pipes made of lead, tin, zinc, brass, poplar, and sugar pine. The largest display pipe is the center pipe in the center window (only the top is visible). It is 18” in diameter and 36’6” tall.

Display pipes finished with special gold lacquer created and applied by New Image Body Works, Bountiful, Utah, Metro Foti, Owner-President. 148 of the 170 zinc display pipes in the case are included in the 7,708 speaking pipes. The remaining 22 are dummies. (It is a coincidence that the Conference Center was first used for 170th annual General Conference of the Church.) Total weight of display pipes only is approximately 20,000 lbs.

The case is 46' tall, 73' wide. The large center window below the gold ornament is 9' high and 14' wide.

The center towers are 6'8.5" wide.

The sound reflecting arches spanning between the towers at the top were made from pieces of 1 1/4" x 1 1/4" solid cherry beveled and bent over a ribbed framework, just as a boat hull would be constructed. Luchard Yacht Restoration Company, Port Townsend, WA manufactured the sound reflection arches for and under the direction of Fetzers' Inc.

Wood in the case is figured Appalachian black cherry from the Allegheny Forest in Pennsylvania. The veneer is from a single 50 year-old log. The three tower ornaments have accent stripes ("rays") of figured sycamore.

12 of the 60 people who worked on the wood casework participated in the installation.

All casework components were designed to be either sound transparent or reflective. There is a tri-leveled interior acoustical roof that is 42' above the organ platform. This roof reflects the sound forward through the "windows" in the case. The case walls and arches reflect the sound forward between the pipes and down.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Conference Center:	135
Jack Bethards:	95
John Longhurst:	107

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EVENSONG

**In the Octave of the Feast of Saint Barnabas (June II)
Cathedral Church of St. Mark
June 14, 2017 - 4:30 pm**

Michael Kleinschmidt, organist

ORDER OF WORSHIP

ORGAN PRELUDE	Master Tallis' Testament	Herbert Howells (1892 - 1983)
PRECES		Hymnal #S 58
PSALMODY	PSALM 146, paraphrase	Hymn 429
FIRST READING	Job 29: 1-6	
MAGNIFICAT	paraphrase of the Song of Mary	Hymn 437
SECOND READING	Acts 9: 26-31	
NUNC DIMITTIS	paraphrase of the Song of Simeon	Hymn 499
THE APOSTLES' CREED		Book of Common Prayer, p. 120
	Chanted by all, monotone	
SUFFRAGES		Hymnal #S 63
THE COLLECT FOR THE FEAST OF SAINT BARNABAS		Book of Common Prayer, p. 241
A COLLECT FOR PEACE		Book of Common Prayer, p. 123
A COLLECT FOR MISSION		Book of Common Prayer, p. 125 (top)
HYMN	By All your Saints Still Striving	Hymn 231
THE COLLECT FOR CHURCH MUSICIANS AND ARTISTS		The Book of Common Prayer, p. 819
THE COLLECT FOR EVENING		The Book of Common Prayer, p. 833
THE PRAYER OF SAINT CHRYSOSTOM		The Book of Common Prayer, p. 126
DISMISSAL AND GRACE		Hymnal #S 25
HYMN	Abide With Me, Fast Falls the Eventide	Hymn 662
VOLUNTARY	Meditation on Eventide	Charles Hubert Hastings Parry (1848 - 1918)

Venue information for Cathedral Church of St. Mark is available on pg 127.
Biographical information for Michael Kleinschmidt is available on pg 107.

STEPHEN THARP

Conference Center

June 14, 2017 · 8:00 pm

PROGRAM

Music for the Royal Fireworks
Overture

George Frideric Handel
(1685 - 1759)
transcribed by Stephen Tharp

Pavane
Op. 50

Gabriel Fauré
(1845 - 1924)
transcribed by Patricia Bird

Overture to the Oratorio St. Paul
Op. 36

Felix Mendelssohn-Bartholdy
(1809 - 1847)
transcribed by W.T. Best

Intermezzo in A Major
Op. 118, No. 2

Johannes Brahms
(1833 - 1897)
transcribed by Stephen Tharp

Funérailles from Harmonies Poétiques et Religieuses

Franz Liszt
(1811 - 1886)
transcribed by Jeanne Demessieux

Die Walküre
Wotan's Farewell
Magic Fire Music

Richard Wagner
(1813 - 1883)
transcribed by Edwin H. Lemare

La Valse

Maurice Ravel
(1875 - 1937)
transcribed by Eugenio Fagiani, dedicated to Stephen Tharp

NOTES BY THE ARTIST

George Frideric Handel's **Music for the Royal Fireworks** of 1748 was intended as a suite to be performed outdoors during a ceremony commemorating the Treaty of Aix-la-Chapelle. Commissioned by King George II and premiered in Green Park, London, the score calls for a huge battery of brass instruments and percussion. The **Overture** is in a typical French style, with a broad, double-dotted opening followed by a more brisk Allegro section.

The **Pavane** by Gabriel Fauré of 1887 began life as a work for piano and chorus. It has remained in the repertoire as a solo piano piece, but is most famous to this day in a version for orchestra and chorus. It was also choreographed by Sergei Diaghilev for his Ballets Russes in 1917, choreographed by Léonide Massine, who said the music embodied "haunting echoes of Spain's Golden Age." The most delicate color reeds and flutes of the organ can be heard in this transcription.

Felix Mendelssohn composed his **Oratorio St. Paul** in 1832 to a libretto by Julius Schubring, a friend of Mendelssohn since his childhood. Chorales feature prominently in the work, including *Wachet auf, ruft uns die Stimme*, which is a primary theme of the Overture. A chorale-like introduction gives way to a fugue, wherein an independent subject and *Wachet auf* are combined and interwoven throughout the development of the music.

Johannes Brahms' **Six Pieces for Piano** (Werke für Klavier solo) date from 1893 and are dedicated to Clara Schumann, to whom Brahms was very close. They are works from very late in Brahms life, subdued and restrained. The second work in the set, the *Intermezzo* in A Major, is in ternary form and unfolds using a technique called developing variation, whereby all musical material in the piece determining fluency, lyricism and character stem from a small "cell" of musical ideas stated early on. The beauty of inner voicing is a perfect vehicle for utilizing an orchestral organ's most subtle colors melodically, making this an ideal organ transcription.

Franz Liszt's **Funérailles**, the most significant of his *Harmonies poétiques et religieuses* for piano, was composed in 1849. It is the composer's tribute to friends who suffered during the unsuccessful revolts against the Habsburg's rule of Hungary, which occurred the year before. The sections of the work are very distinct: A heavy *Adagio*, with the tolling of bells over the field and trumpet calls to battle; a weighty funeral march; an heroic march with repeated *ostinati* in the bass; and the climax of the funeral march, which gradually disintegrates into resignation.

Richard Wagner's opera **Die Walküre** (the second part of a larger cycle called *Der Ring des Nibelungen*, based on Norse mythology) was premiered in June of 1870 in Munich at the insistence of Wagner's patron King Ludwig II, despite Wagner's hopes that the premiere wait until the completion of the cycle. In this music, which closes the opera, Wotan reduces his daughter Brünnhilde to the status of a mere mortal woman, and decides she must be held in sleep atop a mountain surrounded by a ring of fire which only a brave hero can break, declaring, "Whosoever fears the point of my spear shall not pass through the fire." With this, the final, magnanimous climax of the opera subsides, ending in quietude and resignation.

French impressionist composer Maurice Ravel wrote the apotheosis of the Viennese waltz, the music having begun in 1906 as a work called *Wien* (Vienna), which paid tribute to Johann Strauss, Jr. Two reasons are popularly given for the darker character that eventually unfolds: that the work reflects the loss of Ravel's own mother (to whom he was very close), and that it is a description of the carnage of Europe in WWI, the latter an association that Ravel denied. **La Valse** is still mostly famous as an orchestral work. Ravel described the music with appropriately impressionistic, flowery language: "Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with a whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An ample court, about 1855."

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Conference Center:	135
Stephen Tharp:	113

SCHEDULING OVERVIEW

THURSDAY JUNE 15

Concert and event start times are listed below. Buses will begin loading 20 minutes before departure time (departure times listed below event times). Be sure to allow plenty of time to board the buses.

Thursday June 15

10:45 - 11:30 am: Salt Lake Vocal Artists
10:00 am departure Assembly Hall

12:00 - 12:30 pm: Linda Margetts Recital
Tabernacle

2 - 2:30 pm: Clay Christiansen Recital
Conference Center

3:00 pm: Convention Ends / Buses Return to Hotel
2:30 - 3:30 pm returns to hotel, Conference Center
west side

7:30 pm: Tabernacle Choir Rehearsal
Conference Center

SALT LAKE VOCAL ARTISTS

Assembly Hall
June 15, 2017 - 10:45 am

Brady Allred, conductor;
Laurel Palmer & Ashley Vazquez, piano
Brian Mathias, organ

“LORD, MAKE ME AN INSTRUMENT OF THY PEACE” PROGRAM

Light Dawns on a Weary World Oxford University Press MW112	Mack Wilberg (b. 1955)
Peace Prayer of St. Francis ECS Publishing # 7037	Leo Nestor (b. 1948)
My Spirit Sang All Day Boosey & Hawkes OCTB5814	Gerald Finzi (1901 - 1956)
Peace I Leave With You Augsburg Fortress II-1216	Knut Nystedt (1915 - 2014)
The Beatitudes MorningStar Music MSM-50-9825	Phillip W. J. Stopford (b. 1977)
I'm Runnin' On Oxford University Press	Mack Wilberg, arr. (b. 1955)
Invocation Manuscript, AGO premiere	Stephen M. Lounsborough (b. 1988)
The Call Manuscript, world premiere	David Bennett Thomas
Sing Me To Heaven Dunstan House DH9101	Daniel E. Gawthrop (b. 1949)
The Peace of Wild Things JR Music 0036	Jake Runestad (b. 1986)
Peace Like a River Hinshaw HMCI593	Ronald J. Staheli, arr.
Come, Labor On Manuscript, World Premiere. <i>Commissioned by the 2017 AGO West Region Convention.</i>	Ryan Murphy, arr.

PROGRAM NOTES

Light Dawns On A Weary World was commissioned for and first performed at the 2016 St. Olaf Christmas Festival. This short, energetic piece sets words by contemporary hymn-writer Mary Louise Bringle (b. 1953) and is available for four-hand piano or full orchestra.

Leo Nestor writes, “the **Peace Prayer** has been living in my mind since cherished high school and undergraduate college years spend in the Franciscan seminaries at Missions Santa Barbara and San Luis Rey in California. The prayer itself suggested the form of a scared part song, long a tradition in the Church. I was moved to set this prayer on Independence Day, when thoughts about this land turn easily outward to thoughts for the world. The work is inscribed to the three Franciscan friars who first formed me in music and spirituality, both of which speak of peace.”

The reclusive and introspective composer, Gerald Finzi lived only 55 years but dedicated his life to music. **My Spirit Sang All Day** is from a set of seven part song settings of poems by Robert Bridges (1844-1930) and is an ecstatic declaration of the joy wrought by music.

The second of “**Three Motets**” by Knut Nystedt, Peace I Leave with You is a brief but poignant setting of John 14:27 and adapted by Frank Pooler.

Philip W. J. Stopford began his musical career as a Chorister at Westminster Abbey under the direction of both Simon Preston and Martin Neary. He was an Organ Scholar at Truro Cathedral, Canterbury Cathedral, and later moved to Chester Cathedral as Assistant Organist and St. Anne’s Cathedral in Belfast, Ireland as the Director of Music. In addition to his expertise as an organist and choir trainer, he is a renowned composer and currently Director of Music at Christ Church in Bronxville, New York.

I’m Runnin’ On was commissioned by the Tanner Gift of Music for the King’s Singers, Mormon Tabernacle Choir, and Utah Symphony Orchestra. This energetic arrangement is based on words and melody from “The Negro Sings a New Heaven: A collection of songs with melodies” by Mary Allen Grissom.

Invocation was commissioned by the Salt Lake Vocal Artists and underwritten by the Crystal Tones Singing Bowl company in Salt Lake City. The text, originally by Victor Hugo, was translated by G. W. M. Reynolds. The piece is “dedicated to the families of the victims of the shooting at Emanuel African Methodist Episcopal Church in Charleston, South Carolina on June 17, 2015, who allowed pearls of forgiveness to be formed from their loss. And to the multitudes of believers around the world whose earthquakes of persecution have unfolded their eternal resting place of purest gold.”

The Call was commissioned by the Salt Lake Vocal Artists and is based on text by George Herbert. The composer, David Bennett Thomas, received degrees from West Chester University and The Peabody Conservatory and was mentored by Lukas Foss. He is on the faculty at The University of the Arts in Philadelphia, PA, where he chairs the composition department, heads the theory department, and teaches piano.

Sing Me to Heaven is Daniel Gawthrop’s best know and most beloved choral work. The text is from a poem written by his wife, Jane Griner, and was commissioned by VOCE,

Carol Hunter, Music Director.

Award-winning composer Jake Runestad is noted for his versatility and wide range of expressive capabilities with music driven by soaring melodies, driving rhythms, and lush textures. **The Peace of Wild Things** was commissioned by the Young New Yorker's Chorus and is based on text by Wendell Berry from his "New Collected Poems."

Peace Like a River is an American folk-hymn arranged by Ronald J. Staheli, retired conductor from Brigham Young University. The work is dedicated to his son RJ who was tragically killed in a car accident.

Come, Labor On is based on a hymn tune of T. Tertius Noble and text by Jane L. Bothwick. This new work was commissioned by the West Region American Guild of Organists and was arranged by Mormon Tabernacle Choir Assistant Conductor, Ryan Murphy.

OTHER INFORMATION

Biography and venue information may be found on the pages listed below.

Assembly Hall:	134
Salt Lake Vocal Artists:	122
Brady Allred:	123
Mack Wilberg:	121
Ryan Murphy:	110

THE SACRAMENTO AGO CHAPTER

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Paul Jacobs- Sept. 23 and 24

500th Anniversary Reformation Hymn Sing
Featuring John Ferguson- Oct. 21 and 22

LINDA MARGETTS

Tabernacle

June 15, 2017 - 12:00 pm

PROGRAM

My Country, 'Tis of Thee
MorningStar

Clay Christiansen, arr
(b. 1949)

A Mighty Fortress is Our God

Flor Peeters
(1903 - 1986)

Naïades
24 Pièces de fantaisie, Op. 55 No. 4

Louis Vierne
(1870 - 1937)

Come, Come, Ye Saints
English Folk Song,

Linda Margetts, arr.
(b. 1948)

How Great the Wisdom and the Love

Linda Margetts, arr.

Commissioned by the 2017 AGO West Region Convention; Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

Toccata

Nancy Plummer Faxon
(1915 - 2005)

NOTES BY THE ARTIST

Clay Christiansen's setting of the hymn tune "America", titled, "My Country 'Tis of Thee", features a delightful interplay of key and rhythm in toccata-like texture. Using the composer's registrations, the piece opens with a dialogue between the two loudest trumpet stops on the Tabernacle organ. The Tuba Mirabilis, situated in the south (left) side of the main case, is answered by the Trumpet Harmonique in the Solo on the north (right) side of the case.

Martin Luther's hymn of the reformation, "A Mighty Fortress Is Our God," is arranged by Belgian composer, Flor Peeters (1903-1986) and appropriately celebrates, this year, the 500th anniversary of the beginning of the Reformation.

"Naiads" Op. 55 No. 4 by Louie Vierne (1870-1937) is in scherzo form and registered with flutes and strings. Light and airy, it is a lovely musical representation of the water nymphs of Greek mythology. Vierne was organist at Notre Dame, Paris from 1900-1937. A notable teacher, his students included Alexander Schreiner, Tabernacle Organist, who performed this piece often on the Tabernacle organ.

The hymn, "Come, Come ye Saints", was written by William Clayton and sung by the first company of Mormon pioneers to enter the Salt Lake valley. This arrangement pays tribute to pioneer ancestors who built a tabernacle with a

Because No Two Dreams Are The Same!

Each of the instruments on this page started as a dream. And, while they were worlds apart from one another, each one required special care and attention-to-detail to turn that dream into reality.

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grand pipe organ in the middle of a desert 150 years ago. It will begin with the hymn tune played on original, extant pipes from the 1867 pioneer organ.

The hymn tune "Mormon", written by Thomas McEntyer (1833-1914) accompanies lyrics written by Mormon pioneer poetess, Eliza R. Snow (1804-1887). The hymn's subject is the Atonement of Jesus Christ. In her closing stanza Eliza writes of "Redemption's grand design, where justice love and mercy meet in harmony divine."

"Tocatta" is by Nancy Plumber Faxon (1914-2005). Her husband of 50 years, George Faxon, was organist at Trinity Church in Boston and on the faculty of New England Conservatory of Music. He often performed this piece, playing it at the 1956 AGO National Convention in New York City. Tocatta begins in C# minor and concludes in C# major.

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THU 6/15

CLAY CHRISTIANSEN

Conference Center

June 15, 2017 · 2:00 pm

PROGRAM

O Columbia, the Gem of the Ocean

Alexander Schreiner
(1901 - 1987)

In Paradisum

Théodore Dubois
(1837 - 1924)

Adagio from Symphony III

Louis Vierne
(1870 - 1937)

Come, Come, Ye Saints
English Folk Song,

Clay Christiansen, arr.
(b. 1949)

Nearer, My God to Thee

Commissioned by the 2017 AGO West Region Convention; Appears in the "Reflections" collection published by MorningStar, which is available for sale in their exhibit. This is the premiere performance of this work.

Clay Christiansen, arr.

Festival Toccata on ST. ANNE

Frederick Swann
(b. 1931)

NOTES BY THE ARTIST

Schreiner's arrangement of O Columbia, the Gem of the Ocean eventually combines with the John Phillip Sousa march The Stars and Stripes Forever to reach a brilliant conclusion. You will also hear that snatches of Yankee Doodle are included in the middle transition section. The original scoring is for choir and orchestra, this transcription for solo organ having been made by today's artist in 1976 at Schreiner's suggestion.

Théodore Dubois in 1877 succeeded Saint-Saëns as organist at La Madeleine, Paris. In Paradisum is No. 9 of a second set of twelve pieces for organ or pedal-piano published in 1893. It calls for the Flûte Harmonique in the fluttering right hand broken chords imitative of imagined angel wings, and the Voix Humaine avec Tremblant in the left hand which is imitative of angel voices.

From 1900 until his death, the almost blind Vierne served as organist of the Cathedral of Notre-Dame, Paris. The Adagio is of sublimely expressive and bittersweet melodic content that seems to grow out of personal trials which Vierne at that time suffered, including the deaths of his beloved mother and of his elder colleague and supporter, Alexandre Guilmant.

Lowell Mason (1792-1872), composer of the hymn tune Bethany (1856), is considered to be the first important American music educator and is credited with introducing music

into our public schools. The text of Nearer, My God to Thee, written by Sarah F. Adams (1805-1848), is based on the dream-vision of Jacob's Ladder found in Genesis 29:10-22, giving rise to words such as begin the third stanza, "There let the way appear, steps unto heav'n.

The hymn tune St. Anne was originally published in 1708 by William Croft (1678-1727), first organist at St. Anne's Church, London. He eventually became organist at Westminster Abby. Isaac Watts (1674-1748), author of the text, wrote approximately 600 hymns and was considered the single most important figure in the history of English hymnody. Frederick Swann has enjoyed a career as one of the most sought-after concert organists in America. He served as organist at New York's Riverside Church, the Crystal Cathedral in Garden Grove, California, the First Congregational Church of Los Angeles and is Artist-in-Residence at St. Margaret's Episcopal Church, Palm Desert, California and Artist Teacher of Organ at the University of Redlands. He is a past National President of the AGO. After opening flourishes, Swann's virtuosic setting has the St. Anne tune sounding first in the pedals, then tossed in double echo fashion between three quickly alternating manuals of the organ.

OTHER INFORMATION

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BIOGRAPHIES & REFERENCE INFORMATION

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FRANKLIN D. ASHDOWN

Commissioned Composer

Born in Utah and educated at the University of Texas, Franklin Ashdown has been a life-long musician. He began organ studies with Judson Maynard in Lubbock, Texas, studied later with James Drake in Salt Lake City, and was coached in composition by concert organist Fred Tulan of San Francisco and Leonard Raver of New York's Juilliard School. His compositions for solo organ and organ/ ensemble have been performed worldwide in venues ranging from the Hartt International Contemporary Music Festival to concerts in Grace Cathedral, San Francisco; the Salt Lake Mormon Tabernacle; St. Paul's Cathedral, London; and the Cathedral of Notre Dame, Paris. His over 350 published works appear in the catalogues

of major publishing houses, including H. W. Gray/ Warner Bros., Augsburg Fortress, Concordia, Oxford Music Press, Sacred Music Press, Paraclete Press, and others. His compositions have been featured on APM's "Pipedreams," NPR's "All Things Considered," and the Mormon Tabernacle Choir's broadcast, "Music and the Spoken Word." Leonard Raver and Stephen Burns recorded his "Requiem for the Challenger" for Trumpet and Organ on the Classic Masters label, and his solo organ music has included in CD recordings for various artists. He has received several Standard Panel and ASCAP Plus awards from the American Society of Composers, Authors, and Publishers. A resident of Alamogordo, New Mexico, Dr. Ashdown is a retired general internist and organist/ choir director for the Church of Jesus Christ of Latter-Day Saints.



JACK M. BETHARDS

President and Tonal Director Schoenstein & Co. Organ Builders



Jack Bethards is a San Francisco Bay Area native and holds Bachelors and Masters Degrees from the University of California at Berkeley. He has been a professional musician and is currently active in the American Guild of Organists. He is past president of the Associated Pipe Organ Builders of America and a member of the American Institute of Organbuilders, the International Society of Organbuilders, and the Organ Historical Society. He serves on the advisory boards of several organ preservation societies. In over 50 years of pipe organ work and research, Mr. Bethards has been a frequent lecturer and contributor of articles to professional journals. A major thrust of his study, including work abroad, has been Romantic organ building in France, Germany, England and America.

His organ design and restoration consulting clients include the Kennedy Center, the National Shrine, the Smithsonian Institution, Washington National Cathedral; the University of Chicago; the University of Michigan; the Cathedral Church of St. John the Divine, the Riverside Church, the Eastman School of Music; the symphony orchestras of Boston, Cleveland and San Francisco; The Atlantic City Convention Hall, The Wanamaker Store; Melbourne Town Hall, Australia; and Newcastle Town Hall, England.

Schoenstein & Co. is the oldest and largest organ factory in the Western states. The Schoen-

stein family has been building distinguished instruments for five generations. The firm was started in the Black Forest of Germany in the mid-19th century and in 1877 in San Francisco. In addition to organbuilding, Schoenstein & Co. does renovation work specializing in Æolian-Skinner organs, including the Salt Lake Mormon Tabernacle, and fine instruments by other builders.

MICHAEL BIGELOW

President
Bigelow & Co. Organ Builders

Michael Bigelow recalls being fascinated by organs from his youth when on one occasion he was let into an organ chamber and was so engrossed with the pipes that after several hours the church secretary had to ask him to leave so that the building could be locked up for the night. After studying architecture at University of Virginia and University of Utah, Bigelow worked for several organ builders and has journeyed extensively at home and abroad, experiencing great organs and architecture first hand. Currently in its 39th year, Bigelow & Co. has completed 40 instruments with two more in process. Michael is a member of A.I.O., I.S.O., and O.H.S.



LARRY BLACKBURN

Organist
First Presbyterian Church



Larry Blackburn teaches piano, voice and music theater at the American Leadership Academy in Spanish Fork, UT and is organist at First Presbyterian Church in Salt Lake City. Larry has a Bachelors degree from the University of California at Santa Barbara, and a Masters degree in organ performance from Brigham Young University. He has performed with the Utah Symphony and performed regularly on the historic Tabernacle and Conference Center organs on Temple Square as a Guest Organist for 25 years. Mr. Blackburn has served as a staff accompanist at BYU, performed and taught at the annual BYU Organ Workshop for many years and was an adjunct professor in the Theater and Film department at Utah Valley

University for several years.

Mr. Blackburn is highly sought after in Utah Valley as a professional accompanist, having served many years as the accompanist for the 150 voice Wasatch Chorale in Utah Valley, an accompanist for the Institute for Young Dramatic Voices under the direction of Dolora Zajick, and he is a recording studio pianist/accompanist.

Larry comes to Utah after serving the Minnesota Bach Society and two Episcopal parishes in St. Paul, Minnesota and Santa Barbara, California where he also taught piano at Westmont College. Larry has performed in Canada, England, Poland, Estonia, and Russia, and he can be seen on International TV channels as far away as China, and South America.

CLAY CHRISTIANSEN

Tabernacle Organist



Dr. Clay Christiansen was appointed organist at the world-famous Salt Lake Tabernacle on Temple Square in 1982. Before taking his post at the Tabernacle, he served for ten years as organist and choirmaster at St. Mark's Episcopal Cathedral in Salt Lake City, where he became known for his New Year's Eve Bach recitals and weekly half-hour radio concerts. He also served five years as organist for Congregation Kol Ami. As a Tabernacle organist, Dr. Christiansen shares responsibilities at the console of the renowned Æolian-Skinner 206-rank, 11,623 pipe instrument in the Tabernacle, as well as the monumental Schoenstein 5-manual pipe organ in the nearby Conference Center, performing daily Temple Square organ recitals and as organist for the Mormon Tabernacle Choir's weekly broadcast of Music and the Spoken Word.

Dr. Christiansen's solo performances have taken him across the United States, Canada, and England. He has performed with the Mormon Tabernacle Choir in Europe and Israel and has been featured artist for such groups as the U.S. Air Ford Band/Singing Sergeants, Chicago Brass Quintet, and the Danish Radio Choir. He has been invited to perform for conventions of the American Institute of Organbuilders and the American Guild of Organists.

A member of Phi Kappa Phi, Clay Christiansen completed a doctorate in composition at the University of Utah, including private studies with Vladimir Ussachevsky, Ramiro Cortes, and Bruce Reich. His doctoral dissertation is a cantata for chorus, orchestra, and soprano and tenor soloists titled *Isaiah, the Prophet*. Dr. Christiansen also holds a master of music degree from the University of Utah, as well as a bachelor of music degree from Brigham Young University. Previously organ studies took place with J.J. Keeler at Brigham Young University, former Tabernacle organist Alexander Schreiner, and Robert Noehren, internationally acclaimed organist and University of Michigan Organist Emeritus.

Clay Christiansen's solo organ CD album *Organ of the Mormon Tabernacle* is on the Klavier label. Solo organ performances may also be heard on *Now Let Us Rejoice: Organ Hymns for the Sabbath* on the Mormon Tabernacle Choir label, *St. Ambrose Catholic Church Premiere Recital*, *The King of Instruments* documentary DVD and solo/duo performances on *The Organ at the Mission Inn*. His organ and vocal compositions are published by MorningStar Music Publishers, Harold Flammer, Jackman Music and SDG Press. His writings also include works for chorus, string quartet, woodwind trio, and chamber and symphony orchestras.

Dr. Christiansen and his wife, Diane, are the parents of 13 children and have 58 grandchildren and two great-grandchildren.

RULON CHRISTIANSEN

Commissioned Composer

Rulon Christiansen was born and raised in Utah and first studied piano with his parents, both professional musicians. He studied piano for several years with Frederic Dixon, a pupil of Rafael Joseffy, who studied with Franz Liszt. He also studied the organ with Tabernacle organists, Dr. Alexander Schreiner and Dr. Robert Cundick.

Dr. Christiansen attended Brigham Young University where he earned B.A. and M.M. degrees in organ as a pupil of Professor J. J. Keeler. He later earned the Doctor of Musical Arts degree and Performer's Certificate in Organ as a pupil of Russell Saunders at the Eastman School of Music



in Rochester, New York. He won first place in the National Federation of Music Clubs Competition, was finalist in the MTNA Competition, and semifinalist in the AGO Improvisation Competition. He has studied in France with Gaston Litaize and Andre Fleury and has performed in concert in various cities throughout the United States under the auspices of Artist Recitals Concert Management in Los Angeles.

A published composer, he has studied composition with Dr. Robert P. Manookin, Dr. Merrill Bradshaw, and Dr. Samuel Adler and studied improvisation with Allen Hobbs. His works appear in the catalogues of Shawnee Press, Alfred, Jackman Press, and on-line at Wardorganist.com. His organ compositions have been performed in recital during national and regional A.G.O. Conventions, on National Public Radio (Pipe Dreams), and on the Mormon Tabernacle Choir broadcast. His newest composition, *Lyric Symphony*, has been performed in Salt Lake City, Rexburg, San Francisco, Paris, London, and the Netherlands.

As a recognized expert on Louis Vierne, his articles have been published in the *American Organist* magazine; and he is well known as a contributor to the book by Dr. Rollin Smith entitled *Louis Vierne, Organist of Notre Dame Cathedral*.

He has held numerous professional church positions as organist and choir director in churches in New York and Utah and has also performed many recitals as guest organist at the Mormon Tabernacle. He is currently adjunct professor of organ at Weber State University, teaches privately, and serves as organist at St. Paul's Lutheran Church. For additional information about Dr. Christiansen and his publications as well as ordering his organist series, *From Pianist to Organist*, you can visit his website at: www.pianist2organist.com

He has held numerous professional church positions as organist and choir director in churches in New York and Utah and has also performed many recitals as guest organist at the Mormon Tabernacle. He is currently adjunct professor of organ at Weber State University, teaches privately, and serves as organist at St. Paul's Lutheran Church. For additional information about Dr. Christiansen and his publications as well as ordering his organist series, *From Pianist to Organist*, you can visit his website at: www.pianist2organist.com

DON COOK

Organ Department Chair, Brigham Young University

National Councillor for Education, American Guild of Organists

Don Cook joined the organ faculty of Brigham Young University in 1991. He currently chairs the organ department and serves as university carillonneur. Formerly he was carillonneur and associate organist at Christ Church Cranbrook, Bloomfield Hills, Michigan, and associate organist/choirmaster at First United Methodist Church, Lubbock, Texas.

Don holds Bachelor and Master of Music degrees in organ performance from Brigham Young University, and the Doctor of Musical Arts degree in Organ Performance from the University of Kansas. His principal organ mentors were J. J. Keeler at BYU and James Moeser at KU. He appears frequently as a Guest Organist at the Mormon Tabernacle in Salt Lake City, and currently serves as National Councillor for Education, American Guild of Organists.



Albert Gerken was his carillon mentor at the University of Kansas, and in 1984 he became a Carillon member of The Guild of Carillonners in North America. Since then he has served on the Board of Directors and chaired the Music Distribution Committee, and he currently serves on the Associate Carillon Examination committee. In 1994 he hosted the annual Congress of the GCNA at BYU.

BONITA CROSS

Workshop Presenter

Music Specialist, Day Murray Music



Bonita Cross retired from the Mormon Tabernacle Choir in April of this year, having sung with them for over 20 years. She was content editor of the choir organization's newsletter: Keeping Tab for 8 years and was a member of the communication team. She had the opportunity to meet with and interview such individuals as David McCullough, Charles Osgood, Tom Brokaw, Natalie Cole, Audra McDonald, Bryn Terfel, Sandra Day O'Connor, Alfie Boe and many others. Travels with the choir have taken her to Europe twice, Canada and throughout many of the United States; including Boston for the Fourth of July Concert with Keith Lockhart and the Boston Pops as well as concerts with the late Maestro Erich Kunzel and the Cincinnati Pops. Her favorite Music and the Spoken Word broadcasts were those with a Patriotic theme. In 2015 she was interviewed along with Dr. Mack Wilberg, for a Minnesota Public Radio

show featuring the Tabernacle Choir and Christmas music – the program has aired at Christmas-time for two seasons.

Bonita attended Southern Utah State College in Cedar City majoring in Music Education and played the French horn. She says, "It's best that I became a singer." She has worked at Day Murray Music in Salt Lake City for 19 years and is the school accounts rep and choral music specialist there. She also plans and coordinates workshops and choral reviews; pouring over hundreds of pieces of music each year. She has made presentations for the annual Utah Music Educators Association, multiple AGO events, and has served on panel discussions for the Mormon Tabernacle Choir.

PAMELA DECKER

Professor

University of Arizona

Pamela Decker is Professor of Organ/Music Theory/Composition at the University of Arizona in Tucson and Organist at Grace St. Paul's Episcopal Church in Tucson. Her works for various instruments and/or ensembles are published by C.F. Peters, Wayne Leupold Editions, Hinshaw, Augsburg Fortress, World Library Publications, and Oxford University Press.

Pamela Decker holds the Doctor of Musical Arts degree from Stanford University. She also studied both organ and composition as a Fulbright Scholar in Germany. She has won prizes in national and international competitions as both performer and composer. In 2004 she was awarded the Henry and Phyllis Koffler Prize for Research/Creative Activity at the University of Arizona, and in 2000 she was awarded the College of Fine Arts Award for Teaching Excellence.



As both recitalist and composer, Pamela Decker has been active in the United States, Europe, the Baltic Region, and Canada. She has been a featured recitalist in many conventions and festivals, including the American Guild of Organists (AGO) National Convention, two AGO regional conventions, the Annual Conference on Organ Music at the University of Michigan, the Twice Festival, the Redlands Organ Festival, Tallinn International Organ Festival, and the Festival International d'Orgue de Monaco. Her compositions have been performed in at least nineteen countries and recorded commercially on the Albany, Loft, Gothic, ReZound (Loft), Arkay, and Arktos labels.

Leading performers such as Douglas Cleveland (Gothic: Celestial Fire), Janice Beck (Albany 383: Janice Beck Performs Works of Pamela Decker), and Christa Rakich (ReZound: Christa Rakich in Recital at St. Mark's Cathedral) have recorded major works by Pamela Decker on recordings that have received excellent reviews in many journals. Pamela Decker's disc on the Albany label, *Flights of Fancy*, recently received a rave review in the "Classical Hall of Fame" section of *Fanfare*, in which she was acclaimed as "one of America's most intrepid virtuoso organists." Of the Loft Recordings disc entitled *Decker Plays Decker: Desert Wildflowers* (LRCD 1076), a Gramophone review referred to Decker as "an organist noble in the Bach line...as a composer-performer she falls clearly into the lineage from which Bach and Duruflé are but two points on a long and distinguished timeline."

Pamela Decker's list of works includes music for organ, piano, and harpsichord duo, as well as choral, vocal, and orchestral works. *Elegy and Dances*, her concerto for alto saxophone and orchestra (also in a version for alto saxophone and organ; both versions published by C.F. Peters) was premiered in the Great Hall of the Moscow-Tchaikovsky Conservatory in Moscow by saxophonist Frederick Hemke and organist Douglas Cleveland, both of whom have enjoyed illustrious careers at both national and international levels. *El Tigre*, her concerto for organ and orchestra, was premiered at the Eastern Music Festival under the baton of Gerard Schwarz, long-time conductor of the Seattle Symphony and the Director of the Eastern Music Festival; concert organist Edie Johnson was the soloist. In the spring of 2016, Pamela Decker's art song cycle, *Haven: Songs of Mystery and of Memory*, was released as a commercial CD (Albany/Troy 1621). Critics have praised the music and performances as "direct and immediate in their appeal... covering a wide spectrum of the human condition, exhibiting pathos, wistfulness, tenderness, and unexpected joy." The music is described as "achingly beautiful and memorable," as well as "poignant and enduring." The texts (also by Pamela Decker) have been praised as "simply arresting," and the playing hailed as "faultless" (*Fanfare*). The cycle also has received positive reviews in response to concert performance. Decker's SATB/organ anthem, *Taste and See*, was recently published by C.F. Peters and has been performed in concert and liturgical settings across the country.

RICHARD L. ELLIOTT

Principal Organist

Mormon Tabernacle Choir



Richard Elliott is Principal Organist at the Salt Lake Tabernacle in Salt Lake City, where he participates in the daily recital series on the 206-rank Æolian-Skinner organ and accompanies the Mormon Tabernacle Choir on the choir's weekly radio and TV broadcast, "Music and the Spoken Word." As accompanist for the Tabernacle Choir he has performed in many of the world's great halls and appeared on numerous television and radio programs, including the NBC "Today Show," the "CBS Morning Show," "CBS Sunday Morning," and "A Prairie Home Companion."

Dr. Elliott appears on dozens of recordings and videos with the Mormon Tabernacle Choir. In his work with the choir he has collaborated with many guest artists including Andrea Bocelli, the Canadian Brass, Renée Fleming, Evelyn Glennie, the King's Singers, Brian Stokes Mitchell, Charles Osgood, Robert Shaw, James Taylor, and Bryn Terfel.

In 1994 he recorded his first solo compact disc, titled "In the Shadows of the Everlasting Hills," on the Pro Organo label. His second solo CD on the Salt Lake Tabernacle organ, "Every Time I Feel the Spirit," was released in the summer of 2009 on the Klavier label. He has also recorded three compact discs in collaboration with his colleagues on the Tabernacle organ staff. Dr. Elliott is a published composer and arranger of music for organ and for choir.

Prior to his appointment as a Tabernacle organist in 1991, Dr. Elliott was an assistant professor of organ at Brigham Young University. He has performed extensively as a recitalist in the United States and in Europe, and for several years was assistant organist at the John Wanamaker Department Store (now Macy's) in Philadelphia, home to the world's largest functioning pipe organ. A Fellow of the American Guild of Organists, Dr. Elliott has been a featured performer at national and regional conventions of the guild.

A native of Baltimore, Maryland, Dr. Elliott received his early musical training at the Peabody Conservatory and the Catholic University of America. He was awarded a BMus degree from the Curtis Institute of Music in Philadelphia, and MM and DMA degrees from the Eastman School of Music in Rochester, New York. His organ teachers have included David Craighead, Dale Krider, William Watkins, and John Weaver.

Dr. Elliott is married to a professional pianist, Elizabeth Cox Ballantyne, and they are the parents of two sons.

For information on "Music and the Spoken Word" airings in your area, please call 1-800-247-6655 or visit www.musicandthespokenword.org. The program is carried each week on BYU-TV (DirecTV channel 374 and DISH channel 9403) and on byutv.org. Archived programs and selections can be viewed on the choir's YouTube channel (youtube.com/MormonTabChoir). For more information on the Choir, visit www.mormontabernaclechoir.org.

JANE R. FJELDSTED

Workshop Presenter



Dr. Jane R. Fjeldsted has been active in the choral field for more than 35 years as a conductor, educator, singer (including 10 years with the Mormon Tabernacle Choir), and composer/arranger. She is also well established as a professional studio musician and contractor. Ms. Fjeldsted completed undergraduate and graduate studies at Brigham Young University (BMu 1978 and MMu 1995), and earned a Doctorate of Musical Arts in choral conducting at the University of Utah (2009).

As part of the Salt Lake Choral Artists artistic staff (2008-2015) Dr. Fjeldsted conducted the Women's Choir, served as Associate Conductor of Salt Lake Vocal Artists, and was vocal specialist/coach for SLCA. As the Director of Education for SLCA International Choral Academy, she had responsibility for curriculum, and teaching conducting, score preparation, group voice, and musicianship.

In 2015 Dr. Fjeldsted and her husband David created Salt Lake Singers, where they are privileged to associate with talented and enthusiastic people who sing to lift, encourage, and bring light to each other, and to those with whom they share their music.

Ms. Fjeldsted has taught high school and junior high in the Davis and Granite school districts, and directed the Moonlight Singers, a vocal jazz group at Davis High School, for 14 years. She was an adjunct member of the voice faculty at Weber State University (1995-2009), and worked with choral conducting graduate students at the University of Utah. She has served on both the UMEA Board and the American Choral Directors Association Utah Board as R&S Chair for Worship Music.

BONNIE GOODLIFFE

Temple Square Organist



A Temple Square organist since 1979, Bonnie Goodliffe has an extensive background in organ performance, music theory, and composition. She studied piano and organ at the San Francisco Conservatory of Music and the Mozarteum in Salzburg, Austria, and received both her bachelor's and master's degrees in music from Brigham Young University.

As one of the Tabernacle organists, she 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. In addition, she teaches music theory in the 16-week Choir training school conducted each year for new entrants to the Mormon Tabernacle Choir.

Mrs. Goodliffe is a fellow of the American Guild of Organists and has held key positions in that organization, including regional education coordinator and member of the National Certification Committee. She has presented workshops at AGO conventions and has written several articles published in the Guild's official magazine, *The American Organist*. She is a published composer and arranger and has served on the Music Committee for The Church of Jesus Christ of Latter-day Saints.

Bonnie Goodliffe and her husband, Glade, are the parents of seven children.

NEIL HARMON

Director of Music & Organist

Grace United Methodist Church (Wilmington, DE)

Acclaimed as "one of the finest products of the American organist school," (La Nuova Venezia) Neil Harmon enjoys a career as organist, conductor, composer, and teacher. Born and raised in the Salt Lake City area, Dr. Harmon is Director of Music and Organist at Grace United Methodist Church in Wilmington, Delaware, where he directs a semi-professional choir, a youth choir, and two bell choirs. A graduate of The Eastman School of Music (DMA, MM) and Brigham Young University (BM), Dr. Harmon has performed in South America, Europe, and the United States. His organ teachers and mentors include Linda Wildman, Parley Belnap, Richard Elliott, Don Cook, Russell Saunders, David Craighead, and Michael Farris. He studied conducting with Mack Wilberg and William Weinert.



Dr. Harmon's compositions include a seven-movement Requiem for choir, orchestra, and soprano, as well as music for solo organ, handbell choir, mixed chorus, solo voice, woodwind quintet, and brass quintet. Active in the Delaware Chapter of the American Guild of Organists, Dr. Harmon served two terms as chapter Dean and twice as Co-Director of the Delaware Pipe Organ Encounter. Neil and his wife, Anese, are the parents of five children.

NORA HESS

Workshop Presenter



Nora Hess is an organist and private music teacher from Lindon, Utah. She has been teaching beginning through advanced music students for more than 40 years. A past member of the Mormon Tabernacle Choir, Nora is currently pursuing a Master of Music degree in Organ Performance at Brigham Young University, studying with Dr. Don Cook and Dr. Brian Mathias. She regularly plays the organ and conducts the choir in her local church congregation and for special events, and is the accompanist for the Utah Baroque Ensemble. Nora and her husband Bret have been married for 35 years and have 10 children and 10 grandchildren.

CHRISTOPHER HUNTZINGER

Director of Liturgy & Music

Saint Ambrose Catholic Church

Christopher Huntzinger has served as Director of Liturgy and Music at Saint Amrbose Catholic Church since July 2007. During this time, he has conducted the church choir, and served as organist.

Christopher was instrumental in the process of securing funds for a new organ at the church, and oversaw the selection of Bigelow & Co. to combine the church's existing II rank Wicks organ with the Holtkamp organ from the Cathedral Church of St. Mark in Salt Lake City. The organs were combined, enlarged, and set in a case in the gallery at the rear of the church.

Prior to Saint Ambrose, Christopher served for 8 years as Director of Worship and Music at Good Shepherd Lutheran, and for 5 years as Organ Scholar at the Cathedral of the Madeleine.



JAEBON HWANG

Organist

Westwood United Methodist Church



Jaebon Hwang is a Los Angeles-based organist and composer. She entered the Korea National University of Arts as a young talent in the Pre-College Division and received a Bachelor of Music in composition. Following her undergraduate studies, she earned a Master of Arts in Scoring for Film & Multimedia from New York University and her submission to the 8th Annual Young Film Composers Competition, sponsored by Turner Classic Movies, won the 3rd prize among over 850 international entries. She has been repeatedly chosen to participate in three of the ASCAP film scoring workshops, most notably the ASCAP Television & Film Scoring Workshop with Richard Bellis. She was also commissioned

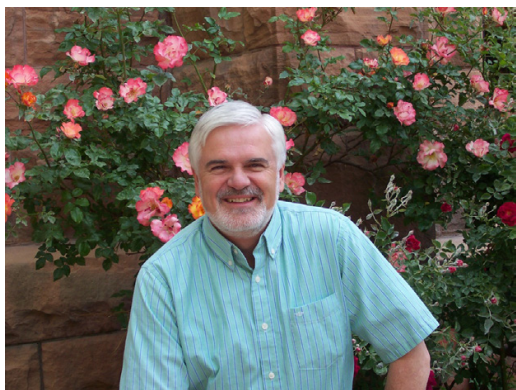
to be one of the composers for the premiere of the French silent film “Les Deux Timides” (René Clair, 1929) at the 2008 Tribeca Film Festival in New York City.

In addition to her compositional pursuits, she is an accomplished church musician. She was awarded the Fellow of American Guild of Organists (FAGO), the organization’s highest level of certification, and won the 3rd prize at the 13th National Organ-Playing Competition sponsored by The Ruth and Clarence Mader Memorial Scholarship Fund. Since 2014, she has served as Organist at Westwood United Methodist Church where she presides over one of the largest instruments in the region and produces the Annual Summer Organ Concert Series. This follows her tenure as Organ Scholar and Assistant Organist at First Congregational Church of Los Angeles. She earned a Graduate Certificate in Organ Performance from University of Southern California with honors and is currently pursuing a Doctor of Musical Arts degree at the same institution, studying organ with Dr. Ladd Thomas and composition with Dr. Morten Lauridsen. Ms. Hwang maintains an active performance schedule as a recitalist and as a collaborative artist. In 2014, she participated in recording the first album of the “Hollywood Epic Brass” with in-demand studio musicians in Los Angeles.

MICHAEL IMPERIALE

Pastor

First Presbyterian Church of Salt Lake City



Michael Imperiale came to First Presbyterian Church of Salt Lake City as senior pastor in 2001.

A native of New Jersey, Mike served as pastor for Covenant Presbyterian Church in Cinnaminson, NJ (1989 – 2001). He served as Associate Pastor for First Presbyterian Church in Greenlawn, Long Island, NY (1984-89). He has a Master of Divinity from Gordon-Conwell Theological Seminary in Massachusetts (1984) and a Doctor of Ministry from Fuller Theological Seminary in Pasadena, CA (2005).

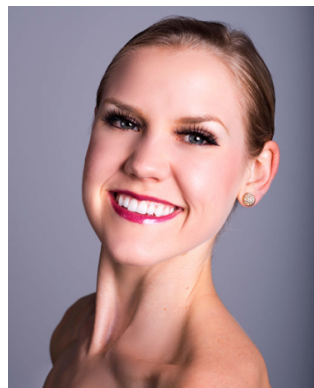
Mike is also an accomplished musician with a Bachelor of Music from Westminster Choir College in Princeton, NJ where he came to faith in Jesus Christ in 1971. He has served as music and choir director in several schools and churches prior to being ordained as a Minister of Word and Sacrament in 1984.

KALEY JENSEN

Dancer

Kaley Jensen was born and raised in Atlanta, Georgia. She attended Brigham Young University where she graduated with a major in dance and minor in business (Cum Laude). While there, she performed and toured with the Theatre Ballet Company all four years.

Last month, Kaley graduated with her MFA in Dance from the University of Arizona, where she deepened her passion for performing, educating and choreographing. She looks forward to pursuing her professional career and life in dance with her husband in Dallas, Texas.



CRAIG JESSOP

Dean, Caine College of Arts Utah State University

Dr. Craig Jessop is Professor of Music and the founding Dean for the Caine College of the Arts at Utah State University. These appointments follow Dr. Jessop's distinguished tenure as music director of the world famous Mormon Tabernacle Choir and Head of the Department of Music at Utah State. He is the founder and Music Director of the American Festival Chorus and Orchestra and has served as the music director of the Carnegie Hall National High School Choral Festival sponsored by the Weill Institute of Music at Carnegie Hall. Prior to his appointment with the Tabernacle Choir, Dr. Jessop was a Lieutenant Colonel in the U.S. Air Force music programs, where he served as director of the U.S. Air Force Singing Sergeants in Washington, D.C. (1980-1987); as commander and conductor of the Band of the U.S. Air Forces in Europe at Ramstein, Germany (1987-1991); and as commander and conductor of the Air Combat Command Heartland of America Band (1991-1995). He has also been music director of the Maryland Choral Society, the Rhineland-Pfalz International Choir of Germany and the Omaha Symphonic Chorus.



Dr. Jessop has a Bachelor of Science from Utah State University, 1973; Master of Arts from Brigham Young University, 1976; and a Doctor of Musical Arts in Conducting from Stanford University, 1980.

In 2016 Dr. Jessop received the Arts Administrator of the Year Award at the National Convention of the College Orchestra Director's Association (CODA) in Salt Lake City. In recognition of his outstanding contribution to the cultural life of Utah, Dr. Jessop received the 2014 Governor's Mansion Performing Artist Award bestowed by Governor Gary Herbert, Governor of the State of Utah. In 2013 he received the prestigious Madeleine Award for distinguished service to the Arts and Humanities by the Madeleine Arts and Humanities Council and in 2012 he was awarded the Utah National Guard's Minuteman Award for service to the State of Utah.

Under his direction, the Tabernacle Choir received numerous awards, including the coveted National Medal of Arts in a ceremony at the White House. He has recorded over 15 CDs on the Telarc and MTC labels with the Choir and in 2008 received a Grammy nomination for his work with the Mormon Tabernacle Choir and Orchestra at Temple Square.

At the Opening Ceremony of the 2002 Winter Olympic Games in Salt Lake City, Dr. Jessop conducted the Mormon Tabernacle Choir and the Utah Symphony, working with world-renowned artists Sting and Yo-Yo Ma, and composers John Williams and Michael Kamen. Other artists with whom he has collaborated include Renée Fleming, Frederica von Stade, Bryn Terfel, Audra McDonald, The King's Singers, Angela Lansbury, Claire Bloom, Walter Cronkite, and Charles Osgood. In 2003, Dr. Jessop conducted the choir and prepared the singers for a performance of A German Requiem at the prestigious Tanglewood Festival with the Boston Symphony Orchestra and Rafael Frühbeck de Burgos. A much sought-after guest conductor, Dr. Jessop has been on the American choral scene for more than three decades. His tenure as Music Director of the Mormon Tabernacle Choir and as director of the United States Air Force Singing Sergeants in Washington D.C. has taken him to the most prestigious concert halls of the nation and around the world including Carnegie Hall and Lincoln Center in New York, the Kennedy Center in Washington, D.C., Royal Albert Hall in London and throughout Europe and Asia. In 2013 Dr. Jessop was selected by the American Choral Directors Association to conduct the monumental Benjamin Britten War Requiem with the Dallas Symphony Chorus and Orchestra at their national convention, the fourth time in his career to conduct at the national ACDA conventions. He is also a frequent guest conductor at the prestigious Berkshire Choral Festival in Massachusetts. In addition to his work as a conductor, Dr. Jessop has been active as a baritone vocalist, first as a member of the Mormon Tabernacle Choir, and later with the choirs of Helmuth Rilling and John Rutter and with the Robert Shaw Festival Singers. He is a previous winner of the Metropolitan Opera regional auditions and San Francisco Opera auditions, and has participated in the Merola Opera training

program of the San Francisco Opera.

He lives in the peaceful setting of the northern Utah valley of Cache County with his wife RaNae. They are the parents of four children and have eight wonderful grandchildren, 7 grandsons and 1 granddaughter.

JAMES C. KASEN

Commissioned Composer



Throughout his life, Mr. Kasen has maintained significant involvement in the field of music obtaining a Bachelor of Music degree in Organ Performance in 1986 and a Master of Music degree in Choral Conducting in 1999. His mentors have included Dr. Mack Wilberg, Dr. John Longhurst, and many other accomplished and well-known musicians. He has served as a guest organist on Temple Square, as one of the founders and conductors of the Provo Missionary Training Center Choir (of The Church of Jesus Christ of Latter-day Saints), and as the assistant director of both the BYU Men's Chorus and the BYU Oratorio Choir. He has been profoundly involved in teaching and training LDS Church musicians and has directed choruses for various Church events including General Conferences of The

Church of Jesus Christ of Latter-day Saints. Mr. Kasen has served as a member of the LDS Church Music Committee and sang with the Mormon Tabernacle Choir for four and half years. He has published numerous choral arrangements and recently completed a seventh volume of organ works.

In conjunction with his bachelor's degree, Mr. Kasen earned a second major in Interpersonal Communications as well as completed a Master of Social Work degree from the University of Utah in 1988. In 2000, he began working in the University Relations department at Brigham Young University and was appointed Director in 2014.

DANIEL KERR

Director of Organ Studies

Brigham Young University-Idaho

Dr. Daniel Kerr is the director of organ studies and musicianship programs at Brigham Young University-Idaho. He received his bachelor's, master's and Doctor of Musical Arts degrees from the University of Southern California Thornton School of Music, where he studied organ with Dr. Ladd Thomas and Cherry Rhodes. Prior to his service at BYU-I, he has taught at USC and California State University, Los Angeles, was accompanist for the Claremont Chorale, musical director of the Foothill Summer Theatre, and organist and handbell choir director at Pasadena Presbyterian Church. He has performed with the Los Angeles Philharmonic Orchestra, at the American Guild of Organists' 2004 National Convention and 2011 Northwest Regional Convention, at the 2008 Eccles Organ Series at Salt Lake's Cathedral of the Madeline, and is a regular recitalist on the organs of Temple Square in Salt Lake City. He is currently the dean of the Eastern Idaho Chapter of the American Guild of Organists.



MICHAEL KLEINSCHMIDT

Director of Organ Studies Brigham Young University-Idaho



Michael Kleinschmidt is the Canon Musician of Saint Mark's Cathedral, Seattle, where he oversees the ministries of six choirs and plays the landmark Flentrop pipe organ. Before assuming this role in March, 2015, he served as Canon Musician of Trinity Cathedral, Portland, Oregon. Prior to moving to Oregon in 2010, he was Director of Music and Organist of Trinity Church, Copley Square, Boston.

As a concert organist, Michael has performed in forty States of America, and in Canada, Europe, and Japan. As a choral conductor, he has served as guest conductor for summer choir courses of the Royal School of Church Music/America.

Michael's primary mentor in church music was the late Gerre Hancock, with whom he worked as Assistant Organist of Saint Thomas Church, New York City, in the early 1990s. Michael holds degrees in organ performance from the Oberlin Conservatory of Music and the Eastman School. His teachers were Haskell Thomson and Russell Saunders.

In addition to his professional activities, Mr. Kleinschmidt enjoys exploring the natural wonders of the Pacific Northwest on foot or bicycle, studying Japanese garden and home design, and sharing life with his spouse, Marc Aubertin.

JOHN LONGHURST

Emeritus Tabernacle Organist

After receiving Bachelor and Master of Music degrees from the University of Utah, John Longhurst earned the Doctor of Musical Arts degree from the University of Rochester's Eastman School of Music. His organ teachers have included Alexander Schreiner, David Craighead and Robert Noehren.

In 1969, Dr. Longhurst joined the music faculty at Brigham Young University where he taught courses in organ and music theory and served as University Carillonner. He was appointed organist at the Salt Lake Tabernacle in Salt Lake City in 1977, serving until his retirement at the close of 2007.



Since retirement, he has written *Magnum Opus*, a book documenting the building of the Schoenstein & Co. organ in the LDS Church's Conference Center in Salt Lake City and an unpublished monograph on the early life of Joseph Ridges, builder of the original Salt Lake Tabernacle organ.

Dr. Longhurst is a Fellow in the American Guild of Organists and a member of ASCAP, Phi Beta Kappa, and Phi Kappa Phi. He and his wife, Nancy, are the parents of five children and have nine grandchildren.

LINDA S. MARGETTS

**Temple Square Organist
Adjunct Faculty, University of Utah**



Dr. Margetts holds bachelor and master's degrees in organ performance from Brigham Young University where she studied with Dr. Parley Belnap. She received a Ph.D. in composition from the University of Utah. Dr. Margetts also holds Fellowship certification (FAGO).

Her past service in the AGO includes Dean and State Chairman positions. A member of a staff of five organists at the Salt Lake Tabernacle, Salt Lake City (1991 to present), her responsibilities include noon recitals, accompanying, and working with the Mormon Tabernacle Choir, as a teacher in their choir school and accompanist on the weekly broadcast of Music and the Spoken Word.

As an Adjunct Assistant Professor at the University of Utah (1999 to present), she teaches organ performance majors and is Coordinator of the Group Organ program. She is active as a recitalist, performing in Jerusalem, Armenia, and most recently in Spring, Texas. She served on the organ selection committee for the Lively Fulcher organ in Gardner Hall, University of Utah. She and her husband, Bert, are parents of six children.

KIMBERLY MARSHALL

**Professor of Organ
Arizona State University**

"a multi-faceted musician" who "pushed the organ to its limit with her virtuosic demands in playing and registration....This was a royal performance by one of our royalty!"

The American Organist,

September 2010

Performer, scholar, and educator, Kimberly Marshall is a committed advocate of the organ. She is respected worldwide for her work as a performer, scholar, teacher and consultant. She is passionate about the organ and its vast possibilities of timbre; enthusiasm for musical creativity and historical awareness inspires her playing and research.

Kimberly received the Marshall Scholarship from the British government to pursue graduate studies at the University of Oxford (1982-86), culminating with a D.Phil. in Music for her thesis, *Iconographical Evidence for the Late-Medieval Organ*. During her time in England, in 1985, she won first prize in the St. Albans Organ Interpretation Competition, leading to a contract with the BBC and a recital on the Royal Festival Hall series.

From 1996-2000, Kimberly was a project leader for the Organ Research Center in Göteborg, Sweden, where she taught and performed, including an inaugural recital on the large meantone organ in Örgryte Church in 2000. Under the aegis of GOArt, she organized the conference "The Organ in Recorded Sound," and subsequently edited the proceedings.



In 1998, Kimberly was appointed Professor of Organ at Arizona State University, where she oversees the graduate organ studio and presides over the instrument by Paul Fritts (1992). She was promoted to an endowed position as the Patricia and Leonard Goldman Professor of Organ in 2002, and she served as Director of the School of Music from 2006–2012.

Kimberly's recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. Her most recent recording celebrates the secular music of Handel and Bach on the new organ in Handel's parish church in London, St. George's Hanover Square. In 2012, she released the first complete recording Arnolt Schlick's organ music on the 500th anniversary of its publication. A Fantasy through Time was issued by Loft Recordings in 2009, receiving effusive reviews, as did her recording of Chen Yi's organ concerto with the Singapore Symphony on the BIS label (2003). She has also made a recording of works for organ by female composers, "Divine Euterpe," that includes music by Fanny Mendelssohn Hensel, Elfrieda Andrée, and Ethyl Smyth.

Kimberly is an active member of the American Guild of Organists, having served as a member of the Committee on Professional Education (COPE) for seven years (2006-2013). She has been a recitalist and workshop leader during 8 National Conventions: Dallas, 1994; New York, 1996; Denver, 1998; Seattle 2000, Denver 2002; Los Angeles 2004; Minneapolis, 2008; Washington 2010; Boston, 2014). Together with her former student David Yearsley, she wrote the official review of the Houston 2016 Convention that was published in *The American Organist*.

Kimberly works to promote the instrument in both local and global communities. She is the advisor on organs for the Musical Instrument Museum (MIM) in Phoenix and has made videos in Guanajuato (Mexico), Toulouse (France) and Florence (Italy) for their exhibits. An authority on the organ's rich history over the past 2000 years, she is devoted to continuing this tradition of artistic ingenuity into the next millennium. As a reviewer wrote in the Dutch newspaper, *Trouw* on July 1, 2015: "Despite their old age, the Gothic dances sounded almost contemporary in Marshall's flawless and lively interpretations."

See kimberlymarshall.com or visit <https://www.facebook.com/KimberlyMarshall.organist>.

ELIZABETH McVICKER

Pastor

First United Methodist Church, Salt Lake City

Rev. Elizabeth Tay McVicker is the pastor of First United Methodist Church and Centenary United Methodist Church.

She has served churches in Arizona and Wyoming as well. She was born in Rangoon, Burma and was raised in Tulsa, Oklahoma.

Rev. Elizabeth graduated from Yale University with a BA in American Studies and enjoys the cultural diversity in Salt Lake City.



ROGER L. MILLER

Workshop Presenter



Dr. Roger L. Miller (b. 1937) received his undergraduate and masters degrees from Brigham Young University and was awarded the Ph.D. in Musicology from Case Western Reserve University in 1978. He has done additional work in the Dept. of Near Eastern Languages and Literature at the University of Chicago.

His broad training has included summer fellowships at Yale University, the Aston-Magna Institute, and the University of Chicago. Since 1982 he has been a member of the faculty of the School of Music at the University of Utah, where, in 2001, he received the Students' Choice Award for outstanding teaching, and, in 2012, the Camerata Award for distinguished teaching and service to the School of Music.

An amateur organist, Dr. Miller served as chair of the selection committee for the Lively-Fulcher Organ in the University of Utah's Libby Gardner Concert Hall and subsequently helped to establish the organ studies programs at the University of Utah, where he has held emeritus status in the School of Music since 2007. He recently completed an annotated catalogue of the collected works of the late Dr. Robert Cundick for the Harold B. Lee Library at Brigham Young University.

Dr. Miller was a program annotator for the Mormon Tabernacle Choir and script writer for its weekly broadcast, *Music and the Spoken Word*, for 25 years. He currently serves on the boards of the Utah Chamber Artists and the Heritage Foundation (in association with BYU's Tantara Records), writing and lecturing frequently for both groups.

Ryan Murphy was appointed Associate Music Director of the Mormon Tabernacle Choir in 2009. In addition to assisting with rehearsals, concerts, tours, recordings, and the weekly broadcast of *Music and the Spoken Word*, he is also the conductor of the Temple Square Chorale.

RYAN MURPHY

Associate Music Director Mormon Tabernacle Choir

Dr. Murphy holds degrees in piano and organ performance and choral conducting from Brigham Young University and a doctorate in choral conducting from Boston University, where he was associated with the Tanglewood Institute. He has directed choirs at the New England Conservatory of Music Preparatory School and the Walnut Hill School for the Arts. He was also the music director for the Sundance Institute and the Tuacahn Center for the Arts.

As a church musician, he was the organist and choir director of St. Malachy Catholic Parish in Burlington, Massachusetts, and has served in numerous musical capacities for the Church of Jesus Christ of Latter-day Saints.



An active composer and arranger, he writes frequently for the Mormon Tabernacle Choir, as well as choirs and orchestras throughout the world. His works have also been performed by such artists as the King's Singers, Bryn Terfel, Deborah Voigt, Nathan Gunn, Rolando Villazón. He is also a frequent guest conductor and clinician.

SHERI PETERSON

Adjunct Organ Faculty Brigham Young University



Sheri Peterson, adjunct organ faculty at Brigham Young University, received her Bachelor and Master of Music degrees in organ performance from Brigham Young University where she studied with Don Cook and Douglas Bush. Currently, she studies with Brian Mathias. Actively involved in the American Guild of Organists (AGO), she has served in a variety of capacities, including two terms as dean of the Utah Valley Chapter, sub-dean and as a member of the Regional Nominating Committee. She has organized many organ workshops, including a Pipe Organ Encounter (POE) for youth, and annual workshops attended by hundreds of people.

Sheri has taught university classes in music theory, sight singing, dictation, group organ, and private organ lessons. She has taught extensively at workshops and conferences, including the annual BYU Organ Workshop. In addition, she has a large private studio of organ and piano students.

Sheri has been involved in church music for over forty years and is currently organist for the Seventh-day Adventist Church in Provo, Utah, as well as organist for her ward in The Church of Jesus Christ of Latter-day Saints. She has performed with the BYU symphony, conducted by Dr. Kirt Saville, accompanied various choirs, performed numerous recitals, and as a soloist for the BYU Devotional series.

In addition to her organ and teaching passion, Sheri loves gardening, is an avid family historian, and loves to spend time with her six children and five grandchildren.

ERIN SCHEESSELE

OrgelKids USA

Orgelkids USA launched in January 2017. An exciting new program for educational pipe organ outreach, Orgelkids is making its AGO Convention debut in Salt Lake City. Developed in the Netherlands, Orgelkids is a kit that empowers young children to build a working, 2-rank, 2-octave, mechanical action pipe organ in under an hour. The kit can be assembled and disassembled repeatedly, is highly portable, and, as such, the Orgelkids kit complements and extends AGO's existing outreach programs in many ways. In its first three months this year, Orgelkids empowered over 250 children to build an organ in venues ranging from schools, to churches, to a 'Bach in the Mall' event in Seattle!

Orgelkids workshop participants will a) learn how Orgelkids fits into AGO's existing outreach curriculum (Pedals, Pipes & Pizza and Pipe Organ Encounters) b) build the organ and c) learn how their local AGO chapters can bring Orgelkids to their communities. You'll leave the workshop empowered to harness this new and innovative resource to capture the imagination of the next generation.

Orgelkids makes the King of Instruments accessible. What is accessible is then lovable. To ensure a vibrant future for the pipe organ, we should capture the interest of the next generation when they are young, and then they will always have a place in their heart for the organ.

KAREN STEPHENS

Workshop Presenter

Karen was born in Turlock California, the youngest of 5 children. As a young woman she loved to sing, was on the swim team and the debate team. She attended BYU, majoring in Music Composition.

She is married to Craig Stephens and together they have a blended family of 7 children – 4 hers, 2 his, 1 ours. She is the proud grandma of 15 adorable grand children. She is the founder and director of My Kind of Music – a chorale for children ages 3-12. Typically, she teaches 10 classes each semester, averaging 130 singers.

Her Mission Statement: My Kind of Music is dedicated to teaching music, and more importantly, a love of music, to children. The emphasis is on class experience, fun, working together, learning musical concepts and sharing our experiences via performance with family and friends. My approach is to keep things simple and affordable while offering a program full of fun musical experiences, without a lot of expense and “flash”. I love music and the joy it’s brought to my life. I especially enjoy sharing MKOM with your child! Since 2003 she has had the amazing privilege of singing with the Mormon Tabernacle Choir. The blessings of this incredible opportunity as a musical missionary have been life-changing! “He Lives – and While He Lives – I’LL SING!”



GABRIELE TERRONE

Organist & Assistant Director of Music

Cathedral of the Madeleine



Originally from Roma, Italy, Gabriele Terrone is Organist and Assistant Director of Music at the Cathedral of the Madeleine since April 2014. Dr. Terrone also serves as the Director of the Eccles Organ Festival, held at the Cathedral.

He completed graduate studies in organ and composition in Italy and post-graduate studies in organ improvisation at the Musik Hochschule in Lucern, Switzerland.

He also earned a Doctorate in Mathematics at the University of Padova, Italy.

Before coming to Utah, Dr. Terrone served as Organist in the Papal Basilica of Santa Maria Maggiore in Roma.

STEPHEN THARP

Concert Organist

Artist-in-Residence, St. James' Madison Ave. NYC



"Stephen Tharp's program was transcendently superior."
-*The Diapason*

"Stephen Tharp had the riskiest billing, closing out the (2014 Boston AGO National) Convention in the only recital before the entire gathering. Tharp responded with the performance of a lifetime.....the whole thing so dazzlingly executed as to emboss itself upon the memory."
-*Choir & Organ*

Stephen Tharp, described as having "performed colorfully, rousing and splendid" by *The New York Times*, and hailed as "the organist for the connoisseur" (*Organ magazine*, Germany), "the thinking person's performer" (*Het Orgel*), "every bit the equal of any organist" (*The American Organist magazine*) and "the consummate creative artist" (*Michael Barone, Pipedreams*), is recognized as one of the great concert organists of our age. Having played more than 1400 concerts across 50 tours worldwide, Stephen Tharp has built one of the most well-respected international careers in the world. He is the recipient of the 2011 International Performer of the Year Award by the New York City chapter of the American Guild of Organists, considered by many to be the highest honor given to organists by a professional musicians' guild in the United States. In 2015 he was given the Paul Creston Award which recognizes artistic excellence in church music and the performing arts.

His list of performances includes such distinguished venues as St. Bavo, Haarlem; The Royal Albert Hall, London; Notre Dame Cathedral, Paris; The Hong Kong Cultural Centre; the Town Hall, Sydney, Australia; Tchaikovsky Hall, Moscow; the Tonhalle, Zürich; Victoria Hall, Geneva; the Duomo, Milano, Italy; the cathedrals in Berlin, Frankfurt, Köln, Mainz, München, Münster, Passau and Speyer; the Gewandhaus, Leipzig; and the Frauenkirche, Dresden, Germany; Monaco Cathedral; Antwerp Cathedral, Belgium; Dvorak Hall, Prague; the Hallgrímskirkja, Reykjavík, Iceland; The Morton H. Meyerson Symphony Center, Dallas; Walt Disney Concert Hall, Los Angeles; The Kimmel Center, Philadelphia; The Riverside Church, New York City; Rice University, Houston; Spivey Hall, Atlanta; and Severance Hall, Cleveland.

He has given master classes for Yale University; the Eastman School of Music; Rice University, Houston; Westminster Choir College; the Cleveland Institute of Music, Bethel University (St. Paul, MN); and chapters of the American Guild of Organists. He has also adjudicated for competitions at the Juilliard School and Northwestern University, and will serve as a member of the jury for the 2018 Chartres International Organ Competition.

Stephen Tharp's 15 solo organ recordings can be found on the labels Acis Productions, JAV Recordings, Aeolus, Naxos, Organum and Ethereal. His commercial release *The Complete Organ Works of Jeanne Demessieux* on Aeolus Recordings, received the 2009 Preis der Deutschen Schallplattenkritik, Germany's premier critic's prize for recordings, as well as the French 5 Diapason award. Stephen Tharp plays St. Bavo, Haarlem, The Netherlands on the JAV label was called "the most beautiful CD of 2009" by Resmusica in France.

Stephen Tharp earned his BA degree, magna cum laude, from Illinois College, Jacksonville, IL and his MM from Northwestern University, Chicago, where he studied with Rudolf Zuiderveld and Wolfgang Rübsam, respectively. He has also worked privately with Jean Guillou in Paris. He is currently the Artist-in-Residence at St. James' Madison Avenue (Episcopal) in New York City.

For more information see www.stephentharp.com.

JAMES THOMASHOWER

Executive Director American Guild of Organists



James Thomashower is the executive director of the American Guild of Organists, a position he has held since January 1998. Overseeing a budget of \$2 million and ten staff, he is responsible for the day-to-day operations of the Guild's national headquarters in New York including cultivation and acquisition of major gifts and grants, the content of the Guild's website, and providing support for the National Council, its committees, and task forces. In 2017 he was designated by the Federal Trade Commission as the AGO's antitrust compliance officer.

Mr. Thomashower entered the field of association management in 1983 when he joined the National Association of State Boards of Accountancy as its manager of research and communications. He subsequently served as NASBA's executive director from 1988-1994, and was named executive vice president of the National Society of Accountants from 1995-1997 before joining the AGO at its chief executive in 1998. Mr. Thomashower has also served as president of the Philipstown Reform Synagogue and the Federation of Associations of Regulatory Boards, chairman of the New York Sierra Club Photography Committee, and on the boards of directors of the National Music Council, the Cold Spring Chamber of Commerce, and the Examination Services Corporation among other organizations.

Mr. Thomashower earned a B.A. in English from Columbia University in 1973, and he was awarded the Certified Association Executive designation from the American Society of Association Executives in 2000.

A native New Yorker, Mr. Thomashower resides in the Hudson River Valley with his wife, Penny M. Brickman. They are the proud parents of their daughter, Sarah.

SHAREE THOMPSON

Guest Organist, Tabernacle

Sharee Thompson holds a Master of Music degree from the University of Kansas and a Bachelor of Music degree from Utah State University, both in organ performance, where she studied with James Higdon and James Drake, respectively. While living in Kansas, she served as organist at First Presbyterian Church, Rolling Hills Presbyterian Church, and Baldwin First United Methodist Church. Sharee has participated in several master classes and competitions, winning second prize in the 2003 AGO Competition for Young Organists held in Salt Lake City.



Sharee currently accompanies a number of choirs along the Wasatch Front including Vox Humana Choral Ensemble, Utah Valley Millennial Choirs and Orchestras, and Maple Mountain High School Choirs. She performs frequently with the Utah Symphony and as a guest organist on Temple Square. Sharee runs a large private studio of organ and piano students and is the administrative assistant for the organ department at Brigham Young University.

HALDEN TOY

Harpichordist



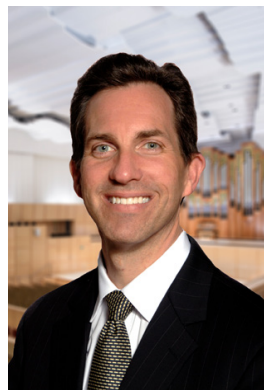
Halden Toy, 23, organist and harpichordist, has been playing the organ since the age of 10. He has studied with Norma Aamodt-Nelson, Douglas Cleveland and Daniel Kerr. In 2009 he took first place at the American Guild of Organist's Region VIII competition, and was featured in 2010 as a rising star at the American Guild of Organist's national convention in Washington D.C..

Halden was accepted as one of 8 finalists in the 5th International Organ Competition Jan Pieterszoon Sweelinck in 2014. In 2015 Halden was selected as one of The DIAPASON's 20 under 30. He is currently the organist of Westminster Presbyterian in Everett, WA.

KENNETH UDY

University Organist

Kenneth Udy, a native of Salt Lake City, earned his DMA in organ performance from Claremont Graduate University and also studied at the University of Southern California and Utah State University. His organ teachers include Clay Christiansen, James Drake, Cherry Rhodes, and Robert Noehren. A practicing church musician since age 15, he has served since 1991 as Director of Music and Organist at Wasatch Presbyterian Church. He is also organist at Congregation Kol Ami and frequently appears as a guest organist at the Salt Lake Tabernacle and with the Utah Symphony. He previously held posts at multiple churches in southern California.



In 2002 Dr. Udy joined the faculty of the University of Utah where he designed curriculum and helped implement the undergraduate and graduate degrees in organ performance. As University Organist he teaches organ majors and all organ coursework. Recently he assisted with the University's acquisition of a new Flen-trop practice organ to be delivered in 2019. In addition, he maintains a studio of private organ students.

He is active in the Salt Lake City Chapter of the American Guild of Organists and has served as Chapter Dean, District Convener, Co-Chairman of the Bi-Regional AGO Convention in June 2003, and an ex-officio board member.

Dr. Udy is the author of *Alexander Schreiner: The California Years*, a biography on the early career of Mormon Tabernacle organist Alexander Schreiner, published by Harmonie Park Press of Detroit. He is currently developing an online reference database for organists, choir directors, and church musicians to be released next year.

ANDREW UNSWORTH

Tabernacle Organist



Andrew E. Unsworth is one of three full-time organists at the Salt Lake Tabernacle in Salt Lake City. Prior to this appointment, he served as an Assistant Professor of Music at Stephen F. Austin State University, in Nacogdoches, Texas, and as Organist and Assistant Director of Music at the Cathedral of the Madeleine in Salt Lake City, Utah.

Dr. Unsworth received his Bachelor of Music degree from Brigham Young University in organ performance and pedagogy and then pursued graduate studies in historical performance practice at Duke University, which awarded him the Master of Arts and Doctor of Philosophy degrees. He has performed throughout the United States and Europe as a soloist and accompanist and was a recitalist at national and regional conventions of the Organ Historical Society and American Guild of Organists. Dr. Unsworth has also written articles on organ performance and teaching in nineteenth-century America for *The Organ Yearbook*, *The American Organist*, *The Encyclopedia of the Organ*, and *The Tracker*. His solo organ recording, *French and German Masterworks*, is available on the Raven label. Dr. Unsworth holds the Associateship certificate from the American Guild of Organists, which also awarded him the S. Lewis Elmer Award.

Dr. Unsworth is married to Alison Giauque, and they are the parents of five children.

JAMES WELCH

University Organist Santa Clara University

James Welch is the University Organist at Santa Clara University. He also serves as organist of St. Mark's Episcopal Church in Palo Alto.

James Welch was awarded the Doctor of Musical Arts degree in organ performance at Stanford University, where he studied with Herbert Nanney and served as Assistant University Organist. He has also studied organ with Grace Brown; Parley Belnap, Brigham Young University; Dr. Alexander Schreiner, former Mormon Tabernacle Organist; Dr. Josef Doppelbauer, Mozarteum Akademie, Salzburg, Austria; Jean Langlais, Ste. Clotilde, Paris, France; and Dr. John Walker. Piano studies were with Elsa Burland and Earle Voorhies in Pasadena, California. Previously he served as University Organist at the University of California, Santa Barbara.



He was the recipient of a Fulbright award to pursue research on historical Cavaillé-Coll organs in Brazil. He has continued his research in Latin American organ music, and has presented lectures and recitals on this subject at the National AGO Convention in Atlanta

and at the International Congress of Organists in Montreal. He has traveled extensively in Latin America, doing research and recitals in Brazil, Argentina, and México. He has edited three volumes of organ works by Mexican composers, and he gave a lecture and recital on Mexican organ music at the National Convention of the American Guild of Organists in Dallas, Texas. He is the author of a major new biography, *Richard Purvis, Organist of Grace*.

His world-wide appearances include concerts at St. Stefans Cathedral, Vienna; Würzburg Cathedral, Germany; Notre Dame Cathedral, Paris; Franciscan Church, Salzburg, Austria; Cathedral of St. Maurice, Olomouc, Czechoslovakia; Resurrection Church, Poznan, Poland; Wellington Cathedral, New Zealand; National Theater, Taipei, Republic of China; Beijing Concert Hall; the University of Rio de Janeiro, Brazil; and city carillons of Holland, Belgium, and Israel. In this country he has performed at Harvard, Yale, and Duke Universities; National Cathedral, Washington, D.C.; The Mormon Tabernacle, Salt Lake City; and Central Union Church, Honolulu. Performances in California include Grace Cathedral, San Francisco; Stanford Memorial Church, and campuses of the University of California at Berkeley, Irvine, Los Angeles, Riverside, Santa Barbara, and Santa Cruz.

James Welch holds the Associateship Certificate of the American Guild of Organists. He has served on both the local and regional levels as an officer of the Guild and has performed several times at Guild conventions. He has written articles on a variety of topics for organ journals such as *The American Organist* and *The Diapason*. His recordings include "Magnum Opus," recorded on the Flentrop organ of St. Mark's Episcopal Cathedral, Seattle; "Music for Christmas," Stanford University Memorial Church; "Recital," All Saints' Episcopal Church, Palo Alto, California; "Discovery," St. Mark's-in-the-Valley Episcopal Church, Los Olivos, California; "The Organ of the Carmel Mission Basilica," "Instrument of Peace," Church of Saints Peter and Paul in San Francisco; "Instrument of Wonder," Our Lady of Lourdes Church in Oakland, California; "The Eule Organ of St. Nikolai Church in Berlin-Spandau"; and "Around the World in Under 80 Minutes, St. Elizabeth Church, San Francisco. Many of his recorded performances have been aired on American Public Media's "Pipedreams" program.

His travels, studies, and performances on historical and modern instruments throughout the world have given him a sure command of many styles of music. Critics in this country and abroad have praised him for his technical facility, solid musicianship, and creative programming.

LeANNA WILLMORE

Conductor

The Bells on Temple Square



LeAnna Willmore, is the Conductor of the Bells on Temple Square. She holds a bachelor of science degree from Weber State University and a master of music degree from the University of Utah. Mrs. Willmore taught choir in the Utah area for nearly 40 years and has served in many state and national leadership positions. Having won many national and state awards as a music educator, she is a frequent guest conductor and adjudicator.

JARED WILSON

Yale Institute of Sacred Music

Parish-Based Music Schools Outreach Initiative



Active in the field of sacred music for over twenty years, Jared Wilson holds Bachelor of Music degrees in Organ Performance and Collaborative Piano from Middle Tennessee State University, the Master of Divinity degree with an emphasis in Liturgics and Religious Education from Vanderbilt University, and the Artist Diploma in Organ and Choral Scholarship from Oxford University (Christ Church College) in the United Kingdom. He has completed post-graduate studies in theology at Wesley Theological Seminary in Washington, D.C. and Oxford-Brookes University in the United Kingdom. Rev. Wilson currently serves as the Senior Associate Pastor at Madison Street United Methodist Church in Clarksville, Tennessee where he has primary responsibilities in Music and Worship Ministries, as well as staff administration. Additionally, he is a member of the music faculty at Austin Peay State University in Clarksville, where he serves as Professor of Organ and Harpsichord and teaches courses in Aural Skills and Music Theory.

THE CHOIRS OF THE CATHEDRAL OF THE MADELEINE

The choristers assist with the worship life of the Cathedral serving over 9,000 hours every year and performing in the Cathedral's annual concert series. National and international performance tours are an integral part of every student's experience at The Madeleine Choir School. Past tours have encompassed performances in Rome, Paris, Sevilla, Prague, Leipzig, and Vienna. In addition, the choristers sing regularly with local arts organizations, including the Utah Symphony | Utah Opera, and have been featured in performances with Ballet West, Utah Chamber Artists, The Mormon Tabernacle Choir, Helena Symphony, and the San Francisco Opera. For information on concerts, CDs and school admissions please visit www.utmcs.org.

GREGORY GLENN

*Director of Liturgy and Music,
Cathedral of the Madeleine*

Gregory A. Glenn has served as Director of Liturgy and Music at The Cathedral of the Madeleine since 1990. In 1996, he established The Madeleine Choir School as a full time, coeducational Catholic school.

Mr. Glenn serves as the Pastoral Administrator of The Madeleine Choir School, a role that includes teaching daily, upper-grade courses in Theology.



Before coming to Utah from Washington, D.C., Mr. Glenn served on the music staff at the Basilica of the National Shrine of the Immaculate Conception. He completed graduate work in Liturgical Studies at The Catholic University of America in Washington, D.C., and undergraduate studies in Organ Performance at Seattle Pacific University.

MELANIE MALINKA

**Director of Music
Madeleine Choir School**



Originally from Stuttgart, Germany, Melanie Malinka has served as the Choir School's Director of Music since 2001. Ms. Malinka attended Westminster Choir College of Rider University, in Princeton, New Jersey, earning a bachelor's degree in Voice Performance.

THE MORMON TABERNACLE CHOIR



Less than a month after the Mormon pioneers arrived in Utah's Salt Lake Valley in 1847, a small choir was gathered to sing for a church meeting. That humble offering was the beginning of what has become the Mormon Tabernacle Choir. Today, composed of 360 volunteer voices, the Choir continues to serve as a musical ambassador for The Church of Jesus Christ of Latter-day Saints, heard by millions worldwide through television, radio, satellite broadcasts, Internet streaming, concert tours, and recordings.

Since its first tour to Chicago in 1893, the Choir has traveled extensively across the United States and abroad, performing throughout Europe and in music capitals from Israel and Russia to Japan and Australia. Its travels have also included performances at the inaugurations of six U.S. presidents. The Choir has performed at North America's most prestigious outdoor music festivals, including Interlochen, Ravinia, Chautauqua, Wolf Trap, and Tanglewood with the Boston Symphony Orchestra, and has also appeared with the Boston Pops. With the Utah Symphony, the Mormon Tabernacle Choir performed for over 3.5 billion people during the Opening Ceremony of the 2002 Olympic Winter Games in Salt Lake City. In 2016, after nearly 20 years, the Choir returned to Europe, this time with the Orchestra at Temple Square, to perform in prestigious concert halls in Berlin, Vienna, Zurich, Frankfurt, Brussels, Nuremberg, and Rotterdam.

More than 200 recordings have showcased the Choir from the early days of long-playing records to modern digital compact discs, DVDs, and downloads. The group's 1959 release of "Battle Hymn of the Republic," recorded with Eugene Ormandy and the Philadelphia Orchestra, won a Grammy award for Choir conductor Richard P. Condie. Copland: Old American Songs, with Michael Tilson Thomas and the Utah Symphony, was nominated for a Grammy in 1988 and its 2007 release, Spirit of the Season, directed by Craig Jessop, was nominated for two Grammy

awards. The Choir has also been awarded 3 Emmy awards, earned five gold and two platinum records, has received the National Medal of Arts and was inducted into both the National Association of Broadcasters' Hall of Fame and the National Radio Hall of Fame. The Choir has its own recording label—Mormon Tabernacle Choir— whose releases include more than 35 CDs and 25 video products since 2003. Billboard Magazine named the Mormon Tabernacle Choir the #1 Traditional Classical Albums Artist for 2012. The May 2017 release by the Choir and Orchestra, Mormon Tabernacle Choir & Friends, opened at number one on Billboard® magazine's Classical Crossover list—the twelfth time a Choir CD has topped these lists.

Renowned guest artists who have appeared with the Choir include Renée Fleming, Bryn Terfel, Deborah Voigt, Frederica von Stade, Alfie Boe, Katherine Jenkins, Nathan Gunn, Sissel, James Taylor, Audra McDonald, Angela Lansbury, Brian Stokes Mitchell, Gladys Knight, Natalie Cole, Santino Fontana, Laura Osnes, The King's Singers and Canadian Brass. Mormon Tabernacle Choir programs have also featured performances and narrations by John Rhys-Davies, Jane Seymour, Michael York, Martin Jarvis, Edward Herrmann, Roma Downey, Claire Bloom, James Stewart, Tom Brokaw, Mike Wallace, Charles Osgood, Walter Cronkite, and David McCullough. Guest conductors of the Mormon Tabernacle Choir have included Eugene Ormandy, Leonard Bernstein, Stanislaw Skrowaczewski, Sir David Willcocks, Rafael Frühbeck de Burgos, Michael Tilson Thomas, Julius Rudel, John Williams, Erich Kunzel, Joseph Silverstein, Keith Lockhart, and in December 2014, Sesame Street's Big Bird. Late choral conductors/clinicians Robert Shaw and Jester Hairston have also worked extensively with the Choir.

The Choir's weekly Music and the Spoken Word program has established an unparalleled record of continuous network broadcasting. Heard each week since 1929, the program features musical selections by the Choir, accompanied by the Orchestra at Temple Square and the magnificent Tabernacle organ, interspersed with inspirational readings. Originating from the venerable Mormon Tabernacle on Temple Square in Salt Lake City, the broadcast is carried on radio, television, and cable networks across the country and around the world and is streamed live from mormontabernaclechoir.org. Weekly episodes are posted to the Choir's YouTube channel [YouTube.com/MormonTab Choir](http://YouTube.com/MormonTabChoir). The channel, launched in October 2012, has already garnered nearly 90 million views from around the world with over a hundred thousand subscribers. The Choir has a significant digital presence on Facebook, Twitter, Pinterest, Instagram, and Google+. The Mormon Tabernacle Choir's annual Christmas Concert from the 21,000-seat Conference Center on Temple Square is now a holiday tradition on the PBS network and consistently the top-rated Christmas program on that network.

ORCHESTRA AT TEMPLE SQUARE

With the introduction of the Orchestra at Temple Square, a new dimension was added to the depth and quality of music provided in support of the Mormon Tabernacle Choir and its performing and recording activities. Created in 1999, the Orchestra at Temple Square has developed into a nationally recognized symphony orchestra, functioning concurrently as a concert orchestra and as a companion organization to the Mormon Tabernacle Choir and Temple Square Chorale. Collaborating with the Mormon Tabernacle Choir is a key responsibility for the Orchestra which is featured on the weekly radio and television broadcast of Music and the Spoken Word. The group also plays a major role in recording projects on the Mormon Tabernacle Choir. The Orchestra also has its own concert season, under the direction of guest conductor Igor Gruppman, offering highly successful performances of symphonic masterworks. Like the Mormon Tabernacle Choir, the members of the Orchestra at Temple Square are all volunteers.

RON JARRETT

President

Mormon Tabernacle Choir



Ron Jarrett was appointed president of the Mormon Tabernacle Choir on August 1, 2012. He previously served as a singing member of the Mormon Tabernacle Choir from 1999 to 2008 and followed that service with an appointment as assistant to then Choir president Mac Christensen between 2008 and 2011. He is the first Choir president to have been a singing member of the Choir.

A retired educator, he was a teacher in special education and elementary education for 12 years and an elementary school principal for 22 years. He has bachelor's and master's degrees from Brigham Young University and a post-graduate certificate in educational administration from the University of Utah.

He has been active in his community, serving as a vice president and president of his neighborhood community council for many years. He led the efforts to add new street lights to his community (now a model program for Salt Lake City), served on the planning committee for the construction of the Northwest Recreation Center, and invited neighborhood participation in the community garden.

Prior to this appointment, he served as a bishop and stake president, neighborhood ecclesiastical positions for The Church of Jesus Christ of Latter-day Saints. Before his current assignment, he and his wife, Lucie, were serving as full-time public affairs missionaries in Frankfurt, Germany.

As president of the Mormon Tabernacle Choir, he manages operations, employees, and marketing and oversees the administrative components of the Choir, including the supervision of over 700 volunteers in the Choir organization. He was a charter member of the Mormon Youth Symphony and Chorus, organized in 1969. While singing, he was appointed personnel manager of the Chorus and worked closely with Ray Furgeson, the president of the organization.

He and Lucie are the parents of three children and have four grandchildren.

MACK WILBERG

Music Director

Mormon Tabernacle Choir



Mack Wilberg was appointed music director of the Mormon Tabernacle Choir on March 28, 2008, having served as associate music director of the Choir since May 1999. Dr. Wilberg is responsible for all musical and creative aspects of the Choir and Orchestra at Temple Square in rehearsals, concerts, tours, and recordings, as well as the weekly broadcast of Music and the Spoken Word.

He is a former professor of music at Brigham Young University and is active as a composer, arranger, guest conductor, and clinician throughout the United States and abroad. His compositions and arrangements, currently published exclusively by Oxford University Press, are performed and recorded by choral organizations throughout the world. Dr. Wilberg received his bachelor's degree from

Brigham Young University and his master's and doctoral degrees from the University of Southern California.

He and his wife, Rebecca, are the parents of four children and have one granddaughter.

Bio for Ryan Murphy, Assistant Music Director, Mormon Tabernacle Choir is found on pg III.

SALT LAKE VOCAL ARTISTS



Organized under the direction of Dr. Brady Allred in 2010, the Salt Lake Vocal Artists are the international ambassadors and touring choir for the Salt Lake Choral

Artists organization which now supports seven choirs of singers from ages 8-80. In its premiere season, the Vocal Artists were invited to participate in the 42nd Tolosa International Choral Competition in Spain. After a successful concert tour of the Basque region of Spain, SLVA won First Prize in all four categories of the contest and were honored with the Audience Prize.

In 2011, the Salt Lake Vocal Artists were invited as one of only 25 choirs and the only American choir to perform at the World Choral Symposium in Argentina following a two-week concert tour of the country. They were also invited to Italy that same year to perform at the Concordia Vocis Music Festival in Cagliari, Sardinia, Italy and to compete in the Concorso Polifonico Internazionale in Arezzo, Italy where they were awarded five First Prizes.

The Salt Lake Vocal Artists are committed to bringing to life new and diverse choral works and have commissioned and premiered new works by celebrated international composers including: Josu Elberdin, Ola Gjeilo, Dan Forrest, Ko Matsushita, Ivo Antognini, Ēriks Ešēvalds, György Orbán, John Høybye, Nancy Wertsch, Bernat Vivancos, Sergey Khvoshchinsky, Jake Runestad, Larry Nickel, David Bennett Thomas, Ambrož Čopi, Pär Olofsson, and Stephen M. Lounsborough.

In its short history, the Salt Lake Vocal Artists has already become a well-respected and highly celebrated choral ensemble. They have entertained and fascinated local and international audiences with their versatility, passion, artistry and sound. Recent recordings feature the Christmas music of composer and pianist, Dan Forrest in "Never a Brighter Star," a recording project with composer Andrew Maxfield based on the poetry of Wendell Berry, a collection of arrangements and compositions by Utah composer Kay Hicks Ward, and their popular "Live in Spain," "The Circle of Life," and "The Singing Heart" CDs, all of which feature live concert recordings from their various national and international tours. Due to their well-established presence on YouTube and iTunes, they have also captivated online audiences world-wide with their high standard of performance videos and recordings. They can be also found in China at weibo.com/saltlakevocalartists and i.youku.com/saltlakevocalartists

The Vocal Artists performs regularly in concert with the ensembles of the Salt Lake Choral Artists, as well as in their own concerts. They have honored the work of Morten Lauridsen in a

weekend festival of his music, revived Handel's "Israel in Egypt" for the Salt Lake City audiences, traveled to Bulgaria and Turkey in 2013 for their fourth international tour, and later that same year had a concert tour of Hawaii and Japan as the featured international choir at Karuizawa International Choral Festival organized by Ko Matsushita.

In 2014 the Salt Lake Vocal Artists were invited to perform at the Western Division ACDA Convention in Santa Barbara, CA and then in 2015 for the National ACDA Convention in Salt Lake City where they were featured in a special concert at the Assembly Hall and as the guest choir for the conducting masterclasses with Helmuth Rilling, Simon Halsey, and John Nelson. In June 2015 they traveled to Aachen, Germany as the featured international choir for the Chor Biennale and to The Netherlands for additional concerts with the choirs of Dion Ritten. In November 2016 they were featured at the first World Choral Expo in Macua, China and in a series of concerts in Hong Kong.

Most recently SLVA has been involved in several recording projects including a CD of the choral music of Ivo Antognini titled "Canticum Novum" and a CD of the "High Lonesome Bluegrass Mass" of Tim Sharp and Wes Ramsey. They collaborated with the Repertory Dance Theater of Salt Lake City in a production of Kodaly's "Missa Brevis." In 2017 they represent the USA at the World Symposium on Choral Music in Barcelona, Spain.

For more information, please visit their website at saltlakechoralartists.org and follow us on Facebook, iTunes, YouTube, Weibo, and YouKu.

BRADY R. ALLRED

Artistic Director & Conductor

Salt Lake Choral Artists



Artistic Director and Conductor of the Salt Lake Choral Artists in Salt Lake City, Utah, Dr. Brady R. Allred has developed "an international reputation for excellence." Under his direction the Salt Lake Choral Artists, a non-profit arts organization of seven choirs and over 300 singers, has achieved critical acclaim for their innovative concerts, Summer Choral Institute program, international tours, iTunes and YouTube presence. Dr. Allred was honored by The Salt Lake Tribune and named as one of Utah's Top 25 Cultural Power Brokers.

Known around the world for "exquisite choral singing," Dr. Allred's ensembles have been invited to participate in major festivals and competitions around the world. They won the Grand Prize at the Florilège Vocal de Tours (France), the European Grand Prix, and First Prizes at the Marktoberdorf International Chamber Choir Competition, the Toluosa (Spain) International Choir Competition, and the Concorso Polifonico Internazionale in Arezzo, Italy. Dr. Allred was also awarded the Conductor's Prize in Marktoberdorf, Germany. The Salt Lake Vocal Artists represented the USA at the World Choral Symposium in Argentina and have recently toured to Bulgaria, Turkey, Japan, Germany and The Netherlands. They were also featured performers at the American Choral Directors Association 2015 National Conference and they represented the USA at the first World Choral Expo in Macau, China in November 2015 which included a set of concerts in Hong Kong. They will represent the USA at the 2017 World Choral Symposium in Barcelona, Spain.

Prior to his full-time appointment as Artistic Director of SLCA, Dr. Allred was Professor of Music and Director of Choral Studies at the University of Utah. He was also the Music Director and Conductor for the Butler Symphony Orchestra in Pennsylvania, Director of Choral Activities at Duquesne University in Pittsburgh, and Artistic Director and Conductor of the Bach Choir of

Pittsburgh. He has been a guest conductor for the Schumann Chamber Orchestra in Italy, the Wroclaw Philharmonic in Poland, the Symphonic Orchestra of the Russian Ministry of Defense, the Salt Lake Mormon Tabernacle Choir, Vox Gaudiosa of Tokyo, the New Israeli Vocal Ensemble, Oslo Voices in Norway, the Taipei Youth Choir in Taiwan, the National Youth Choirs of Sweden, Norway and Estonia at the Europa Cantat Festival in Hungary, the Gondwana Choirs of the Australian National Choral School 2016, the Tuks Camerata and Akustika Chamber Choir in Pretoria, South Africa, and the Harmonia Ensemble in Tokyo, Japan. His guest conducting engagements in 2016 took him to Birmingham, Alabama, New York City, South Africa, Switzerland, China, Taiwan, Belgium, Bali, France, Indonesia, and Japan.

As a Singer, he has performed with the Robert Shaw Festival Singers and the Oregon Bach Festival Chorus under Helmuth Rilling. He has served on international juries for competitions in Austria, Belgium, France, Germany, Ireland, Slovenia, Spain, Brazil, Indonesia, Japan, China, Korea, Malaysia, and Thailand and has conducted over one hundred regional and All-State Choirs.

Dr. Allred earned his Master of Music and Doctor of Musical Arts in Conducting degrees from the Eastman School of Music, and his undergraduate degree in Theory/Composition and Flute Performance from Brigham Young University. He and his wife, soprano Carol Ann Allred, have traveled and performed extensively as Artistic Ambassadors for the United States Information Agency. www.bradyallred.com

UTAH FIREFIGHTERS EMERALD SOCIETY



We are Firefighters and Friends of Firefighters from the State of Utah who have come together for two very simple yet important purposes:

First, to honor the lives and sacrifices of fire, police, military, and EMS members both past and present. We do this by participating in funerals, ceremonies, and memorials throughout the country.

Second, to preserve and promote the time honored traditions of our Celtic ancestors.

SAMUEL BUSE

Quimby RCYO - Los Angeles Winner

Samuel Buse is a Sophomore Organ Performance Major at the Conservatory of Music of Lawrence University in the studio of Katherine Handford. Originally from La Mesa, California, he attends Lawrence as a recipient of the Thompson-Thiex Memorial Organ Scholarship. Additionally, Samuel is organist at Immanuel United Church of Christ in Kaukauna, Wisconsin.



ZACHARY DUELL

Quimby RCYO - Salem, OR Winner



Zachary Duell currently pursues a Bachelor of Music degree in Organ Performance at Willamette University, where he studies organ with Dr. Paul Klemme. In addition to his organ studies, Zachary studies conducting with Dr. Wallace Long, Jr. and voice with Christopher Engbretson. He also sings in the Willamette Chamber Choir and the Willamette Singers, the University's vocal jazz ensemble. An enthusiastic church musician from a young age, Zachary currently serves as organist at First United Methodist Church in Salem, Oregon, and often plays special services at other churches in the Salem area.

SARAH MAXFIELD

Quimby RCYO - Salt Lake Winner

As a young organ student, Sarah has accrued a combined 17 years of organ, piano, viola, accordion, and voice lessons; attended 10 college organ camps, awarded RSCM organ scholar, and attended the 2016 Haarlem International Organ Festival in Holland. As a volunteer, she has accompanied choirs, served as a church organist, provided Christmas piano music at Macy's, and played for more than 200 hours outside the cancer and med-surg units of Primary Children's Hospital.



DOMINIC PANG

Quimby RCYO - San Francisco Winner



Dominic Pang, 13, pianist and organist, is an eighth grader from San Jose. He studies organ and composition since April 2015 with Dr. Angela Kraft Cross. Dominic has been special guest organist and substitute organist at several Peninsula and East Bay churches, as well as at the Members' Recital of the Peninsula Chapter of the American Guild of Organists. Dominic performed solo organ recitals at Congregational Church of San Mateo, St. Paul's Episcopal Church in Salinas and Mission Dolores Basilica in San Francisco. Dominic obtained the Service playing certificate in 2016.

CENTENNIAL CARILLON

Brigham Young University

Provo, Utah

The BYU Centennial Carillon is a carillon on the campus of Brigham Young University (BYU) in Provo, Utah. The bell tower was erected in 1975 to commemorate the one hundredth anniversary of the school's founding. Built in a simple, modern style designed by architect Fred L. Markham, it stands 97 feet tall and contains 52 bells. The bells range in size from 25 lbs to 4,730 lbs. The carillon tolls a tune based on the hymn "Come, Come, Ye Saints," followed by the hour, and tolls a chime on the half-hour. The hour and half-hour strikes are controlled by an automated system. Carillonneurs may also play the instrument by means of a keyboard located directly below the belfry, in a small room reached by a spiral staircase that ascends through the center of the tower.

BYU is owned by The Church of Jesus Christ of Latter-day Saints, and its carillon is the only such instrument the church owns. LDS churches rarely feature bell towers, and the only temple to contain even a single bell is the Nauvoo Illinois Temple.



CATHEDRAL CHURCH OF ST. MARK

231 E 100 S
Salt Lake City, Utah

BIGELOW OPUS 35 (2011)

ST. MARK'S EPISCOPAL CATHEDRAL
SALT LAKE CITY, UTAH

3 manuals, 33 voices, 40 ranks



<u>GREAT Man. II</u>	<u>POSITIVE Man. I</u>	<u>SWELL Man. III</u>	<u>PEDAL</u>
<i>enclosed, except Pr. 8 and Oct 4</i>	8 <i>Præstant (1-6 = Ch Fl.)</i>	<i>enclosed</i>	32 Resultant (<i>Bourd.</i>)
16 Bourdon (1-24 = <i>Ped.</i>)	8 Chimney Flute	8 Stopped Diapason	16 Contrebasse
8 <i>Præstant</i>	4 Octave	8 <i>Violo de gambe</i>	16 Bourdon
8 Harmonic Flute (1-16 = <i>Con. Fl.</i>)	4 Open Flute	8 <i>Voix céleste (G)</i>	8 Octave
8 Conical Flute	2 Octave	4 <i>Viol-Principal</i>	8 Bourdon (<i>ext.</i>)
4 Octave	III Cornet (<i>A-d'''</i>)	4 <i>Traverse Flute</i>	4 Octave (<i>ext.</i>)
4 <i>Lieblich Flute</i>	8 <i>Cromorne</i>	2 2/3 <i>Nasard</i>	16 Trombone
2 2/3 <i>Twelfth</i>	16 <i>Process. Trumpet,</i> TC (= 8')	2 <i>Blockflöte</i>	16 <i>Fagotto (Sw)</i>
2 <i>Fifteenth</i>	8 <i>Processional</i>	1 3/5 <i>Tierce</i>	8 Trombone
IV <i>Mixture</i>	8 <i>Processional</i>	III <i>Plein Jeu</i>	8 <i>Fagotto (Sw)</i>
8 <i>Trumpet</i>	Trumpet	16 <i>Fagotto</i>	4 <i>Fagotto (Sw)</i>
<i>Flexible Wind</i>	<i>Flexible Wind</i>	8 <i>Oboe</i>	<i>Great to Pedal</i>
<i>Positiv to Great</i>	<i>Great to Positiv</i>	<i>Flexible Wind</i>	<i>Positiv to Pedal</i>
<i>Swell to Great</i>	<i>Swell to Positiv</i>	<i>Flexible Wind All</i>	<i>Swell to Pedal</i>
<i>Zimbelstern (eight bells and rotating star)</i>		<i>Tremulant (general)</i>	

61/32 notes – AGO pedalboard

Manual keys: bone naturals, ebony sharps

Detached key desk with terraced drawknobs

Self-regulating mechanical key action for manuals

Electro-pneumatic action for all Pedal stops, Swell Fagotto, and Processional Trumpet

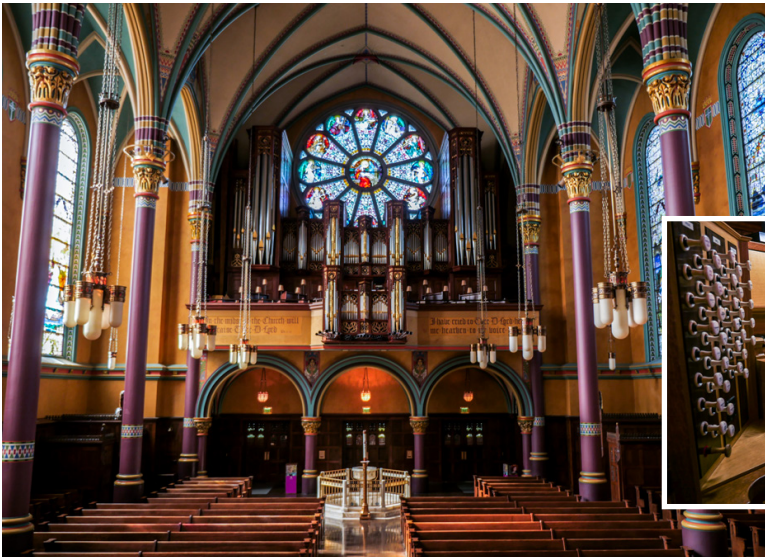
Electric stop action

60-level combination action with definable pistons and piston sequencer

CATHEDRAL OF THE MADELEINE

331 E. SOUTH TEMPLE

Salt Lake City, Utah



Kenneth Jones, 1992
IV 77/79

Mechanical key action, electric stop action
4 manuals (58 notes), pedal (30 notes)
8 x 128 electronic combination action with sequencer

POSITIVE I

8 Principal
8 Hohlf flute
8 Quintadena
4 Octave
4 Coppel flute
2 Octave
2 Nachthorn
I 3/5 Tierce
I 1/3 Larigot
I 1/3 Scharf V-VI
16 Rankett
8 Cromhorne
8 Fanfare Trumpet
Tremulant

8 Gamba
4 Octave
4 Spitzflute
2 2/3 Quint
2 Octave
2 Mixture IV
1/2 Cymbal III
8 Trumpet

SWELL III

16 Bourdon*
8 Open Diapason*
8 Gedeckt
8 Salicional*
8 Celeste*
4 Principal
4 Harmonic Flute
2 2/3 Nazard
I 3/5 Tierce
2 Mixture V

16 Double Trumpet
8 Cornopean
8 Oboe
8 Vox Humana*
4 Clarion
Tremulant

BOMBARDE IV

8 Open Flute
8 Dulciana
8 Cornet V
8 Clarinet
16 Bombarde
8 Trompette
4 Clarion

16 Bourdon*
8 Octave*
8 Bass Flute*
4 Choral Bass
4 Flute*
2 2/3 Mixture IV
32 Bombarde
16 Trombone
8 Bass Trumpet
4 Schalmay

* restored Kimball
pipework from
earlier organ

GREAT II

16 Principal
8 Octave
8 Rohrflute

PEDAL

32 Open Wood
16 Open Wood*
16 Principal*

FIRST PRESBYTERIAN CHURCH

12 C. St
Salt Lake City, Utah

Rodgers Custom, 2000

GREAT II

16 Montre
16 Bourdon
8 Montre
8 Principal
8 Flûte Harmo-
nique
8 Bourdon
8 Viole
4 Prestant
4 Octave
4 Flûte Conique
2 2/3 Quinte
2 Doublette
2 Octavin
1 3/5 Tierce
IV Fourniture
IV Cymbale
16 Bombarde
8 Bombarde
Tremulant
Chimes
Great I6
Great MIDI A
Great MIDI B

SWELL III

16 Bourdon Doux
8 Geigen Principal
8 Viole de Gambe
8 Gambe Celeste
8 Flûte à Bois
8 Flûte Couverte
8 Flûte Celeste II
4 Prestant
4 Flûte Traversière
4 Violes d'Amour II
2 2/3 Nazard
2 Flûte à Bec
1 3/5 Tierce
III Plein Jeu
III Cymbale

32 Basson
16 Contre Trumpet
16 Basset Horn
8 Trompette
8 Oboe
8 Vox Humana
4 Clarion
Tremulant
Swell 4
Swell I6
Swell Unison Off
Swell MIDI

CHOIR I

16 Quintaton
16 Gemshorn
8 Principal
8 Chimney Flute
8 Concert Flute
8 Gemshorn
8 Unda Maris
4 Principal
4 Copula
2 Octave
2 Flautino
1 1/3 Larigot
IV Grave Mixture
IV Sharp Mixture
16 Fagotto
8 Herald Trumpet
(ET)
8 Tuba Imperial
(OR)
8 Petite Trompette
8 Clarinetto
4 Chalumeau
Tremulant
Chimes (GT)
Harp
Celesta
Choir 4
Choir I6

Choir Unison Off
Choir MIDI

ORCHESTRAL I V

8 Major Diapason
8 Doppel Flöte
8 Flauto Mirabilis
8 Violon Cellos II
8 Orchestral
Strings III
4 Orchestral Flute
VII Harmonics
16 Tromba Magna
8 Tuba Imperial
8 Tromba
8 French Horn
8 English Horn
8 Bell Clarinet
4 Harmonic Clarion
Tremulant
Orchestral 4
Orchestral I6
Orchestral Unison
Off
Orchestral MIDI

PEDAL

32 Contre Violone
32 Bourdon
32 Dolce Bass
16 Major Bass
16 Principal
16 Subbass
16 Violone (GT)
16 Violone Celeste
16 Bourdon Doux
(SW)
16 Dolce
8 Octave
8 Bourdon
8 Flûte Ouvverte
8 Violon Cello

4 Choral Bass
4 Forest Flute
IV Mixture
32 Double Trom-
bone
32 Contre Basson
(SW)
16 Wood Trombone
16 Tuba Profunda
(OR)
16 Bombarde (GT)
8 Trumpet
8 Tuba (OR)
8 Oboe
4 Clarion
4 Shawm
Pedal MIDI A
Pedal MIDI B

ETHEREAL (float)

8 Cor de Nuit
8 Muted Viols III
8 Dolce Celeste III
4 Silver Flute
8 Herald Trumpet
8 Vox Mystica
Tremulant
Celestial Bells
Ethereal 4
Ethereal I6
Ethereal Unison Off
Ethereal on I
Ethereal on II
Ethereal on III
Ethereal on Pedal

FIRST UNITED METHODIST CHURCH

203 E 200 S
Salt Lake City, Utah

BIGELOW OPUS 38 (2015)

Renovation/enlargement of
1906/1924 Kilgen

FIRST METHODIST CHURCH
SALT LAKE CITY, UTAH

3 manuals, 37 voices, 42 ranks



<u>GREAT Man. II</u>	<u>SWELL Man. III</u> <i>enclosed</i>	<u>CHOIR Man. I</u> <i>enclosed</i>	<u>PEDAL</u>
16 Dbl. Open Diap.	16 Lieblich Gedackt	8 Geigen Principal	32 Open Resultant
8 Open Diapason	8 Open Diapason	8 Dulciana	32 Stopped Resultant
8 Doppel Flute	8 Salicional	8 Melodia	16 Open Diapason (<i>wood</i>)
8 Dulciana (<i>Ch</i>)	8 Voix céleste	8 Quintadena	16 Principal (<i>Gt 16'</i>)
4 Octave	8 Stopped Diapason	4 Gemshorn	16 Sub Bass
4 Hohl Flute	4 Fugara	4 Flute d'Amour	16 Lieblich Gedackt (<i>Sw</i>)
2 2/3 Octave Quint	4 Flute Harmonic	2 Flageolet	8 Principal (<i>Gt 16'</i>)
2 Super Octave	2 Flautino	1 1/3 Nineteenth	8 Cello
III Mixture (<i>17-19-22</i>)	III Cornet	8 Trumpet	8 Bourdon (<i>prepared</i>)
8 Trumpet (<i>Ch</i>)	III Mixture (<i>15-19-22</i>)	8 Clarinet	4 Principal (<i>Gt 16'</i>)
8 Tuba*	16 Contra-Bassoon	Tremulant	4 Bourdon (<i>prepared</i>)
Choir to Great 16	8 Cornopean	Harp*	16 Tuba (<i>ext.</i>)
Choir to Great 8	8 Oboe	Celesta*	16 Contra-Bassoon (<i>Sw</i>)
Choir to Great 4	8 Vox Humana	Choir to Choir 16	8 Tuba
Swell to Great 8	Tremulant	Unison Off	8 Trumpet (<i>Ch</i>)
Swell to Great 4	Unison Off	Choir to Choir 4	8 Bassoon (<i>Sw 16'</i>)
Chimes*	Swell to Swell 4	Swell to Choir 8	Great to Pedal 8
	16 Tuba, T.C.*	Swell to Choir 4	Choir to Pedal 8
	8 Tuba*	16 Tuba, T.C.*	Choir to Pedal 4
	4 Tuba*	8 Tuba*	Swell to Pedal 8
		4 Tuba*	Swell to Pedal 4
			Chimes

*does not couple

Pipework, in addition to Kilgen, includes Austin and others (ca. 1915-1930) and some new. Electro-pneumatic action, including rebuilt ventill chests for Swell and Great. Rebuilt Austin "Style A" (1930's) console. Solid state switching and multi-level combination action.

LIBBY GARDNER CONCERT HALL

University of Utah, 1375 E. President's Circle
Salt Lake City, Utah



Lively-Fulcher, 2000
III/64

GRANDE ORGUE II

16 Montre
8 Montre
8 Flûte à cheminée
8 Flûte harmonique
8 Salicional
4 Prestant
4 Flûte ouverte
2 Doublette
Fourniture V
Cymbale IV
Cornet V (TG)
8 Trompette
4 Clairon
Tremblant

POSITIF I (exp)

8 Montre
8 Bourdon
4 Prestant

4 Flûte conique
2-2/3 Nazard
2 Doublette
2 Quarte de nazard
1-3/5 Tierce
1-1/3 Larigot
Fourniture IV
8 Petite trompette
8 Cromorne
Tremblant
Octaves graves

RÉCIT III

16 Bourdon
8 Diapason
8 Cor de nuit
8 Flûte traversière
8 Viole de gambe
8 Voix céleste
4 Prestant
4 Flûte octavante

2 Octavin
Plein jeu IV
16 Basson
8 Basson et hautbois
8 Voix humaine
8 Trompette harmonique
4 Clairon harmonique
Tremblant
Octaves graves

BOMBARDE (floating)

16 Tuba magna (ext.)
8 Tuba mirabilis
4 Cor harmonique (ext.)

PEDALE

32 Contrebasse (ext.) (elec.)
32 Contre-soubasse (ext.)
16 Montre (G.O.)
16 Flûte
16 Soubasse
8 Montre
8 Flûte (ext.)
8 Bourdon (ext.)
4 Prestant (ext.)
4 Flûte ouverte (ext.)
32 Contre-bombarde
16 Bombarde (ext.)
16 Basson
8 Trompette
4 Clairon (ext.)

Mechanical key action (with optional assist), Electric stop action
64 ranks
14 general, 8 divional pistons
Normal couplers

ST. AMBROSE CATHOLIC CHURCH

2315 Redondo Ave.
Salt Lake City, Utah

BIGELOW OPUS 36 (2013)

ST. AMBROSE CATHOLIC CHURCH
SALT LAKE CITY, UTAH

3 manuals, 40 voices, 50 ranks
Rebuild/enlargement of Holtkamp Opus 1820



<u>GREAT Man. II</u>		<u>POSITIV Man. I</u>		<u>SWELL Man. III</u>		<u>PEDAL</u>	
16	Bourdon (Sw*)	8	Prestant (ext. 4' 1-6= Copula)	8	Viol-Principal enclosed	32	Resultant (Bourdon)
16	Quintadena	8	Copula	8	Bourdon	16	Principal
8	Open Diapason	8	Dolce (Gt)	8	Flute	16	Bourdon (Sw*)
8	Principal	4	Prestant	8	Salicional	16	Bourdon doux (Sw*)
8	Gedeckt	4	Rohrflöte	8	Celeste (FF)	16	Quintadena (Gt)
8	Dolce	4	Dolce (Gt)	8	Principal	8	Octave
4	Octave	2	Principal	4	Harmonic Flute	8	Flauto
4	Spitzflöte	2	Blockflöte	4	Nasat	4	Choralbass
2	Doublette	1	Octave	2 2/3	Nachthorn	4	Bourdon (Sw 8')
IV	Mixture	II	Sesquialtera	2	Fourniture	III	Rauschpfeife
8	Trumpet	III	Scharf	III	Fagott	16	Posaune
	Positiv to Great	8	Cromorne	16	Fagott	16	Fagott (Sw)
	Swell to Great		Swell to Positiv	8	Cornoepen	8	Trumpet
	Zimbelstern (five bells)			8	Oboe	4	Schalmei
				4	Fagott (ext. 16')		Great to Pedal
							Positiv to Pedal
							Swell to Pedal

*The 16' octave of the Bourdon rank is extended from the Swell but is unenclosed. On the Great, and on the Pedal as "Bourdon doux," the 16' octave plays on reduced wind pressure.

Rebuild/merge of III/42 Holtkamp (St. Mark's Cathedral, Salt Lake City, 1967) and II/7 Wicks (St. Ambrose, 1965).

Electro-pneumatic action, except some offset chests with Wicks Direct Electric® action.

Original Holtkamp console with additional stop keys and pistons.

New oak and oak veneer case.

Multi-level combination action.

Zimbelstern (5 bells).

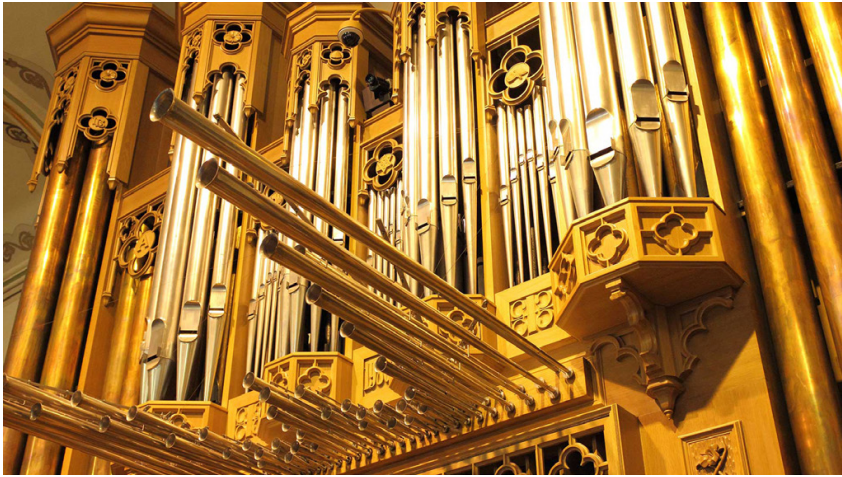
THE 35 ACRES IN AND AROUND TEMPLE SQUARE



Guided tours and presentations feature historic sites, interactive exhibits, art displays, 70-mm films, and gardens. Also featured are the largest genealogy library of its kind in the world and the renowned Mormon Tabernacle Choir and Orchestra at Temple Square. Enjoy all of this in the heart of downtown Salt Lake City. Tours are available in more than 30 languages at some locations. All are free.

ASSEMBLY HALL

Temple Square, South Temple & West Temple
Salt Lake City, Utah



Robert Sipe, 1983
III/65

GREAT II

16 Quintaton
8 Principal
8 Gedeckt
8 Gemshorn
4 Octave
4 Spillflöte
2 Super Octave
2 2/3 Sesquialtera
II
I 1/3 Mixture IV
I/2 Cymbel III
16 Contra Trompete
8 Trompete
Tremulant

POSITIV I

8 Flûte conique
8 Holzgedeckt
4 Principal
4 Rohrflöte
2 2/3 Nazard
2 Octave
2 Gemshorn
I 3/5 Tierce
I 1/3 Larigot
2/3 Scharf IV
8 Cromorne
8 Trompette en
chamade
Chamade sub
coupler
Tremulant

SWELL III

8 Viole de gambe
8 Viole celeste
8 Bourdon
4 Principal
4 Flûte ouverte
2 Doublette
2 Blockflöte
2 2/3 Cornet II
I Fourniture IV
16 Basson
8 Hautbois
8 Regal
4 Clairon
Tremulant

PEDAL

16 Principal
16 Subbass
8 Octave
8 Spitzflöte
4 Choralbass
4 Nachthorn
2 Super Octave
2 Mixture IV
32 Contra Fagott
16 Posaune
8 Trompete
4 Rohr Schalmey
Tremulant

NOTES:

Mechanical action, electric stop action
49 stops, 65 ranks, 3,489 pipes
32 levels of memory
10 Generals (I-5 duplicated by toe studs)
6 divisionals each
3 Adjustable Tutti

Toe studs: GT, SW, POS to PD, 32 Contra Fagott, Tutti I, Tutti II, Tutti III
Optional electronic coupling assistant

CONFERENCE CENTER

Temple Square, North Temple & West Temple
Salt Lake City, Utah



Schoenstein & Co., 2001
V/I30

GREAT II

32 Dulciana
16 Double Open Diapason
16 Bourdon
8 Stentor Diapason (Solo)
8 Large Open Diapason
8 Open Diapason
8 Horn Diapason
8 Gamba
8 Gemshorn
8 Harmonic Flute
8 Doppelflote
4 Principal
4 Octave
4 Octave Gemshorn
4 Forest Flute
2 2/3 Twelfth
2 Fifteenth
1 3/5 Seventeenth
2 Full Mixture IV-V
2 Mixture IV
1 1/3 Sharp Mixture III
16 Bass Trumpet
8 Trumpet

4 Clarion
8 Tuba Mirabilis (Orch.)
8 Millennial Trumpet (Solo)
Les Cloches de Hinckley
Cymbelstern
Tremulant

CHOIR I (EXP)

16 Bass Viol
8 Viola Pomposa
8 Viola Celeste
8 Echo Gamba
8 Gamba Celeste
8 Viol d'orchestre
8 Viol Celeste
16 Lieblich Bourdon
8 Lieblich Bourdon (ext.)
8 Concert Flute
4 Nachthorn
2 2/3 Nazard
2 Harmonic Piccolo
1 3/5 Tierce
8 Echo Diapason

4 Fugara
2 2/3 Twelfth
2 Fifteenth
1 1/3 Nineteenth
1 Twenty-second
16 Flugel Horn
8 Trumpet
8 Flugel Horn (ext.)
8 Cromorne
4 Rohr Schalmey
8 Tuba Mirabilis (Orch.)
8 Millennial Trumpet (Solo)
Harp
Celesta
Orchestral Bells
Tremulant

SWELL III (EXP)

16 Double Open Diapason
16 Bourdon
8 Open Diapason
8 Small Open Diapason
8 Silver Flute

8 Bourdon (ext.)
8 Viole de Gambe
8 Viole Celeste
8 Flauto Dolce
8 Flute Celeste (TC)
4 Principal
4 Harmonic Flute
2 Fifteenth
2 2/3 Cornet III
2 Plein Jeu V
32 Contra Fagotto
16 Bombarde
16 Fagotto (ext.)
8 Trompette
8 Cornopean
8 Oboe
8 Voix Humaine
4 Clarion Harmonique
4 Clarion
Tremulant

SOLO IV (EXP)

8 Open Diapason
8 Phonon Diapason (Orch.)
8 Stentor Diapason

(unenclosed)
 8 Symphonic Flute
 4 Principal
 2 2/3 Quint Mixture
 V
 8 French Horn
 8 Cor Anglais (Orch.)
 8 Clarinet
 16 *Bass Tuba
 8 *Tuba
 4 *Tuba Clarion
 8 *Tuben III (Tubas at
 8' pitch)
 2 *Tierce Mixture
 IV-VI
 8 Millennial Trumpet
 (unenclosed)
 Orchestral Harp
 Celestial Chimes
 Tremulant
 Variable Tremulant

* stops compose the
 Grand Solo division,
 is in a seperate swell
 box and can be cou-
 pled independent of
 the Solo division

ORCHESTRAL V **(EXP)**

16 Tibia Clausa (ext.)
 8 Phonon Diapason
 8 Tibia Clausa
 8 Stentor Gamba
 8 Celeste
 4 Octave (ext.)
 4 Tibia Clausa (ext.)
 2 2/3 Tibia Twelfth
 (ext.)
 2 Tibia Piccolo (ext.)
 1 3/5 Tibia Tierce
 (ext.)
 16 Clarinet

8 Tuba Horn
 8 Clarinet (ext.)
 8 Cor Anglais
 8 Orchestral Oboe
 8 Vox Humana
 8 Tuba Mirabilis (un-
 enclosed)
 Tremulant
 Variable Tremulant

PEDAL

64 Gamba (ext.)
 (GGGGG#)
 32 Diaphone (ext.)
 32 Diapason (ext.)
 32 Gamba (ext.)
 32 Dulciana (Gt.)
 32 Sub Bass (ext.)
 16 Diaphone
 16 Open Wood
 16 Diapason
 16 Great Diapason
 (Gt.)
 16 Swell Diapason
 (Sw.)
 16 Violone
 16 Gamba
 16 Bass Viol (Ch.)
 16 Dulciana (Gt.)
 16 Sub Bass
 16 Tibia Clausa (Orch.)
 16 Bourdon (Sw.)
 16 Lieblich Bourdon
 (Ch.)
 10 2/3 Quint
 8 Open Wood
 8 Principal
 8 Gamba (ext.)
 8 Flute
 8 Bass Viol (Ch.)
 8 Sub Bass (ext.)
 8 Bourdon (Sw.)
 8 Lieblich Bourdon
 (Ch.)

4 Choral Bass
 4 Octave Flute
 4 Bass Viol
 2 2/3 Rauschquinte II
 I Mixture III
 64 Trombone (ext.)
 (GGGGG#)
 32 Trombone (ext.)
 32 Contra Fagotto
 (Sw.)
 16 Trombone
 16 Bass Tuba (Solo)
 16 Bombarde (Sw.)
 16 Bass Trumpet (Gt.)
 16 Fagotto (Sw.)
 16 Flugel Horn (Ch.)
 16 Clarinet (Orch.)
 8 Tromba
 8 Bass Tuba (Solo)
 8 Bass Trumpet (Gt.)
 8 Bombarde (Sw.)
 8 Fagotto (Sw.)
 8 Clarinet (Orch.)
 8 Flugel Horn (Ch.)
 4 Tromba (ext.)
 4 Bass Trumpet (Gt.)
 4 Cromorne (Ch.)
 Pizzicato Bass (Open
 Wood)
 Tower Chimes

Special Couplers

Pedal Tutti to Choir
 Pedal Tutti to Swell
 Great Tutti to Solo
 Pedal Divide A 12th
 Pedal Divide B 17th
 Pedal Divide C 20th
 Swell to Great Sfor-
 zando
 Solo to Great Sfor-
 zando

EXPRESSION

On the OR shoe
 assign OR, GS, SO &/
 or MIDI
 On the CH shoe as-
 sign CH, GS &/or OR
 On the SW shoe as-
 sign SW, GS, OR, CH
 &/or SO
 On the SO shoe
 assign SO, GS, OR &/
 or CH
 On the Cresc. shoe
 assign GS
 6 pistons (A thru F)
 (bottom left of photo)
 acts as divisional
 pistons

NOTES:

Five manuals, 130 ranks 7667 pipes spread across 7 divisions, 103 voices
 99 levles of memory
 20 Generals (I-15 on toe studs)
 8 Divisional pistons each
 Toe studs: SO to GT, GT to PD, SW to PD, 64 Trombone, 64 Gamba, 32 Trombone, 32
 Diaphone, 32 Fagotto, 32 Sub Bass, Cymbelstern, Tutti
 4 adjustable crescendo settings
 Expression controls can be assigned to various shoes (see below)
 MIDI available on every manual and pedal

LDS CHURCH MUSEUM

***45 N West Temple
Salt Lake City, Utah***

Open M-F 9 am - 9 pm; Saturday 10 am - 5 pm. Closed Sunday. Free admission.

See the exhibit commemorating the Tabernacle Organ's 150th anniversary! Open May 19, 2017 - April 17, 2018.

The Tabernacle organ was first played during the October 1867 general conference of The Church of Jesus Christ of Latter-day Saints. In the 150 years that have followed, it has served as the iconic backdrop for meetings and events broadcast throughout the world. This famed instrument has influenced Latter-day Saint music, culture, and worship.

Artifacts on display in this exhibit include pipes from the original organ and the console used to play the organ from 1901 to 1915.

NORTH VISITORS' CENTER

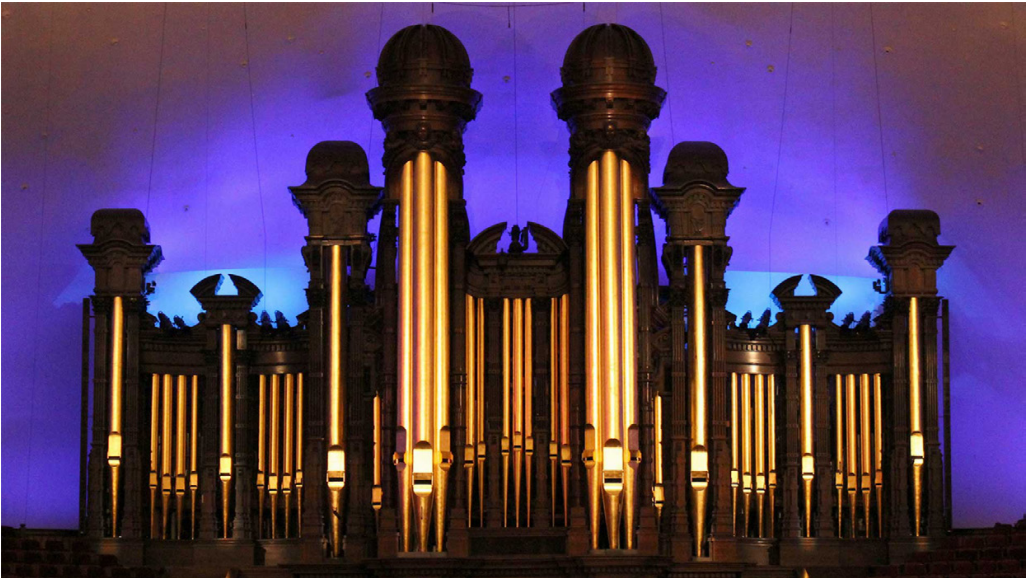
***Temple Square
Salt Lake City, Utah***

This visitor's center features a variety of history exhibits on The Church of Jesus Christ of Latter-day Saints. You are free to explore the building on your own time, including the 11 foot Christus statue upstairs.

The plenary session will take place in one of the auditorium rooms. Please inform any of the hosts you are with the AGO Convention if you become separated from the group or need any assistance.

TABERNACLE

Temple Square, West Temple between North & South Temple Streets
Salt Lake City, Utah



Aeolian Skinner op 1048, 1948
Schoenstein (1988 renovation)
V/2016

GREAT II

16 Subprincipal
16 Quintaten
8 Principal
8 Diapason
8 Montre
8 Bourdon
8 Spitzflöte
8 Flöte Harmo-
nique
8 Bell Gamba
5-1/3 Grosse
Quinte
4 Principal
4 Octave
4 Koppelflöte
4 Flöte Octaviant
4 Gemshorn
3-1/5 Grosse Tierce
2-2/3 Quinte
2 Super Octave
2 Blockflöte
1-3/5 Tierce
1-1/7 Septième

2-2/3 Full Mixture
IV
2 Fourniture IV
1-1/3 Kleine Mixture
IV
1 Acuta III
8 Cornet III (f-f3)
16 Double Trumpet
8 Trumpet
4 Clairon
Positiv on Great

CHOIR I (exp.)

16 Gamba
8 Principal
8 Concert Flute
8 Viola
8 Viola Celeste
8 Dulce II
8 Kleine Erzähler II
4 Prestant
4 Zauberflöte
4 Gambette
2 Piccolo Harmo-

nique
2-2/3 Carillon III
2-2/3 Sesquialtera
II (fr. Carillon)
1 Fife (fr. Carillon)
2 Rauschpfeife III
16 Dulzian
8 Tromptette
8 Krummhorn
8 Orchestral Oboe
4 Rohr Schalmei
8 Trompette Har-
monique (Bom.)
Tremulant
Positiv off Choir

SOLO IV (exp.)

8 Flauto Mirabilis
8 Gamba
8 Gamba Celeste
4 Concert Flute
2-2/3 Nazard
2 Piccolo
1-3/5 Tierce

8 French Horn
8 English Horn
8 Corno di Bas-
setto
8 Tuba
8 Cornet V (Gt.)
Positiv on Solo
Tremulant
Chimes (c-g2)
Old Chimes
8 Harp (c-c4)
4 Celesta (ext.)

SWELL III (exp.)

16 Lieblich Gedeckt
16 Gemshorn
8 Geigen Principal
8 Gedeckt
8 Claribel Flute
8 Flauto Dolce
8 Flute Celeste (TC)
8 Viole de Gambe
8 Viole Celeste
cont'd next page

8 Orchestral
 Strings II
 8 Salicional
 8 Viox Celeste
 4 Prestant
 4 Fugara
 4 Flauto Traverso
 2-2/3 Nazard
 2 Octavin
 2 Hohlflöte
 2-2/3 Cornet III
 2-2/3 Plein Jeu VI
 I-1/3 Plein Jeu IV (fr.
 Plein Jeu VI)
 2/3 Cymbale IV
 32 Contra Fagot
 16 Contre Trom-
 pette
 8 Ière Trompette
 8 2ème Trompette
 5-1/3 Quinte Trom-
 pette
 4 Clairon
 8 Hautbois
 8 Voix Humaine
 Tremulant

POSITIV I (floating)

8 Principal
 8 Cor de Nuit
 8 Quintade
 4 Principal
 4 Nachthorn
 2-2/3 Nazard

2 Principal
 2 Spillflöte
 I-3/5 Tierce
 I-1/3 Larigot
 I Sifflöte
 I-1/7 Septerz II
 I Scharf III
 1/2 Zimbel III
 16 Rankett
 8 Cromorne
 Tremulant

BOMBARDE IV

8 Diapason
 4 Octave
 2-2/3 Grosse Cor-
 net IV-VI
 2-2/3 Grande
 Fourniture VI
 16 Bombarde
 8 Trompette Har-
 monique
 8 Trompette
 4 Clairon

ANTIPHONAL V

8 Diapason
 8 Gedeckt
 8 Salicional
 8 Viox Celeste
 4 Principal
 2 Kleine Mixture III
 8 Trompette
 8 Vox Humana

8 Tuba Mirabilis
 (front)
 8 Cornet V (Gt.)
 Tremulant

PEDAL

32 Montre (ext. Gt.
 Subprincipal)
 32 Flüte Ouverte
 32 Contre Bourdon
 16 Principal
 16 Flüte Ouverte
 16 Contre Basse
 16 Violine
 16 Bourdon
 16 Gemshorn (Sw.)
 16 Gamba (Ch.)
 16 Lieblich Gedeckt
 (Sw.)
 10-2/3 Grosse
 Quinte
 8 Principal
 8 Violoncello
 8 Spitzprincipal
 8 Flüte Ouverte
 8 Flauto Dolce
 8 Gamba (Ch.)
 8 Lieblich Gedeckt
 (Sw.)
 5-1/3 Quinte
 4 Choral Bass
 4 Nachthorn
 4 Gamba (Ch.)
 4 Lieblich Gedeckt

(Sw.)
 2 Principal
 2 Blockflöte
 10-2/3 Grand Har-
 monics V
 4 Full Mixture IV
 I Cymbale IV
 32 Bombarde
 32 Contra Fagot
 (Sw.)
 16 Ophicleide
 16 Trombone
 16 Double Trumpet
 (Gt.)
 16 Contre Trom-
 pette (Sw.)
 16 Dulzian (Ch.)
 8 Posaune
 8 Trumpet
 8 Double Trumpet
 (Gt.)
 8 Contre Trom-
 pette (Sw.)
 8 Krummhorn (Ch.)
 4 Clairon
 4 Chalumeau
 2 KornettIcaec
 morum facit. con
 sultur, quereme
 ervilib unculto
 vastur ubli spertem
 confece rfentiam
 aute huitandam
 rehenius ferei

