



American Guild of Organists

UTAH VALLEY CHAPTER NEWSLETTER

JANUARY 1994

No. 5

EDUCATIONAL COORDINATOR'S MESSAGE

"A Dollop for 1994"

I have been reading a treatise that delineates LDS music as the struggle between popular and aesthetic music. It seems overly tidy. The dilemma is that it follows Lord Sandwich's aphorism: 'Orthodoxy is my doxy; heterodoxy is the other man's doxy', which can be translated to Good music is my music; Bad music is my congregation's music. As I struggle with all of this I begin to wonder if sacred music can be explained by any kind of a dichotomy.

Ezekiel opens a vision of the protection covenant being withdrawn from Israel, the Spirit of the Lord withdrawing from the temple, and the Holy Ghost being withdrawn from Israel: 'Prophesy destruction upon this people.' Being bereft of all the spiritual gifts, the priestly class was forced back on intellect and logic that culminated in the successful confrontation of the Messiah with the pharisaical.

If, then, the intellectual popular/aesthetic dichotomy will not work for evaluation of sacred music, can we use a moral frame for evaluation? Morality is the study of the long-range consequences of choice. The impetus of the moral/sacred is to move us back to God. The scriptures maintain this impetus by using active verbs; i.e., hearken = obey; cry = move men to repentance; or receive = bear up under, etc. The problem with a moral evaluation is that we can make no rules; we are solely dependent upon the Holy Ghost. Under his direction we choose and present music that moves us to repent, leads us to Christ, and builds testimonies. Much that is very aesthetic does not move us to repentance, which is likely why we like it. Some congregations I have worked with enjoy the spectator-type music: Lord-you-do-the-work-and-let-me-have-the-warm-fuzzy!

Which is the more morally moving 'Guide Us O Thou Great Jehovah' in the Hughes or the Harrison setting? 'Tis Sweet to Sing the Matchless Love' in the Beesley or the Asper setting? Here are two translations of verse 3 of 'O Come All Ye Faithful':

Come as the shepherds,
Faithful and believing;
They leave their newborn flocks to
worship the Lamb.
We as they shepherds,
Would protect and feed thy flocks:
O come, let us adore him . . .
Jesus the Lamb!

See how the shepherds,
Summoned to his cradle,
Leaving their flocks, draw nigh to
gaze;
We too will thither
Bend our joyful footsteps.

Moral evaluation is not a sorting process. It is the search for the superlative. I want to be part, not of back-sliding Israel, but of Israel preparing for Zion. To seek the moral is to seek the very best.

--Thomas K. Hinckley

SPOTLIGHT

DeeAnn Brinkerhoff, organ and pedagogy graduate student studying with Parley Belnap, will present our January meeting. Her presentation is entitled, "The Elizabethan Virginalists and Their Figural Technique." The meeting will be held on Thursday, January 20th (this is a date change), at 7:30 p.m. in the chapel on 400 N. 700 W. in Provo.

DeeAnn was born in New Harmony, Utah (30 miles south of Cedar City). She has three brothers and two sisters, and all the first names of everyone in her family start with "D". Her father is an elementary school teacher and her mother is a homemaker.

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

She started piano lessons when she was eight years old and became ward organist at age 15. Her first organ teacher was Cherry Dalton. She entered college at SUSC in Cedar City and got a two-year degree in secretarial skills while taking music classes on the side. She took piano lessons for two years during college from Hal Campbell. Her heart, though, was with the organ. With Jan Harrison as her organ instructor, a program was tailored for her so she could get a four-year degree in organ performance and pedagogy.

In August of 1994, she will complete her master's degree at BYU where she has enjoyed teaching several sections of group organ, doing course work, and studying with Dr. Belnap. This semester she will be accompanying the BYU Baroque Ensemble, which will perform the Bach **B Minor Mass** (see calendar for dates).

Two of her goals are to be an excellent organ teacher and to serve as a guest organist at the Salt Lake Tabernacle. Her group organ students love her, and she passed her tryout for playing on Temple Square and started her January through August term as guest organist this month. So, she is well underway to achieving these goals.

She is married to Michael Brinkerhoff who is finishing up his last year at BYU and has a goal to go to Korea, where he served his mission, to teach English.

We're looking forward to your lecture on the 20th, DeeAnn.

CHRISTMAS SOCIAL

Those of you who missed the Christmas social on Saturday evening, December 18th, truly missed the best function we have yet had during my term as Dean. It was a most enjoyable and relaxing evening of sharing good company, good food, and fun memories in a cozy and beautiful setting.

Many heartfelt thanks to LuJean Moss, Dan Moss, and Claire Rogers for their unselfish efforts in our behalf.

DECEMBER NEWSLETTER

If you don't remember receiving a December newsletter, don't worry about losing your memory because one never came. I gave myself and my faithful newsletter editor, DeeAnn Stone, a Christmas present of not having to do a newsletter that month. --Carol

(Editor's note: Because of a bad bout with the flu I had recently, I apologize for getting this month's newsletter out so late.)

MARCH CHAPTER MEETING

Our evening of honoring Dr. Bush and playing all his music has had to be changed from Wednesday, March 16th, to Wednesday, March 23rd, because of conflicts with the **B Minor Mass** dates. Please make this date change on your calendars.

ALL-BACH RECITAL

The Bach Recital No. 5 by Doug Bush will finish off the last half of the **Neumeister Chorales** (see November newsletter). It will be Friday, January 28th, at 7:30 p.m. at the Provo Central Stake.

PIPEDREAMS

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

11 January - "Going on Record," A New Year's survey of recent recordings, focusing on American artists and instruments, including performances by Michael Burkhardt, Bruce Neswick, Robert Plimpton, George Ritchie, James Higdon, Douglas Cleveland, Clay Christiansen, Wolfgang Rubsam, Donald Joyce, and George Wright.

18 January - "Two Organs by Gene Bedient," Highlights from a pair of inaugural-season recitals on new instruments at Queens College/City University of New York and Saint Rita Catholic Community, Dallas; featuring William Porter, James David Christie, and Susan Ferre.

25 January - "Spanish Music in the New World," covering 500 years of repertoire in performances by Robert Parkins, Montserrat Torrent, and Linton Powell.

CLAY CHRISTIANSEN'S CD FOR SALE

The Salt Lake Chapter is selling the CD or cassette "Clay Christiansen at the Tabernacle Organ." The CD will cost \$19.00 if it is mailed to you (\$18.00 if you pick it up); and the cassette is \$12.00 mailed or \$11.00 picked up.

Please mail checks (payable to SLC AGO) to Joyce M. Peabody, 851 E. 600 S., Salt Lake City, UT 84106.

SALT LAKE CHAPTER'S "SUPER SATURDAY"

An educational mini-convention for organists and church musicians will be held Saturday, April 9th from 8:30 a.m. to 2:30 p.m. at the First Baptist Church, 800 S. 1300 E. in Salt Lake City.

- Fees:** \$20 for Paid AGO Members
 \$20 for Spouses of Members
 \$25 for Non-AGO Members
 \$15 for Youth, ages 12-19

The registration fee includes a catered buffet luncheon and your selection of four classes from university-level, specialized instructors:

- Douglas E. Bush
- Eila D. Cagle
- Betty Jeanne Chipman
- Clay R. Christiansen
- Don Cook
- Daniel E. Gawthrop
- Bonnie L. Goodliffe
- John T. Longhurst
- H. Ronald Poll
- Walter Whipple
- Darwin Wolford
- and others TBA

Classroom topics will include something for everyone--beginning organists, more advanced organists, high technology instruction, and a full range of offerings for choir people.

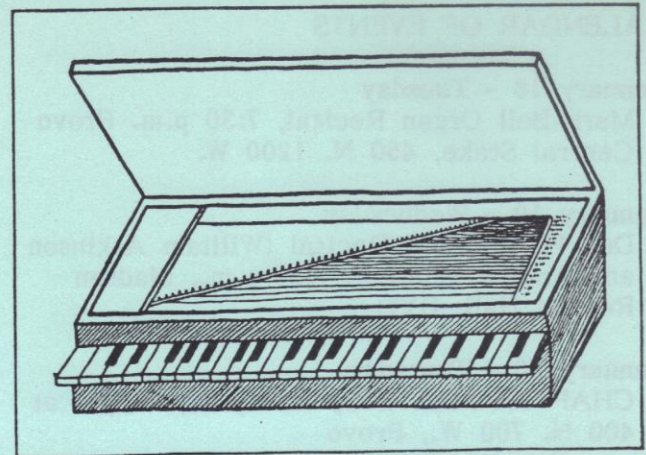


FIG. 6.—VIRDUNG'S CLAVICIMBALUM (SPINET), 1511; REVERSED FAC-SIMILE WOODCUT

VIRGINAL is an ancient keyboard instrument in which small pieces of quill or leather pluck a set of strings. It usually has a rectangular case, with the keyboard on the longer side. The virginal has a light, clear, and somewhat tinkling tone. It was particularly popular as a solo instrument in Elizabethan England. Leading composers of the times wrote for it. The *Fitzwilliam Virginal Book*, assembled around 1625 and containing nearly 300 numbers, is the most important collection of music for virginals.

KARL GEIRINGER

CALENDAR OF EVENTS

January 18 - Tuesday

Mark Bell Organ Recital, 7:30 p.m. Provo Central Stake, 450 N. 1200 W.

January 19 - Wednesday

Duo Harpsichord Recital (William Atkinson and Andrus Madsen), 7:30 p.m., Madsen Recital Hall, BYU

January 20 - Thursday

CHAPTER MEETING, 7:30 p.m., chapel at 400 N. 700 W., Provo

January 23 - Sunday

David Young Organ Recital, 7:00 p.m., State Hospital Chapel, East Center, Provo

January 28 - Friday

No. 5 "All-Bach Recital" - Doug Bush, 7:30 p.m., Provo Central Stake

February 12 - Saturday

David Pickering Organ Recital, 7:30 p.m., Provo Central Stake

February 15 - Tuesday

CHAPTER MEETING - Dan Berghout's Lecture/Recital of Alain *PCS*

February 18 - Friday

No. 6 "All-Bach Recital" - Doug Bush, 7:30 p.m., Provo Central Stake

March 17 - Thursday

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

March 20 - Sunday

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

March 22 - Tuesday

Marcos Krieger Harpsichord Recital, 7:30 p.m., Madsen Recital Hall, BYU

April 9 - Super Saturday

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

INFORMATION FOR NEWSLETTER

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