



# American Guild of Organists

UTAH VALLEY CHAPTER NEWSLETTER 1991 - 1992

DECEMBER 1991

278 S. 2530 W., Provo, Utah 84601

No. 4

## DECEMBER CHAPTER MEETING

"The Organist/Choir Interface"  
presented by Don Cook

Thursday, December 12, 1991

7:30 p.m.

Provo Park Ward Chapel  
101 W. 800 N., Provo

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Don Cook joined the organ faculty at BYU this fall. He was previously on the musical staff at Christ Church Cranbrook. He has been a regular presenter at BYU's annual Workshop on Church Music. He has rich store of experience in sacred music from work in the Midwest. It is a privilege to have him in our chapter and have him speak in December. Don's discussion of **The Organist/Choir Interface** will focus on the practical ways of making that interface work well.

## THE DEAN'S DOLLOP

"We are watchers of a beacon  
whose light must never die.  
We are guardians of an altar  
mid the silence of the sky."  
--Felicia D.H. Brown

We are the heirs of all that is good and beautiful in world civilisation. But like spiritual gifts, although freely given, this heritage cannot be accessed without effort. Levinas, the continental philosopher, takes as his task to redeem western philosophy from that which dims, confuses, and obfuscates. In much the same way our heritage/responsibility is to redeem the good and the beautiful.

It is tantalising to think of the 400,000 Christian hymns that have been written and contemplate where I might best explore. My great-grandfather published 400 hymns, of which two are currently in use. What of the other 398? I remember the excitement of discovering the Soler Two Organ concerti in a music shop in Madrid well before the Biggs/Pinkham recording. When I listen to Pipe Dreams there is much that is new. Every generation has to reinterpret the past to discover what is meaningful. When Robert Noehren came he persuasively argued that musicality should take precedence over authenticity. Remembering some of the distressing things I have heard, it was a relief to hear him play some of the really thrilling sacred music in which those desiderata were balanced against each other.

What a blessing it is to be entrusted with the treasures of the past. There is probably more organ music currently in print than at any other time. We have more resources available to help us interpret that music. I read today, for instance, in the November TAO about Maunder's work on the Mozart **Requiem**. We have instruments of ravishing beauty that were undreamed of when I first got hooked on organ music. Today I stopped to look at the sacred organ and choral music section in the BYU Bookstore. It is encouraging to see items carried for AGO members. When we lived in London, we invited an executive from Cambridge University Press to meet us at Royal Albert Hall for the Verdi **Requiem**. I soon discovered that he knew the entire score by heart. I went to Blackwell's Music Shop in Oxford one day to find a good score of **Elijah**. A choirmaster and his young son--perhaps eight--were looking for new music for Matins. What an education that lad gave me. I came away from those two experiences feeling that I had wasted a lifetime of sacred music opportunities. The recently published Los Angeles chapter 'suggested rates for service playing' taught me that I need to be more sedulous in my volunteer musical calling.

And thus we begin to take our heritage seriously. We analyse, practice, and perform. We struggle to redeem the good and the beautiful, to breathe into it the breath of life, to make it soul/catalyst. The result is that we are hearing more sacred music in the sacred setting. We see the fruits of our labours manifest in seemingly non-musical ways. By being participants, we hear the whispers from our fathers and turn to them in a way that we could not as spectator. We become not only the watchers and the guardians, but the principals in the ritual/drama of salvation.

## REMINDERS

The Dean and Mrs. Hinckley will host an open house for Guild members on Friday, December 27, 1991 from 7:00 to 9:00 p.m. Place, TBA.

Keep in mind **The Historical Organ in America Conference** to be held at Arizona State University, Tempe, Arizona, January 12-16, 1992. If you plan to go, please contact Doug Bush (373-1675) for ride information.

Contact DeeAnn Stone, 377-4728, 1510 W. 500 N., Provo 84601, about any address changes, musical events coming up, or other items of interest to the chapter.

### DEAN

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## UPCOMING CALENDAR

### November 17 - Sunday

Mozart-fest, 8:00 p.m., Provo Central Stake

### November 17 - Sunday

David Lee Heinzman, Concert Organist,  
Dedicatory Recital of the new Rogers  
Cambridge 785 Organ, 6:00 p.m.,  
Cottonwood Presbyterian Church,  
1580 East Vine Street, Salt Lake City

### November 24 - Sunday

SLC Chapter Meeting, 4:00 p.m. English  
choral evensong, Canterbury Singers,  
St. Paul's Episcopal Church, SLC

### December 8 - Sunday

Christmas Concert, 8:00 p.m., Provo Central  
Stake

### December 10 - Tuesday

SLC Chapter meeting. Dinner 6:00 p.m.;  
lecture demonstration at 7:30 p.m.,  
Laurence Loeb, **Musical Traditions of  
Judaism**, Congregation Kol Ami, SLC

### December 12 - Thursday

CHAPTER MEETING - see other side

### December 24 - Tuesday

Christmas Eve Service, Provo Central Stake

### December 27 - Friday

Dean's Open House (see other side)

### January 8 - Wednesday

CHAPTER MEETING - Michael Cox (from  
New Zealand), organ recital, 7:30 p.m.,  
Provo Central Stake

### January 12-16

"Historical Organ in America Conference"  
(see other side)

### January 19 - Sunday

Lois Johnson, soprano, 8:00 p.m., Provo  
Central Stake

### February - CHAPTER MEETING

Mini Workshop on Sacred Music

### February -

Salt Lake Chapter - Oral History Series,  
J.J. Keeler

### February 16 - Sunday

Hymn Sing, 8:00 p.m., Provo Central Stake

## DECEMBER BIRTHDAYS

- 7 - Mike Bigelow
- 11 - Thom Hinckley
- 12 - Claire Rogers
- 27 - LuJean Moss
- 31 - Josephine Oaks

## SOME THOUGHTS ON LAST MONTH'S MEETING

Since David Warner's discussion last month on the "sacred style of singing," I have been trying to translate what he said about singing in a choir to playing the organ. I think the same principle applies to both--that by sincerely giving of oneself with a "broken heart and contrite spirit" we're better able to uplift and inspire the listener. We are able to talk soul to soul, if we and the listener are both in tune with the Spirit.

David said that if we worry too much about doing it "right" (technically correct, etc.) the spiritual sound becomes flat. It is a "humble thing" that can't be grasped.

Another insight he gave us was that the sacrifice of one invites the sacrifice of another, by letting go of "self." Our thoughts should be directed toward giving to others rather than trying to impress them.

As we know, music has a great communicative power to heart, mind, and soul. So, as we prepare for the coming sacred season, we would do well to remember the above thoughts.

--editor



Pen sketch by Erik Must, 1983

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