

# THE DESERT WIND

Editor: Bruce Behnke © 2017

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Southern Nevada Chapter  
American Guild of Organists

## Dean's Notes

Dear Friends of the Organ,

Fall brings changes in climate and preparations for Advent/Christmas, which fast approach. As you prepare and contemplate the joy you derive from music and especially organ music, I hope you will be aware of the efforts of your Executive Board to enhance your experiences through our activities and programs.

We are excited to welcome six new members to the Volunteer Organist category. Carol Belnap, Stacie Bowden, Louise Nygard and James Peterson from the St. George, UT area have now joined us, as well as Linda Grondel in Henderson and Karen Wisan in Las Vegas. We heartily welcome these new members and encourage our members to reach out to them. We look forward to seeing them at our recitals and other events.

Several new committees have been formed to assist us to focus on important goals:

### Scholarship Committee

Shireen Beaudry is chairing this group, assisted by Jane Dye and Laurie Swain. They will identify and evaluate gifted piano or organ students who may qualify for scholarship assistance to attend the POE event in July in Los Angeles, or merit other assistance in their formal organ studies.

### Membership Recruitment Committee

William Freeman will chair this group to actively solicit and recruit musicians in the community who might be interested in membership in the AGO. Our current membership of approximately 50 can grow significantly as we reach out to piano teachers and others in the music community. Please refer your friends and acquaintances to Bill.

A committee is looking at several possible dates to celebrate our 50th anniversary. You will not want to miss the many activities that are being planned. Kathi Colman, our Secretary, is chairing the organizing committee for this event. I am very excited about what she is planning, and encourage you to mark your calendars when it is announced to join us that day. Detailed announcements are forthcoming from Kathi and her committee regarding the details, but I can assure you now it is going to be spectacular!

Best wishes to you for a wonderful Thanksgiving with your families and fruitful preparations for your Advent/Christmas music.

Best regards,

Steven R. Wright  
Dean  
SNCAGO

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## Opening Recital of the Season is a “Stunner”

A slightly smaller than usual audience of about 100 persons was treated to a stunning recital presented by organist Stephen Buzard in the opening program of the Southern Nevada Chapter’s 2017-2018 Organ Recital Series. Performing on the Maurine Jackson Smith Memorial Organ, built and installed in 2004 in Doctor Rando-Grillot Recital Hall on the UNLV campus by the Rudolf von Beckerath Orgelbau from Hamburg, Germany, Mr. Buzard exhibited flawless technique, dexterity, control, and soul. His registrations always served the music well, and as one attendee said, “There was something for everyone!”



Many people think no organ recital should be without a work by Johann Sebastian Bach, and Mr. Buzard did not disappoint; he opened with Bach’s *Toccat. Adagio, and Fugue in C Major*, BWV 564. His interpretation included imaginative “echoes” in the opening of the toccata, the Adagio was both lyrical and expressive with Mr. Buzard’s elegant ornamentation, and his choice of the perfect tempo made the Fugue dance! The Bach was followed by the lovely and beautifully phrased Innig from Robert Schumann’s *Six Canonic Studies*, Op. 56.

A set of Three American Choral Preludes brought a change of style and pace: William Bolcom’s bluesy “*What a Friend We Have in Jesus*” was followed by George Shearing’s setting of an early American melody, “*I Love Thee Lord.*” The third prelude in the set was Mr. Buzard’s transcription of Gerre Hancock’s recorded improvisation on the hymn tune St. Clement. Gerre Hancock, legendary for his improvisation skills, was a former Director of Music at St. Thomas Church Fifth Avenue in New York City where Mr. Buzard also served at a later time.

The final work on the program was the complete three-movement Suite, Op. 5 by the French composer, Maurice Duruflé. Mr. Buzard’s performance of the work was secure, expressive and exciting. The final movement, one of the most fiendishly difficult pieces in the organ repertoire, was effortlessly delivered with dash and aplomb. For an encore, the audience was rewarded with Leo Sowerby’s *Comes Autumn Time*, not exactly an “easy” piece! Sowerby was one of Mr. Buzard’s predecessors at St. James Episcopal Cathedral in Chicago where he is the current Director of Music.

Several people at the reception said it was one of the best recitals we have presented. So, if you missed it....

Here are the numbers from the evaluations:

Sixty attendees completed the evaluation (60%).

First time visiting Doc Rando Hall - 6

First time hearing the Maurine Jackson Smith Organ - 7

First attendance at an AGO Organ Recital - 6

Attendance at previous organ recitals;

1-3 times = 3    4-5 times = 2    more than 5 times = 50    no response = 5

How did they hear about this recital?

e-mail notification = 34    flyer = 10    radio = 2    previous program = 20

from a friend = 17    other = 4 (UNLV Events Calendar)

Every selection on the program was mentioned as “particularly enjoyed.”

Feelings about the program:

Loved it = 39 Liked it = 16 Found it interesting = 4

Overall rating of the program:

Superb = 41 (69.5%) Excellent = 17 (28.8%) Average = 1 (1.7%)

Fair = 0 Poor = 0 No response = 1

Combined Superb and Excellent ratings = 58 of 59 respondents (98.3%)

Attendees asked to be placed on the e-mail notification list: 15

Paul S. Hesselink Chair  
2017-2018 Recital Series Committee  
Southern Nevada Chapter, AGO

## Monica Czausz

Our next recitalist will be Monica Czausz who will be playing the von Beckerath Organ in Doc Rando Hall on the campus of UNLV on Friday, November 17, 2017 at 7:30 P. M.



A true rising star among young classical musicians, Monica Czausz has quickly made a name for herself as one of the finest young American organists on the scene today. She was recognized as one of the top 20 organists under 30 in the May 2016 issue of *The Diapason* for her “superior accomplishments, leadership, creativity, and innovative thinking”. She has also received first prize in numerous competitions, including the 2015 American Guild of Organists Regional Competition for Young Organists (Region VII: Southwest), 2015 Schweitzer Competition in the Young Professionals’ Division, the 2013 William C. Hall Competition, the 2012 L. Cameron Johnson Competition, and the 2011 Oklahoma City University Competition.

Monica recently performed at the 2017 Southwest Regional Convention of the AGO in Dallas and the Northeast Regional AGO/National RCCO Convention in Montréal. Also during the summer of 2017, she was featured in her third consecutive OHS convention, headlining in a full-length evening performance. In 2016 she performed at the AGO National Convention in Houston Texas, both for Evensong at Christ Church Cathedral, and as a “Rising Star,” where she gave “a fabulous performance that displayed artistic mastery far beyond her years” according to

*The American Organist*. In her performance at the 2016 Organ

Historical Society National Convention in Bryn Athyn, Pennsylvania, she was said to have “played with great flair” (*The American Organist*). In 2015, she was featured at the OHS National Convention in Western Massachusetts, the AGO Regional Convention in Fort Worth, Texas, and the East Texas Organ Festival in Kilgore, where *The Tracker* reported, “this young lady just blew us all away.” During the summer of 2016, she accompanied the Christ Church Cathedral Choir on tour to England where they fulfilled residencies at the Cathedrals of St. Paul’s (London), Durham, and Bristol. She recently performed for “Pipedreams Live!” at the Meyerson Symphony Center in Dallas and at other major venues including Broadway Baptist Church of Fort Worth, St. John the Divine in New York City, the Cathedral of St. Philip in Atlanta, and Trinity Church on Copley Square. She has additionally performed at the recent invitation of the Oklahoma City, Columbus, Richmond, Tulsa, Austin, and Brazos Valley (Texas) chapters of the AGO. Monica’s performances have been broadcast on Pipe-

dreams, WRTI Philadelphia, 91.7 Houston, and KTRU Rice Radio.

Monica is currently a student of Alan Morrison at The Curtis Institute of Music in Philadelphia, where she is pursuing an Artist Diploma in Organ Performance. In May of 2017, Czausz graduated Summa Cum Laude from Rice University's Shepherd School of Music in Houston, Texas, where she completed a five-year combined Bachelor of Music and Master of Music degree program in Organ Performance. Here she studied with renowned professor Ken Cowan and, upon graduation, was awarded the Undergraduate Distinction in Research and Creative Work. From September 2015 through July 2017, she served as full-time Cathedral Organist at Christ Church Cathedral (Episcopal) in Houston, Texas, under the leadership of acclaimed director Robert Simpson.

Monica Czausz is under the exclusive management of Karen McFarlane Artists, Inc.

**Bruce Behnke** What first started your interest in the pipe organ?

**Monica Czausz** I first became interested in the organ at a Pipe Organ Encounter at age 14, during the summer of 2012. I had essentially agreed to attend as a placeholder; they had threatened to cancel due to low student enrollment. I had never heard a pipe organ, and didn't even know what it was, really. Alas, it was sleep-away camp, in a big city, with a swimming pool! I borrowed some organ shoes (two sizes too small) and off I went to camp! I don't know what it was about the organ, but I remember hearing students and teachers alike doing amazing things on the instrument, and just sitting there thinking "I could be good at this."

**Behnke** When did you first start studying the organ seriously?

**Czausz** As soon as I got home from that POE, I sought out a teacher and began organ lessons. I worked very hard from the beginning, as there was an element of "catch up" to do, in my mind. I didn't have a very strong piano or score reading background, so there was a lot of work to do, but I was very eager and excited.

**Behnke** Who are some of the most influential teachers with whom you studied?

**Czausz** My first teacher, Peter Beardsley, was incredibly important to me. He was patient and giving; never allowing me to settle for less than my capabilities. He fueled my excitement for the organ early on, and encouraged me to work very hard. Next, Nathan Laube became an incredibly important mentor and teacher, showing me deeper ways of playing and thinking, believing in me at a critical juncture, and helping me realize that organ was my world. Then, of course, I went off to college to work with Ken Cowan at Rice University. A four year undergraduate program turned into five, and a Master's degree for good measure. Rice, combined with my work at the Cathedral under Robert Simpson ended up being exactly the right things for me. There are no words to express my gratitude to Ken for pushing me beyond my limits in a kind and perceptive way. I owe him everything!

**Behnke** What pieces will you be playing for us?

**Czausz** I'll be playing a good variety of pieces for you, beginning with Vivaldi's *Concerto in D minor* transcribed by Bach, then moving forward in time with a set of Bach's chorale preludes from various collections, and one of Mendelssohn's works without opus number. We'll hear a couple more-contemporary works of Bovet and my grand-teacher, John Weaver, before we close with Reger's stunning Chorale Fantasia on the Advent tune, "Sleepers, wake..."



## New Members

I would like to take this opportunity to introduce three of our newest members. Although not an organist herself Kristine Kuzemka has been a supporter of our recital series since its inception. She has been a member for a year but never introduced. David Zechmann joined us this fall and has attended the beginning get together as well as the first recital. The other new member played on our recital series back in 2009. David Brock is a dual chapter member with membership in both Sacramento and our Southern Nevada Chapter.



**Kristine Kuzemka** enjoys classical music. She is an avid fan of the pipe organ and has a special place in her heart for the music, instrument, and musical artists due to her father's influence and knowledge. Kristine has been attending the Southern Nevada Chapter of the American Guild of Organists recitals since 2006.

Kristine's family moved to Las Vegas from Detroit Michigan in 1970. She attended grade school and high school in Las Vegas, and left thereafter, attending the University of Washington and Seattle University School of Law. She returned to Las Vegas in 2004.

Kristine Kuzemka is the owner of the Kuzemka Law Group, specializing in criminal defense and personal injury law. She was a Senior Deputy Attorney General in the Nevada Attorney General's Office and an attorney in the Clark County Public Defender's Office.

Kristine is an avid motorcyclist as well and rode her Harley Davidson Street Glide 1,150 miles to Sturgis, South Dakota two years ago ... listening to pipe organ music on the highway.

**David Zechman** recently moved to Nevada from the San Francisco Bay area with his friend Tom and their two doxies Cedrick and Joey in search of a nice home in a lovely neighborhood. Originally from Pennsylvania, David has been a church musician his entire life and is looking to continue his career here in the Las Vegas valley. As a music director, organist, and vocalist (sopranist and baritone), he has served in Episcopal, Lutheran, Presbyterian, United Church of Christ, and other denominations. David also teaches voice and piano privately and has many years of experience as a parish administrator, office manager, and event planner for churches, local government agencies, and private corporations. In addition to great church music, David also enjoys attending the opera and other classical music concerts, dining out on vegan Thai food with friends, horticulture, and snuggling with the doggies.





## David H. Brock, AAGO

David Brock began his musical training at age 8, studying piano with Quincy Butler. His professional career started at age 11, as a cathedral chorister at Washington National Cathedral. His early teachers were Anthony Furnivall, Shirley and Norman Scribner, and Richard Roeckelein. At Swarthmore College, he studied with Robert Smart (organ and accompanying), and Gerald Levinson (composition). From 2001-2007 David served as Director of Music and Organist at St. Patrick's Episcopal Church, Incline Village, Nevada. In 2004, David was awarded an Associate Certificate of the American Guild of Organists

(AAGO). He continues his organ studies with Dr. Roger Nyquist.

David Brock maintains an active organ recital schedule throughout the United States. Recent appearances have included Washington National Cathedral, Princeton University Chapel, St. Thomas Church New York City, the Cathedral of Our Lady of the Angels, Los Angeles, National City Christian Church, Washington DC, as well as the Cathedral of Bergamo, Italy. Additionally, he is the organist and continuo accompanist for TOC-CATA, the Tahoe Symphony Orchestra, based in Nevada. Recent performances include Handel *Messiah*, Bach *St. Matthew Passion*, Mendelssohn *Elijah*, Requiems of Brahms, Mozart, and Faure, and all 6 Organ Concerti Opus 4 of Handel. David has also appeared with the Alexandria Symphony Orchestra in Virginia, in performances of the Saint-Saens Organ Symphony, and the Mozart Requiem.

David Brock is a signed artist with A. W. Tonegold Records. His 8th and most recent CD is "Reflections – Organ Concerti of 3 Centuries" featuring the Josef Rheinberger *Organ Concerto #1 in F major* for Organ, Strings and 3 Horns, the Leo Sowerby *Classic Concerto for Organ and Strings*, and George Frideric Handel *Concerto Op. 4, #4 in F Major* for Organ, Strings, Oboes and Basso Continuo. All 3 concerti are available for digital download online through iTunes, Amazon.com, and other outlets. Also available for digital download are David's first two albums.

More information about David H. Brock, including upcoming concerts, music samples, CD information, and a free ringtone for download, may be found at [www.davidbrockmusic.com](http://www.davidbrockmusic.com).



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New on Vox Humana  
**STEPHEN BUZARD**

On Big Shoulders:  
Learning Sowerby at  
St. James Cathedral,  
Chicago

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Vox Humana is a free online journal that publishes current ideas, trends, and research about the organ, and is an affiliate publication of the American Guild of Organists. New articles are published every two weeks. The first issue was an article by our recent recitalist Stephen Buzard about his predecessor at St. James Cathedral, Leo Sowerby.

# PIPE ORGANS OF SCANDINAVIA

Part One – Denmark

by

Dorothy Young Riess M.D.

In July 2017, I embarked on the Crystal Symphony in Copenhagen, Denmark, for a cruise of the Baltic Sea, including St Petersburg, Russia, and Norwegian Fjords, above the Arctic Circle to North Cape, then southward to Scotland and disembarked in Antwerp, Belgium. Along the way I saw and played many fine organs. Thanks to the internet and especially Facebook I was able to contact the organists in advance and arrange to meet at a convenient time when the ship would be in port. All of the organists were gracious and generous with their time and instrument access. Here are three outstanding instruments in Denmark.



Copenhagen Cathedral, Morten Bech, organist, Marcussen & Sons organ with padded bench! The organ is in the rear loft 197' from the altar and reverberates through an enormous space 82' high that seats 1500 people. The V manual, 87 stop instrument was



inaugurated in 1995 and a choir organ added in 2002. To sit down (on a padded bench) and play it for the first time is daunting, and the sound is brilliant, clear and formidable! I played it for almost an hour following Sunday service.



Helleruplund Kirke, Daniel Bruun, organist, Carsten Lund new symphonic organ inaugurated in 2015. The instrument of III manuals and 43 stops is in the rear loft of a reverberant space and is beautifully made. The pipe chambers are a work of art and the design simple and elegant. Daniel played the opening bars of the Karg-Elert "*Passacaglia and Fugue on B-A-C-H*" for me and the clarity and directness of the sound was thrilling. I played some of my compositions for him and we had a lively discussion of contemporary music. The trip from the ship in Copenhagen port to train station to the church and back again was almost four miles of walking but worth all the time and effort.



Roskilde Cathedral, Kristian Olesen, organist, pipes dating from 1425! A train ride of 30 minutes from Copenhagen to Roskilde, a 15 minute walk in the rain and wind (umbrella blown inside out), brought me to the site where a church has been for over a thousand years. The building of the present brick church was started in the twelfth century and continued for over a hundred years. Various changes throughout the centuries occurred until 1985, and in 1995 it was admitted to UNESCO's World Heritage list. Significant parts of the organ came from Herman Raphaelis in 1554. It survived destruction a few times prompting Schweitzer's admonition, "Don't touch the organ, leave it alone!"

Major renovations of 1988-1991 removed numerous additions

from centuries past and restored the organ to 1654 baroque. It is a vertiginous "swallow's nest" location, the swell shades open by hand, and the keys are small and short. When I sat at at this instrument I felt powerful vibrations of history all around me. Then to actually play it and hear the sound of sweet flutes and pungent reeds from those ancient pipes was unforgettable, an experience like no other.



Next: Part Two – Stockholm, Sweden and Helsinki, Finland

The author, seated at the Roskilde Cathedral organ.

# Greg Zelek

Election Day 2016 was a monumental day for America as well as for Samuel Hutchison — it was the day he met the young man who would go on to take his place with the Madison Symphony Orchestra.

It was the only date he had available to hear the highly praised 25-year-old organist Greg Zelek play.

“I hadn’t heard him play until then,” Hutchison, former MSO principal organist and curator, said. “When he played it was apparent that he was incredible.”

In the spring, when Hutchison was considering who should replace him following his Aug. 30 retirement, he felt the pressure to have MSO connect with Zelek who was being courted by other organizations.

Now Zelek has taken over the organist and curator position and couldn’t be happier.

“I consider myself very fortunate,” he said from Minneapolis in early August where he performed for the Organ Historical Society Convention. “I’m 25 and going into a position with a lot of responsibility, but I’m excited about the challenge and nothing in life worth doing is easy. This is exactly where I want to be and I couldn’t imagine a better situation.”

Hutchison agreed that Zelek is the best person for the job and that having a young person in the position might draw younger audiences to MSO performances.

He also sees Zelek as an artist far beyond his years.

“(Zelek) has more in his brain than 100-year-old people have,” Hutchison said. “He is beyond brilliant and he’s a wonderful young man.”

When Zelek was 15 his organ career began as he became the music director and organist for the Corpus Christi Catholic Church in his hometown of Miami, Florida. He started out on the piano when he was 7 before moving up to the more complicated instrument.

The church job opportunity was incentive to play on a more serious level, Zelek said.

Zelek holds both a bachelor’s and master’s degrees from Juilliard where he is also pursuing an artist diploma.

Playing organ for a living was something that Zelek seemingly “fell into,” but embraced with open arms

and discovered a knack for something especially difficult for organists — performing without sheet music.

”He plays everything from memory,” Hutchison said. “As an organist, that is a daunting task. You have all these changes and the buttons and the pedals, when I play all of that is noted in the music.”

It’s something that Zelek’s audiences note as well.

Greg played a stunning recital for us on September 23, 2016.





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